

Reconfiguring English (Literary) Studies in Southeast Asia



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abstract



Reconfiguring English literary studies in Southeast Asia or Indonesia cannot be done without considering the modalities and specific context of the field in the region. This paper argues that it is by grounding itself in the local that the English Literary Studies in Southeast Asia can contribute significantly to the scholarship of English studies worldwide

Academic Education in Neoliberal Age



- ❧ University as “education-industries”
- ❧ Global and local competition
- ❧ Standardization, accreditation, Key Performance Index (global, regional, national)
- ❧ Benchmarking, finding the common “core competence” for all (universal?) English Studies programs
- ❧ Need to find different niche, color, characteristics – diversification of “market”

English Literature/English (cultural) studies?

- ❧ English literary studies (In England, and all over the globe) home for the development of cultural studies scholarship
- ❧ Ideology critique (feminist, postcolonial, deconstruction): high & low, “canon” as social construction
- ❧ In Indonesia: English studies instead of English Literary Studies (Faculty of Cultural sciences/humanities instead of Faculty of Letters)

SEA in English Studies



- ❧ Imbalance in the traffic of knowledge : from British and American centers to the “periphery” (centers of resources, expertise, “origin” of the canons) – in contrast to SEA/Oriental studies
- ❧ History of the scholarship in the region: postcolonial dimension. British in the Malay peninsula, Dutch in Indonesia, America in the Philippines. English studies programs as colonial heritage.

Decolonialization project?



- ❧ The Empire writes back? (Postcolonial responses – South Asian, Third World intellectuals)
- ❧ Feminist rewriting of the literary canons (1970s)
- ❧ Multicultural movements
- ❧ Awareness of /efforts in incorporating the voices of the Other in the West (e.g. Transnational American Studies)

21st Global context



- ☞ Context of today's globalization (Inter-Asia, youth as global netizens, access of English language resources in the net)
- ☞ "Asian Century" the rise of Asian economies (China, India, Korea)
- ☞ English is an Asian Language? (Speakers in China, India: "home of largest English-language newspaper in the world")
- ☞ Englishes instead of Standard English

Benchmarking : England

English: Literary Studies

- ❧ The English degree at Oxford is one of the broadest in the country, and you will have the chance to study all periods of English Literature, from 650 AD to the present day.
- ❧ In the first year, you will study three periods of English Literature (Early Medieval, Victorian and Modern Literature), in addition to an introductory course to studying Language and Literature, which is designed to furnish you with skills that you can draw on for the remainder of your studies.
- ❧ In the second year and third years, you will study English Literature from 1350 to 1830. There is one compulsory author paper, on Shakespeare. In addition to these, you can choose from a lengthy list of topics for your Special Options paper in the third year. You will then write a dissertation, which can be on any topic of your choice, or which might approach Language and/or Literature from a more thematic point of view.

Benchmarking : America



- ✧ USC: “We offer a broad range of courses in English, American and Anglophone literature of all periods and genres, but also in related areas such as creative and expository writing, literature and visual arts, ethnic literature and cultural studies, the history of the English language and of literary criticism, and literary and cultural theory.”
- ✧ Emphasis: In Literature or Creative Writing (intro courses, period courses, free topics)

Benchmarking: SEA (NUS)



- ❧ The undergraduate programme in English Literature at NUS is designed to provide a broad foundation in the field of English studies. It aims to:
- ❧ impart the critical ability and theories necessary to engage with a range of cultural texts such as film, various types of written discourse, advertising and media; and
- ❧ train a student's sensitivity to language and sophisticated communicative skills developed through prolonged engagement with literary texts and criticism.
- ❧ In the first year of study, the English Literature programme trains students in literary and cultural reading, and in academic writing. Subsequent years offer a wide range of options. Students will be trained in the close reading of texts taken from one of three major areas: British, American, and Film and Cultural texts. Majoring students take modules from the "British Literature" group, as these provide knowledge of the development and connectedness of English literary history. In addition, there are modules as diverse as film, writing, South-east Asian literature, American literature and literature in relation to the other arts; and there are honours modules which deal with specialised topics at a more advanced level - examples include Modern Critical Theory; Research Methodology; Film; and Metafiction.

Benchmarking SEA (UM)



- The original curriculum of the Department of English in UM mirrored closely that of the traditional curriculum of English departments in the UK and the US, with a strong focus on the canonical works of British, Anglo-Irish and American literature. During the tenure of Lloyd Fernando as Professor (1967-79), texts from the then-called "new literatures in English" were introduced into the curriculum. Since then, there has been a distinct shift in the curriculum giving more emphasis than before to the teaching of postcolonial texts and postcolonial theory. This shift is also mirrored in the research interests and expertise of the academic staff.

In spite of this shift, the Department has retained its focus on the canonical tradition, offering courses in both the BA and MA programme covering the entire history of English literature from the Anglo-Saxon period to the present. At the same time, the Department has striven to be at the forefront of the latest developments in literary and cultural studies, with members of staff engaging in research and offering new courses of an interdisciplinary nature. These include Literature and Popular Culture, Literature on Screen, English in Advertising, English in Journalism and Literature and the Environment.

Benchmarking: SEA (UP)



- ❧ The Department of English and Comparative Literature (DECL), College of Arts and Letters is one of the pioneer Departments in the University of the Philippines. It is a leading institution in the fields of English language instruction, literary and cultural studies, and creative writing. Its faculty has produced a great body of scholarship in literary and cultural studies including folklore, language and literature, ethnicity, discourse on women, and a cross-section of world literatures, as well as creative works in both English and Filipino.
- ❧ Its programs offer excellent training in teaching, creative writing, and research. Many of the DECL graduates hold academic and administrative positions. Others are well-equipped for careers in law, advertising, journalism, broadcast communication, public relations, foreign service and business.

The Department's mission is to facilitate access to the mainstreams of knowledge, to expose the students to different world views, and to turn out graduates whose exposure to and understanding of the greatest achievements of the human race in language and literature will be a lifetime foundation for being fully human, while pursuing whatever profession they may choose. The high-level of English proficiency and excellent communication skills of these graduates will give them an edge in their respective fields.

English Studies in Indonesia



- English Language (ESL, EFL) : major portions?
- Linguistics (Phonetics-phonology, Morphology, Syntax, Semantics, Pragmatics)
- History of nations, society & Institutions, Intellectual history
- Literature: Intro to Literature (Literary competence not given in secondary school. British, American + Australian / world literature/ Asian (SEA) Literatures in English
- Cultural studies : popular culture, film, gender, postcolonial studies, media, trans-national, inter-cultural, global-local

English Literary Studies in Indonesia



- Given the diverse orientation of the English studies program globally, what constitute as the “core” and the basic texts?
- Who are our audience? Do we have a shared “community of interpretation”, peers in the same field to share our perspectives? (the need for Indonesian English Studies Association – and regional network for dialogue, exchange, benchmarking) (AUN, Malay & Korean students exchanges)
- How could we contribute to scholarship in English studies globally?

Asian (Indonesian) perspective of English

- How English (or American or Australian) language/culture/literature is produced and reproduced in Asia/Indonesia (e.g. the slogan “English in an Islamic way”)
- Two-way cultural flows , dialogues, between Anglo-cultures and Asia (or Indonesia) (Richard Wright’s visit, IOWA writing for Indonesian writers)
- SEA literature in English, SEA diaspora literature
- Inter-Asian exchanges in English (English as a medium of regional cultural exchanges); Comparing and learning Asian experiences in digesting English/Anglophone culture (e.g. Melville in Manila and Jakarta)

English (cultural) studies from Asian perspectives

- ❧ Popular culture- life style -social media / virtual culture - multiple modernity - cosmopolitanism - youth -- representation - identities (gender, ethnicity, race, religion, class) - national & transnational formations
- ❧ Global-local representation, local reception of global popular culture, local creativities and cultural translation, English speaking diasporas in Asia, third culture kids

Concluding remarks:



- ❧ Critical standpoint – not merely riding on the global capital flow
- ❧ Understanding the local needs – build on the strength and characteristics of local resources
- ❧ Negotiate with the bureaucratization pressures (accreditation, internationalization, KPI etc)
- ❧ Urgent: Indonesian English-Studies Association (Platform, scholarship, journals, dialogue)

INDONESIAN CRITICAL DISCOURSE AND ENGLISH LITERATURE: POSSIBLE RECONFIGURATION

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US Chronicle of Higher Education 4 September 1985:

The dominant concern of literary studies during the rest of the nineteen-eighties will be literary theory, Especially theory informed by the work of French philosopher Jacques Derrida to gain insights into the cultures of blacks and women. (Kermode, 1990, p. 17)

The prediction has been accomplished as we witnessed the domination of Post-structuralism in the Western academic discussion of theory in the end of the 20th century. No discussion of theory, such as Postcolonialism and Feminism, is sustainable without recourse to the insights derived from Post-structuralism. In this paper, I will present a postcolonial argument that Indonesian critical discourse has often intersected with issues burgeoning in the Western critical theory. I will centre on the three Indonesian historical events that have become critical postcolonially: *polemik kebudayaan* (culture polemics) in 1930s, *Lekra* (People's Culture Institute affiliated with the Indonesian Communist Party, PKI) vs *Manikebu* (Cultural Manifesto) in 1960s and *sastra kontekstual* (contextual literature) in 1980s. These three historical phases are particularly relevant to our efforts to reconfigure English Literature in Indonesia and the possibilities for developing Indonesian literary criticism with critical theory awareness.

1. Polemik Kebudayaan: West versus East

Polemik kebudayaan (culture polemics) refers to the public argument among early Indonesian intellectuals about the future of Indonesian culture which took place in the literary journal *Pujangga Baru*.¹ The debate was incited by Soetan Takdir Alisjahbana's article "*Menuju Masyarakat dan Kebudayaan Baru*" (Towards a New Community and Culture) published in *Pujangga Baru* on 2 August 1935. Although *Pujangga Baru* was a literary periodical, the debate was laden with political nuances since the political atmosphere of the time was becoming tense with rising demands from Indonesian nationalists for self-government on the one hand and sterner colonial rule on the other.² In this article, Alisjahbana emphasizes the importance for Indonesians to separate the past, which he calls pre-Indonesia, from the present Indonesia. He criticizes the efforts to relate the formation of Indonesia in the 1930s with the local heroes fighting Dutch colonialism in the 19th century. In his argument, those figures fought for their local territories' independence and had no idea of Indonesia being comprised of these diverse regions. There is no guarantee if they had had a chance, they would not have invaded other regions because of their parochialism. To support his argument, Alisjahbana critically assesses the gigantic stone temple, Borobudur, a monument that has often been glorified as grand achievement of the past, as evidence of Javanese domestic colonialism in the form of the imposition of slavery by minority elites and the poverty that this entails (Teeuw, 1967, p. 37).

Alisjahbana does not find the past enlightening and in this respect his argument is not unlike a prominent thinker of early Postcolonial theory, Frantz Fanon, who also criticises past romanticisation by arguing that the colonizer will not be embarrassed simply by being shown some artefacts indicating that the colonized people were once a high achieving civilization. Fanon also believes that returning to the past in order to find some comfort from colonial degradation is utopian and unrealistic.

¹ The articles on the subject were published in *Polemik Kebudayaan* (1948).

² Several political incidents around the period were the re-arrest of Soekarno in 1933, the Soetardjo petition asking for self-government, and the enforcement of the Restrictions on Rights of Assembly in 1934 by Dutch government (Foulcher, 1980, p. 21).

2. Liberal Humanism versus Social Realism

Indonesia proclaimed its independence from the Dutch on 17 August 1945 and gained full sovereignty in 31 December 1949. Five years after Indonesia proclaimed its independence, on 18 February 1950 Asrul Sani and his colleagues published a manifesto entitled “*Surat Kepercayaan*” (statement of beliefs) in *Gelombang* – “the literary section of the weekly magazine *Siasat*” (Nordholt, 2011, p. 6). This publication has been applauded as the evidence of Indonesians’ early determination to establish an outward looking stance by many.

Despite the affirmative and positive endorsement, however, the manifesto can be read as an indication of a major difficulty plaguing a postcolonial state’s cultural expectations and I see this publication as indicating another dubious space of Indonesian postcolonial identity – a theme that has been debated in culture polemics. The opening of the statement says, “*Kami adalah ahli waris yang sah dari kebudayaan dunia dan kebudayaan ini kami teruskan dengan cara kami sendiri*” (We are the true heirs of world culture and we must perpetuate this culture in our own way” (Foulcher, 1986, p. 3). The blunder occurs in not realizing that the so-called ‘world culture’ of the time was a Western construct that had relegated the rest of the world to the periphery. Given the fact that the Western construct of culture has given birth to worldwide colonialism, the *Gelombang*’s Statement of Beliefs sounds ironic. The history of colonialism put the Indonesians on the losing side. Claiming the culture giving birth to a system by which they had been oppressed as their own is certainly not enlightening. The *Gelombang* statement is true insofar as Indonesians inherited the *oppression* signified by the current notion of world culture. The determination to perpetuate the world culture ‘in our own way’ leads to further ironies since this can be interpreted as the commitment to perpetuate the culture of colonialism in the new state.

Lekra can be said to be on the other side of the “*Surat Kepercayaan*’s” stance. Established in 17 August 1950, *Lekra* aimed to ground culture, including literary production, on the social context, thus opposing the spirit of “*Surat Kepercayaan*” that frees culture from boundaries and rootedness. *Lekra*’s doctrines were summed up in two formulations: “*seni untuk rakyat*” (art for the people) and “*politik adalah panglima*” (politics is ‘the Commander-in-Chief’) (Yuliantri & Dahlan, 2008, p. 16). With these doctrines, *Lekra* stipulated that cultural productions had to be based on the social reality of the oppressed and ought to support the revolutionary spirit of the time. *Lekra*’s supporters believed that there was no place for a liberal humanist artist in times of revolution. These ideas were of course adopted from non-Indonesian thinking, namely that of Russian and other Communist literary intellectuals from the first half of the twentieth century.

Responding to *Lekra*’s increasingly aggressive stance, in September 1963 a group of poets and artists signed a manifesto called *Manifes Kebudayaan* (Cultural Manifesto) published in a literary magazine *Sastra*. This marked a renewed interest in the earlier liberal humanist thinking which emphasizes literature as an aesthetic, rather than social, product. Goenawan Mohamad, one of the signatories, recalled that they were fed up with the political atmosphere of the time and therefore

the document was a strategy for creating more room for independent artistic expression—free from the political pressure and ‘revolutionary’ rituals that characterised the early 1960s. (Mohamad, 2011, p. 3)

This insistence on personal and independent artistic expression characteristic of liberal humanism was seen by *Lekra* as a stance against the social realism that they advocated. Although both liberal humanism and social realism are derived from the West, those siding with *Lekra* considered social realism more appropriate for the Indonesian context and the Cultural Manifesto supporters were accused of supporting Western neo-colonialism.

3. Recasting the Ideological Commitment: *Sastra Kontekstual*

The *sastra kontekstual* debate of the 1980s was an attempt to move beyond liberal humanism and to place Indonesian literature once again within a fully Indonesian context. The term was coined by Ariel Heryanto at a seminar in Solo, Central Java in October 1984 (Heryanto, 1985, p. 4). Arief Budiman, a signatory of the Cultural Manifesto with a Ph.D. in sociology from Harvard, popularized the term and the arguments of *sastra kontekstual* through seminars and newspaper articles. Arief Budiman

encouraged literary value judgment which would not need to fit with the liberal humanist criteria set in the centre. He advocated a literary reading that combines aesthetics, sociology, economics and politics, especially in their relation to the local context or the periphery (Budiman, 1985, p. 350).

The arguments turned out to be very slippery because the concept of *sastra kontekstual* itself was unclear from the very beginning and has invited counter arguments from many cultural thinkers, including Umar Kayam who argues that Indonesian literature has always been contextual (Kayam, 1985, p. 236). Ariel Heryanto admits that *sastra kontekstual* does not have a rigorous definition (1985, p. 19). My own take is that the concept of *sastra kontekstual* becomes sharper as it develops and receives lots of critiques.³ Several main concepts however can be outlined as follows. First of all it implies a criticism directed against what might be thought of as a 'liberal humanist' literary style -- which the proponents of *sastra kontekstual* call 'universal literature' -- that thrived during the New Order. The domination of liberal humanism in Indonesian literature after the demise of social realism since the second half of 1960s is considered by the proponents of *sastra kontekstual* as unhealthy. This unhealthy situation, they argue, has given birth to literature that is monotonous, uniform, and westernised (*kebarat-baratan*).

Secondly *sastra kontekstual* criticizes the liberal humanist literary establishment that has become some kind of Indonesian literary Supreme Court. If new literary works are to be accepted as a quality Indonesian literary works, they need to seek the approval of important figures from the literary establishment who hold key positions – and who mostly live in Jakarta. The universal humanist literary critics in charge of literary columns in the mass media have become an important factor in determining the quality of new works. This situation might also explain why works considered having good literary qualities have always been published in Jakarta.

This invitation to revisit the relation between literature and politics might have reminded some survivors from *Lekra* of their manifesto advocating 'politics as 'the Commander-in-Chief.' However, Arief and Ariel do not advocate that doctrine at all. Rather they re-address the problematical relation between author and his social context that was also discussed by a few number of *Lekra* writers in the early 1960s. They argue that by orienting the standard of good literature on universal humanism they may have neglected local problems more pertinent for Indonesian peoples. One obvious result of such an outlook is an inferiority complex plaguing Indonesian writers for not being able to compete for international prizes and consequently desperate efforts to adopt Western literature in the hope of securing one.

Arief's suggestion about the need of a new literary approach is important. Although schools of literary theory such as Post-structuralism, Deconstruction, Postmodernism, Feminism, and Postcolonialism have been much discussed in the West, most Indonesians theorists still hold to what Foulcher says is "the conception of the writer as individual creative personality, whose works, correctly interpreted in the light of "Indonesian cultural values", speak to the universal human spirit" (1986, p. 12). The proposition of *sastra kontekstual* by Arief and Ariel can be said to be a reminder that the domination of a universal school of criticism and literary style might have made critics and writers oblivious to the plurality of representation and criticism. Ariel and Arief emphasise the importance of rethinking the ways in which both literature and criticism need to have historicist distinctiveness

4. Toward the Reconfiguration of English Literature in the Indonesian Context

Lessons learned: The development of critical discourse in Indonesia indicates the urge to recast traditional literary criticism to the more historicist approaches. It calls for the undoing of a two-fold extreme: the sterile approach reading only the aesthetic values (*Manikebu*), on the one hand, and simplistic base-superstructure relations/crude Marxism (*Lekra*), on the other. Secondly, the bypassing of proper literary methodology to universal and humanist conclusion advocated by *Manikebu* is not sustainable anymore in the face of theory. The development of theory inspired by Post-structuralism has shaken any comfort zone of theorizing position by questioning its own methodology and the underlying assumptions.

³ The arguments and counter-arguments of *sastra kontekstual* reflecting its initial concept and development are collected in Ariel Heryanto's *Perdebatan Sastra Kontekstual* (1985)

In this new paradigm, the teaching and reading of English Literature could sound distasteful: to make the colonized feel that they participate in the global movement of European civilizing mission. Postcolonial theory is a way of undoing this ideological residue and burden as well as opening up the possibility of including Indonesian works, especially those which have been translated into English. The method could be comparative (with other literature in English), otherwise it will be just another manifestation of Indonesian studies. However, comparative study involving translated works needs to be done with caution because we might be misled by untranslatable words unseen in the English version. If that is the case the comparative study “may turn out to be superficial because of shaky knowledge of local contexts and the specificities of cultural-historical differences” (Pope, 2002, p. 43). I believe that for the undergraduate level translated works are fine as long as the students are made aware of what might be lost in the translation process. In case of Indonesian translated works, Indonesian students even get the benefit of always being able to return to the original texts for accuracy.

This approach encourages the study of English literature that is not trans-historical but is always contextualised. This way of reading might involve the use of various theories such as Feminism, Cultural materialism, New historicism, Postcolonialism, Marxism, etc. all of which aim to ground the reading of a literary text to its historicity. The moment of high theory that tends to be too eclectic and very abstract has passed and it is high time to drive home theory to serve literary analysis. I could not agree more with Rob Pope mentioning that “there is now a growing concern with theory in practice, especially the politically and pedagogically urgent question of who learns and teaches what, how and why” (2002, p. 47).

The universities in the West respond to this challenge by shifting the focus: from English Studies to Literary Studies. Monash University does not host the School of English any longer but the School of Literary Studies incorporating former majors in English, Creative Writing, Comparative Literature and Cultural Studies, as well as a number of language-specific literary studies. I do not think that Indonesia has to follow that move in the near future although we might want to reconsider this present decision with the changing time. We also do not have to follow the suggestion of Ngugi wa Thiong’o to abolish English Department in the universities. The English Department in Indonesia still needs to retain the Englishness – no matter how hotly contested its meaning is – firstly for practical reason of differentiating itself from the other departments of foreign languages (*Jurusan Sastra Perancis, Jurusan Sastra Jepang, Jurusan Sastra Rusia*, etc.) as well as the fact that English is still a selling subject in Indonesia, and secondly for the more ideological reason that we have understood this Englishness from the perspectives of current theory, especially postcolonial theory. The paradigm of English cannon as an unshakable category that has to be in the curriculum of the Department of English is bygone orthodoxy and so is the traditional reading of literature (Liberal humanism and Hermeneutics – and even New Criticism and Practical Criticism). English Literature is worth studying as long as it is in its negotiation with literature of other languages in order to redefine its borders. The Teaching of English Literature with this new awareness helps to domesticate English Literature to serve local contexts.

This new paradigm might also help Indonesian literature gain wider circulation through its inclusion in the research projects and teaching materials. Teaching Indonesian Literature with critical theory will open up a world of interpretation quite different from the humanistic approach and reading Indonesian literature hand in hand with English literature will clarify how cultural surrogation⁴ might take place in the world of literature across different nations.

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⁴ any one performance functions as a surrogate for other performances (Roach, 1996, p. 2)

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**ISLAND OR “IN-CONTINENT” TOPOGRAPHY:
REMAPPING THE POSTCOLONIAL ARCHIPELAGO
THROUGH AN ANALYSIS OF REPRESENTATIVE PHILIPPINE LITERATURE**

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Islands have figured prominently in imagination and history, simultaneously evoking wonder, fascination but also fear and paranoia, an unstable entity that does not so much acquire or assume any given meaning as encode the voyage of signification itself. To an external spectator, the island appears as a knowable, appropriable entity, implying a relation of power between the knower and known, subject and object, which in turn shapes and informs representation. This particular dynamic is played out in “zones of contact” (6), to borrow Mary Louise Pratt’s term, or colonial encounters, in which the insular form becomes an object of desire, a locus of difference, the control and conquest of which is deemed crucial to the maintenance of boundaries between inside and outside, self and other, center and periphery. It is in this context that this paper seeks to examine and explore the historical connotation and ideological valence attached to the island form and figure as it appears in Philippine literature and historiography.

Given its status as a postcolonial archipelago, the Philippines occupies a pivotal position within a “structure of reference” (Said 75) that is keyed in to an island-privileging counterglobalism, a political project that coincides with simultaneous anticolonial movements in Caribbean and African nations in the 50s and 60s (Balasapoulos 19). Its meta-archipelagic function underscores the geohistorical continuities between and across these postcolonial islands, but also points to the peculiar and pivotal placement of the Philippines in global modernity as an overseas territory under Spanish jurisdiction from the 16th up until 19th centuries, and then as an insular possession relinquished over to the Americans in the late 19th century, a historic succession that marks the end of high imperialism and the subsequent rise of historic capitalism. These intertwining histories attest to the status of islands in the imperial imaginary, which served as a repository of fictive and fantasmatic representations that would in turn fuel and impel colonial ventures. In the case of the Spanish, conquest of the Philippines facilitated maritime and mercantile trade radiating from this island colony to other parts in Asia and to the Caribbean, effectively converting the Philippines into a maritime entrepot and opening it up to early globalization. As a port city, Manila in particular played a vital role in consolidating the hegemonic power and position of Spain as a former maritime power during the 16th to the turn of the 19th century, supplying for it local goods and merchandise as well as imported wares from China, Borneo, and other Asian countries, which are then shipped to Acapulco before being transported to Europe. The Manila-Acapulco trade ensured Spanish monopoly and hegemony within the Pacific and the Atlantic against competing powers, such as the Dutch and Portuguese, at a time when colonial power implied naval superiority and strategic access to seaways, oceanic routes, and ports of entry.

In Enrique Dussel’s account of the rise of maritime modernity, he undertakes to debunk the primacy of these European imperial powers in world history, revealing Eurocentricism to be a relatively recent construct or category, approximately only two-centuries old since the 18th century, but whose claim to universality has superceded cultures and civilizations predating European imperialism (235). In denying the existence of alternative cultural and economic modes, the Eurocentric vision, which posits Europe as the origin and telos of history and as the center of the world system, effects epistemic erasures as well as inflicts material violence upon the vast majority of the human population. Since the Eurocentric order is predicated on notions of rationality and progress, nonlinear, non-serial temporalities must be either obliterated, if not forcibly sublated into a single modernity. This has consequently resulted in the exclusion of an alternative modernity—which he delineates in his essay—originating in what he refers to as the “Afro-Asian-Mediterranean” interregional system (235), a mercantile and maritime system that ushered forth early globality during the 15th century, and to which Manila and Mindanao were bound up. Dussel’s account is particularly significant, as it draws attention to the Philippines’ integration into the Chinese-Hindustani maritime circuit, which was mediated by the Islamic connection across the Mediterranean. Prior to the emergence of a world system tethered to European expansion and enabled by the conquest of Latin and Spanish America, the Philippines did in

fact maintain a close proximity with China, which at that time regulated trade and exchange in East and Southeast Asia; moreover, considerable evidence has been unearthed to suggest that active trading transpired between China and the Philippines during that period (233).

With the advent of the New World, however, which was made possible by the European entry into Latin America as well as its strategic access to the Hindustani and Islamic commerce—a move which proved detrimental to China’s economy—the former interregional system was articulated to, and imbricated within, the New World, such that the Philippines became even more vital to Spanish, British, and Dutch interests (233). The interarticulation between the Old and the New world systems would overlap along the Southeast Asian border, with Manila emerging as sealane and passage way linking the equatorial zones spanning Asia and Ibero-America, and from there across the transatlantic to Europe. Braudel, in *A History of Civilizations*, would similarly point out the placement of the Philippines with respect to early globality, although he simply subsumes Manila under maritime Southeast Asia, which is in turn relegated to the periphery of a world system that is weighted toward Europe. Such a peripheralization is quite significant, as it tends to conflate the islandic character of Southeast Asian nations with marginality, thereby naturalizing or legitimating the structural and economic dependency of SEA. From Braudel’s perspective, there is a geographical notation underlying differential patterns of economic and capitalist expansion, with its attendant structures of domination and inequality, which is cast in terms of continental center and island periphery. Insular SEA is thus represented as a mere tributary extension to imperial Europe. At the core of colonial modernity is a form of geographic fetishism, which conflates teleological, Eurocentric history with the mainland, and conversely relegates Africa, Asia, and Latin America to the remote edges of global modernity.

As a counterpoint to this view, Dussel and Mignolo advance the notion of critical cosmopolitanism, which reinscribes the centrality of these former island colonies within global modernity. Reaching as far back as the Chinese-Hindustani proto-capitalist system to the New world order, global modernity is predicated on the occlusion of imperial islands and their inhabitants, that were nonetheless instrumental to the colonial and capitalist machinery. Quite paradoxically, the inaugural moment of global modernity is coterminous with an originary violence/transgression, which has perpetuated the conditions of subordination/dependency to which overseas populations and island colonies are subject (Mignolo 722). This global geo-imaginary is grounded in the continental form or figure, which takes Europe as its reference and terminus, whose subsequent “modularization” in its insular possessions involves the replication of colonial structures. The overvaluation of the continent is reflected in conventional cartography, where Europe’s status is enlarged out of proportion, ascribing to individual European states the same geographical size and extent as such countries as China or India, whose landmass is comparable not to single country but to the entire European continent. Conversely, China and India are demoted to the status of discreet, bounded nation-states despite their obviously larger size. It is apparent from this example that continentalization is undergirded by a form of Eurocentrism, where properties such as geographical mass becomes aestheticized or fetishized to establish the primacy of Europe.

As a counterpoint to this continental fix, the fluid and fractal property of islands accentuates the *decentered* and *decontinentalized* status of former protectorates, including the Philippines, whose position/placement exceeds imperial lines. The “islandic” or “in-continent” is thus counterposed to the territorial and bounded nature of the colonial state, effectively irrupting the disciplinary and institutional containment/enclosure imposed by the colonial power upon its island colonies. Such an in-continent divide reorients and rearticulates postcoloniality to a counter-globalism that traverses postcolonial archipelagoes, which while characterized by disparate historical experiences, occupy a similar structural position within this field. Moreover, this reterritorialization admits of a postnational trajectory to the extent that the land-based, territorial ground for the nation-state proves inadequate to account for a more dialectical, if not “tidialectical” interchange between and across postcolonial islands. The postnational is thus inscribed within the islandic, delineating a simultaneously rooted and routed cosmopolitanism.

Islands and oceans are highly embattled spaces, where naval and imperial powers clash and collide, vying for greater presence and influence over strategic areas in Africa, Asia, and Latin America, and consequently parcelling or partitioning oceanic space, and by extension islands scattered across the seas, according to the legal, institutional, and disciplinary mechanisms of empire. This

maritime and imperial rivalry constitutes the supra-national arena within which the basis or ground for the legalization of oceanic space is challenged, redrawn, and established, legitimating an imperial power's claim and nullifying another's by dint of military and naval force rather than actual historical legitimacy. This geo-imperial and militaristic frame, which originates in colonial history, would later on serve as the pretext for, and precursor to, the formalization and institution of international law as well as the Law of the Sea, institutional and geopolitical parameters that regulate modern and present-day transnational exchange.

It would be instructive to turn to the work of the Fiji Islander writer and critic Epeli Hau'ofa, whose essay entitled "Our Sea of Islands", interrogates and exposes the discursive and disciplinary construction of the Pacific Islands as small and isolated units incapable of supporting growth or development, thereby legitimizing corporate and neo-colonial interest and investment in the region (29). In this instance, the isolationist rhetoric, and its attendant politics of belittlement and diminution, has produced real and material effects, particularly in terms of the economic and political policy sanctioned by Pacific Rim discourse, whereby developing Micronesian and Polynesian island-states are placed under supersystemic dependency and exploitation (29). Dependent on regional powers, such as Australia and New Zealand, as well as global powers such as the US and the UK, Pacific island-states must rely on international aid and credit, developmental and neoliberal programs, as well as corporate and neo-colonial investment, while being subsumed under a transnational circuit of multinational finance (29). As a node in transnational capital and finance, its isolation or insularity is articulated to a global and neo-colonial imaginary, which conflates topological "smallness" and "isolation" with its marginal and as such exploitable status in the global market. It should be noted that the production of insularity in this context is contingent on spatial play, rather than the fixed dichotomy between center and periphery commonly held in world systems theory, enabled as it is by transnational capital and neoliberalism, in which geographical location is merely subsidiary to the relative and arbitrary position of minor or major actors in a given perceptual field. Geopolitical boundaries remain fluid and shifting, reflecting changing structures of inequality and domination, hence necessitating the ideological *production* and institutional *reproduction* of the insular status of these micro-states.

In the US colonial imaginary, on the other hand, the Philippines presents itself as an island-frontier within the Pacific Rim, susceptible to US domination and conquest, owing to its geostrategic value. Its status as a projective and farflung interest is naturalized by the U.S.' much-vaunted "Manifest Destiny", which would locate the the Philippines at the center of the Asia-Pacific expansion, where it would subserve U.S. military interests in the region, particularly during the war with Japan in 1945. Whereas the Philippines had previously been a maritime center in Southeast Asia from the 15th to the 18th century under Spanish rule, and had been vital to the consolidation of the Spanish imperium, it would still remain a colonial outpost or protectorate during the American occupation but this time interpolated into a kind of corporate colonialism, which is radically different from the old Spanish regime. Its integration into the Pacific circuit thus signals the shift from high imperialism to historic capitalism, which coincides with the third phase of coloniality, in which mercantile modernity is superseded by capitalism (Mignolo 18). What is interesting about this historical succession, however, is the geo-morphological shift that correlates with this new historical mode, which is expressed in terms of a de-continentalization, or more pertinently, the becoming-island of US empire.

By delving into island archives, this paper seeks to reterritorialize postcolonial literature and historiography along an "in-continent" divide; "in-continent" in this sense suggests a step beyond the "continental" or "colonial" in an effort to develop a critical geopoetics. Unmoored from the metropole, this type of geopoetics hinges upon the figure of the postcolonial island and, to quote Elizabeth DeLoughrey, its "tidalectic" and dialectic turns. By "tidalectic" is meant the dynamic interplay between land and sea, a geographical notation that has the added advantage of retracing colonial modernity to its maritime origins, and conversely and more importantly, revealing a counterglobalism that is keyed in to postcoloniality. It is precisely within and against this geopoetic frame that my paper sets out to trace the discursive production of "islandness" as well as the geographical distribution of Philippine island texts and genres.

In delineating an island geopoetics, this project seeks to counterpose to metrocentric, imperial production an ex-centric and excretive, hence "incontinent", fiction that departs from the canonical, colonial American tradition, and which partakes of literary transculturation. Its relative distance and

detour from literary modernity, which coincides with Filipino writers' adoption and appropriation of American literary models techniques introduced by way of colonial education, signals the emergence of an island/exilic genre that refurbishes Hispanic sources *contrapuntally* with indigenous forms. Rather than subscribing to the dominant Filipino-American tradition, this genre stands in tension and opposition to it, tending toward creative, corporeal, and carnivalizing excess in flagrant violation of American norms and forms.

In this paper, the islandic or in-continent topography underlying representative Philippine literature will be mapped out. Through an analysis of Wilfrido Nollado's utopian text *But for the Lovers*, it seeks to explore and exhaust the creative irruptions and carnivalizing tendencies that relativize colonial discourse, *topics* and techniques which recur across the aforesaid text. In Nollado's *But for the Lovers*, the Prologue serves as the picture-referent for the rest of the narrative-discourse, freezing the image of three lovers—the American infantry soldier Aron and the Japanese soldier Quasimoto who are both enamoured with the enigmatic, impassive Alma, a village maiden relentlessly pursued by her erring, errant kinsmen—against the backdrop of a fractal, incontinent postcolony.

The Island as Critical Topoi

Across these representative texts, the island form and figure encode transcultural processes that reveal the interlocking assemblage between cultural semes and historical elements, synchronic event and a diachronic system. Cultural elements are reincorporated into a finite and provisional totality that is susceptible to empirical risks, a fractal and palimpsestic field that recodes disjunctive historical processes. This structure-in-conjuncture which is inscribed in Philippine island literature coincides with the limit of historical representation and provides the critical topoi for a reconstruction of the real. In contrast to naïve representationalism, what the island genre requires is a determinate type of textual praxis and production, which take as its raw material a set of historical data upon which mental operations may be applied. Rather than presenting a crystallized utterance or completed work, the island genre inscribes an event within discourse itself, revealing the literary artifice that is implicit in any given historiographical account. Similar to Ranciere's treatment of "narrative-discourse" (xvi), this textual operation entails a redeployment of literary tools and techniques in rendering history. Whether in literature or historiography, the limits of narrative figurability, and its complicity with a given symbolic order is exposed, signalling a shift from a representational to an aesthetic regime. The latter involves alternative modes of emplotment that debunk historical realism to free up subjugated and subaltern knowledges.

As a critical topoi, the island accommodates historical processes as well as meanings and associations, which are at times ambivalent and contradictory, vacillating between enclosure and incontinence, indivisibility and fragmentation; in other instances, the island is described as preternatural but also as secondary and derivative. In his work *Islands and Exiles*, Chris Bongie asserts that the island figure is simultaneously complete and indivisible, an essential and integrative entity, but also a fractal unity that has been separated from an originary continent to which it owes its principle or essence; adrift and unmoored, the latter is consigned to a perpetual exile and errantry, "whose incompleteness or dis-closure requires it to be related back to its source or origin" (18). What is striking, however, is the fact that even the notion of islands as "natural" or as conforming to the time of origins is purely constructed, enabled as it is by the history of colonization and conquest. Islands, in the words of Deleuze (13), are "produced". It is precisely this "constructed" quality of islands and its ideological valence that my paper seeks to interrogate and expose through an analysis of its function as a figure for figuration itself in Philippine postcolonial literature. My principal task is to demonstrate the way in which the island form and figure encodes the fractal, ex-centric, and incontinent position of the Philippines relative to, but also and more importantly, outside of US empire. In doing so, this paper seeks to delineate what Yun-te Huang would refer to as "imaginary crossing" or "poetic reterritorialization" (100) that is made possible by the geo-morphology of islands.

According to Fernando Ortiz, the island is a "paradigmatic metaphor", which in and of itself does not have a fixed meaning or value but rather acquires significance relationally within a syntagmatic structure (xxii). The motility and morphology of islands can only be understood within a given logico-historical system, and in this particular instance, with respect to its structure of reference, whose intertwining Hispanic and American colonial histories shape and determine the postcolonial island as distinctively "fractal, repeating, and rhizomorphic". The postcolonial archipelago thus

becomes a chronotopic and heterotopic site for alter/native histories, which circumvent modernity and its metropolitan and imperial underpinnings, as well as a topos for spectral and subaltern nationalism. This is concretely reflected in the texts of Nolloredo and Joaquin, as shall be seen in the subsequent discussion. In both instances, the island figure is recast as a figure for figuration itself insofar as it offers a contrapuntal approach to historical understanding (Sahlins 72).

In view of the function and status of the island as a counterpoint to imperial modernity, it is thus important to explore the notion of the “in-continent”—which should be taken in the dual sense of “ex-centric and ex-crescent—suggesting a decisive shift from US colonial and continental production. Crucial to this formulation is the islandic or incontinent divide along which textual and theoretical production is launched, marking a break from metrocentric Filipino-American discourse. By “in-continent” is meant the move beyond national and imperial lines, a reterritorialization of knowledge that is “in excess” of dominant literary and historiographical discourse. Whereas the prevailing Fil-American production is bound up with the institutional and ideological circuits of US academia, island archives are keyed in to a decolonizing, decontinentalizing project. It reinstates a form of “contrapuntal perspectivism”—to quote Said—that is no longer titled toward empire nor reducible to a simplistic decentering, but is rather grounded in the postcolonial archipelago.

If metropolitan discourse privileges elite nationalism, which has been enlisted in the service of the commonwealth republic and which would later on subserve US neocolonial interests, postcolonial historiography interrogates and exposes the ilustrados’ complicity with imperialism and the pitfalls of bourgeois nationalism. It challenges their position as cultural and political intermediaries, who maintain a close proximity with imperial power. Although the likes of Rizal and Aguinaldo may not necessarily be complicit with imperialism, the way in which they have been represented in imperial historiography has only served to confirm the continuity or continuity between elite and colonial interests. In effect, elite nationalism has been enlisted and interpellated by US imperialism. Furthermore, Philippine literature has been largely indebted to US canonical and colonial production, with the latter serving as the basis for literary modernity, relative to which the status or privilege ascribed to a given literary genre is determined. In the case of Philippine literature, the aesthetic value of literary texts and genres is measured according to its adherence to, or adoption of, American literary norms and forms. This has been made possible, of course, by the institution of colonial education, which has effectively turned the Philippines into a tributary extension or a literary protectorate, whose ex-centricity would serve to confirm and consolidate the US literary center or capital. This has resulted in the creation of a valuing community and the establishment of legitimizing structures, whether in the academe or in affiliated award winning bodies, which implicitly or consciously invoke the same criteria for literary assessment in consecrating literary works.

It is also interesting to note that there has been continuous traffic or exchange between and among Philippine authors and critics and their American counterparts, a metropolitan circuit that is crucial to the legitimation of fledgling or aspiring writers. Up until the present, there is a tendency by Filipino writers to integrate themselves in these circuits in order to gain wider circulation and consumption, a fact that does not apply to the particular authors I wish to study, as in Wilfrido Nolloredo, who despite having been a habitue in Fil-American metropolitan circuits, remained exilic with respect to the dominant Fil-American literary tradition. When speaking of “exile”, I wish to emphasize the aesthetic, rather than geographic distance, that distinguishes the works of these authors, and the literary detour that they pursued in an attempt to veer away from metrocentric production. What these writers have managed to achieve, rather, is an aesthetico-political innovation that is transculturated, and which refunctions and refurbishes Americo-Hispanic forms and models contrapuntally with local forms and sources.

In specifying the conjunction between islands and exiles, the tension between sameness and difference, “identity and estrangement” is encoded in the topos of the island, which serves as a liminal site for transcultural exchange (Bongie 18). This idea echoes Bassnett and Stephanides’ assertion regarding islands as a threshold of identities—that is, as passage and poesis—a space-in-between that is expressed through the dynamic and “tidalectic” interplay between land and sea (4). As sites of translation as well as transculturation, islands allow for “a rewriting and transposition” and “recreativity” (Bassnett and Stephanides 17), interweaving history, geography, and textuality (Huang 4).

It is upon the island form that a postcolonial geopoetics is anchored, redrawing the geography

of textuality” as well as the “textuality of geography”—a dual formulation that is developed by Antonis Balasopoulos in his discussion of nesology—which broadly refers to the study of islands along the periphery. By “geography of textuality” is meant the geographical distribution of island literature; conversely, “textuality of geography” pertains to the discursive production of postcolonial archipelagoes (9). From the mainland to the margins, there is a radical break from the literarily and politically dominant space of the US empire, and an attempt by Filipino authors at wresting control over literary and cultural production from the metropolitan center. Although US colonial rule in the Philippines was facilitated by a form of self-governance and a limited degree of political independence—as opposed to overt and oppressive militaristic force—what it lacked in terms of military strength, it was able to more than make up for by means of cultural and ideological investment, the most prominent example of which would be its extension of political power in the realm of language and literature. The institution of English as national and colonial language attests to the cultural hegemony exercised, as well as the position of structural dominance occupied, by the US empire, which continues to maintain control and monopoly over the linguistic and literary resources of its Philippine postcolony, as seen in the form of literary acculturation to which Filipino-American canonical production has been subject. Philippine literature remains subordinate and subsumed under the literary universality of American production, relegated to the status of a minor literature. Divested of literary autonomy, Philippine postcolonial authors are either conscripted in the service of the US literary center or reduced to a subaltern position, which quite interestingly makes them more perceptive to marginal but emergent innovations that often signal a literary revolution. It is precisely this double or dialogic consciousness among postcolonial writers and their works that relativizes US literary hegemony and counterposes it to a critical cosmopoetics. To counter these claims to literary modernity, which coincides with the production of Filipino-American literature during the Commonwealth era, it is important to recognize the literary time and space underlying modernity. Implicit in this view of modernity is its continental territorialization, where the literary capital is necessarily located in the mainland US; consequently, imperial modernity becomes conflated with a linear, progressivist temporality, which takes as its origin and telos American production.

Given the Philippines’ status as a colonial outpost and literary protectorate, it becomes an appendage to, or extension of, metropolitan power marked by aesthetic continuity with the center, despite the geographical distance, and is subsumed under the American literary continuum. As a challenging alternative to this notion of literary modernity, island geopoetics proposes a *heterochronic* as well as *heterotopic* concept of modernity, which accounts for disparate identities, experiences, and spaces that are nonetheless bound together by a shared experience of post/coloniality. As opposed to American literary universality, which elides differences and discontinuities, this critical cosmopoetics is simultaneously local and global, situated and planetary. Its planetary scope and scale is consistent with a counter-discourse on modernity and as such is keyed in to the project of post/coloniality. It is necessary to stress, however, the discontinuous conjunction that is implied by the category “post/colonial”, which as a historical moment is coterminous with the anticolonial nationalism of the 50s and 60s, but which while temporally unified, is situated in heterogeneous, but structurally contiguous, spaces. Between and across literarily and politically dominated regions, which have acquired an islanded or “incontinent” status by dint of their position of marginality, emerges an alternative modernity, a “violent” or “irruptive” one, if you will, which breaks with colonial modernity to embrace “the hybrid world of postcoloniality” (Bongie 15). Despite the historical cleavage with which this modernity coincides, however, it remains inextricably linked with the planetarization of thought, upon which any creolizing or relativizing process is founded (Bongie 15). This contradictory process is captured by what Glissant would call “the irruption dans la modernite” (Glissant in Bongie 23), of which island spaces such as the Caribbean, Southeast Asia, and Africa are paradigmatic instances.

Framed against this “irruptive temporality”, as well as within an “incontinent” topography, Philippine narrative-discourses veer away from the stylistic and structural modernity of the US metropole, with its emphasis on rigid formalism and historical realism, to evolve a properly transculturated form. In contrast to the received literary forms and norms, which gained currency during a period of literary apprenticeship for Commonwealth writers, the island genre revamped literary resources drawn from the Hispanic tradition, redeploying aesthetico-political innovations, such as the nonsequential plot, the heterodiegetic narrative, ornate neologisms, and even typographical and

grammatical infelicities, as a response to the strictures of the American literary tradition. Perhaps the most prominent feature found in these texts is the recourse to the dream sequence, which Mikhail Bakhtin would “chronotope”—that is, the toponymic inscription of time and space within a literary text—which allows for the abolition of temporal and spatial distance to give rise to “syncrisis”. By syncrisis is meant the relation of proximity or contiguity between and among historical agents and actors, who are no longer constrained by position or hierarchy nor valorized temporally, but are often in excess of their prescribed places (Bakhtin 110). This same logic is operative spatially, where historical subjects are made to traverse distance to arrive at a fictional present, in which time has become territorialized in and through the figure of a fractal, rhizomorphic island. It is precisely this island troping that serves as the leitmotif for island literature, in which the relation between the historical agent I to the land—hence “I-land”—repudiates the enclosure that is characteristic of colonial narratives in the Robinsonade tradition, to pave the way for sheer excess and incontinence, an utopic insularity that cannot, tautologically, ideologically, and historically, coincide with itself (Balasopoulos 37). In a manner of speaking, this I-land resists containment and control, a spectral subalternity that gives back to the dominant/imperial gaze an image of disembodiment, if not cannibalism. More than an inversion of the dominant gaze, however, what the “I-land” signals is the way in which the insular body functions as an analogon for the island form, as the self approaches dissolution/discorporeality to become one with the island in an inchoate, pansexual union. This perverse play or plenitude, which approaches the status of a nonsymbolizable real, permits the disintegration of language, of conventional schemas, as objects that are not usually associated with one another, enter into new and changing relations and matrices. There is, in other words, a discharge/dissemination of meaning that is made possible by this meta/physical conjuncture between self and other, subject, and object, I and land; a form of perversion which culminates in a new a violent and irruptive world. As objects enter into a new connections and combinations, the clearly circumscribed place and role ascribed to postcolonial subjects are unsettled, redrawing possibilities for subversive play and power. In a rather oblique fashion, then, this meta/physical conjuncture becomes the locus for I-land agency and enunciation, where to invoke Said, “the importance of [spectral] subjectivity” begins to be realized (58).

The Trope/Topic of “In-continenence” As Seen in Nolloedo’s *But for the Lovers*

In Nolloedo’s *But for the Lovers*, the island as critical topoi for textual production, and conversely, as a “written” land—that is, an *archipelagraphy* that is defined by Elizabeth DeLoughrey as a body of languages—is foregrounded (3). As both figure and form, the island is is both a discursive as well as spatial category, a fact that is confirmed by Robert Coover, who wrote the introduction to the novel, and who tellingly describes the motility of islands as follows: “One thinks of the islands and nations of the Caribbean basin, India, certain parts of Africa, where the cultural overlays are sometimes so improbable as to seem like surreal dreamscapes given body and duration (3)”. Such a description is quite relevant to a discussion not only of the centrality of the island figure in literature, but more pertinently, on a certain island cosmopoetics, where the islanded status of the Carribean, Africa, India, and insular Southeast Asia, is emphasized, to reveal the structural continuities between and across these postcolonial archipelagoes. The differential patterns of literary formation that emerge in the interiors, owing to these island nations’ peripheral status with respect to literary centers, is highlighted, revealing the “cultural overlays” as well as heterochronic aspects that are encoded in the fractal island. Quite interestingly, Coover’s description of the island as “a surrealist landscape” recalls the claims of magic realism, which only serve to reinforce exoticizing discourse in zones of contact, rather than account for the processes of transculturation that unfold in these postcolonial sites, as well as in the space of the text. By transculturation is meant the conjunctural ensemble that is formed when a traditional symbology, or a closed set of beliefs and practices, is articulated to historical contingencies, to produce distinctive cultural forms.

It is interesting to note that Nolloedo’s *But for the Lovers* may be described as a transculturated narrative that redeploys Hispanic forms and models in an attempt to counter the pre-eminence of the American literary tradition. The liberties that the likes of Nolloedo and other islandic and ex-centric writers took, in terms of narrative figurability and its limits, may be understood as an assertion of liteary autonomy, as these writers openly and consciously challenge American literary values and norms. What distinguishes their works are the aesthetico-political devices they employed, ranging

from a nonlinear plot, linguistic inventiveness, the use of ornate and obscure neologisms, as well as stylistic and typographical infelicities, all of which contribute to a nonreferential style. Nolloredo takes narrative figurability to the point of unreadability, a deliberate attempt at breaking from the representative regime and consequently at advancing an alternative interpretive/hermeneutic practice. The island genre, apart from requiring a determinate type of textual practice, also implies a different kind of reading practice—what Said would call the “impossibility of reading” (50)—which hinges upon instability/undecidability rather than a clear and coherent meaning. It is precisely this type of interpretation that we are enjoined to undertake when reading Nolloredo, whose fiction resists any form of closure or completion. Because of its finite and unfinalized quality, Nolloredo’s novel encourages the reader to participate in the process of historical production. As opposed to a crystallized utterance or a completed work, his fiction deals with the nonsymbolizable real—that is, the topical allusions and practical reference—which provide the raw material for historical processing.

This is particularly evident in the Prologue, which is set in a fractal, incontinent space that encode vocal utopias, or a collective body of speech, ranging from regional, national, colonial discourses, which relativize and refract one another. These discourses, embodied by historical actors, constitute a heteroglossic field, where temporal as well as spatial distance is abolished, to allow for play and parody. In the manner of Bakhtinian syncretism, the Prologue presents a dreamscape against which three forlorn and fugitive lovers: Aron, a fresh peacetime army recruit; Quasimoto, a deserter of the Japanese imperial army; both of whom are enamored with the enigmatic, impassive figure of Alma, a village maiden who is relentless pursued by her erring, errant countryside lovers, enter into a peculiar mode of relation and affiliation. While the Prologue follows a nonsequential pattern, it is interspersed with topical allusions to the Americo-Japanese war in 1945, a critical juncture that provides the backdrop for the modes of complicity and betrayal in which the lovers are implicated. Momentarily, national and imperial affiliations are suspended, as suggested by the line “And besides, what would one do with a night that had subtracted the United States from the realm of possibility?” (11), signalling the dissolution of the prevailing masculinist, imperial order to give way to alternative possibilities heralded by the orphaned, yet, hopeful threesome.

The lover’s discourse is particularly significant, as it casts into vivid relief the mode of betrayal and complicity in which the lovers are entangled, which is expressed in the lines:

"What is treason?", asked the girl. "Nothing but the width of the universe", groaned Quasimoto. "Nothing but the wrath of man."
"How lovely it is", Alma raved, swaying to Quasimoto's litany.
"Hai", agreed Quasimoto, indeed..."
"How lonely it is."
"It is..." (16).

This betrayal arises from their conscious disavowal of their home and origin, arboreal and autochthonous ties, which tend to be regressive and reactionary, promoting patrimony and patriotism, the very principle upon which the colonial enterprise is founded. Both lovers Aron and Quasimoto, in deserting their respective camps, seek to enter into a mode of relation/exchange that is made possible by a shared sense of dislocation. The fractal island, therefore, represents the shift from the territorial to the tidalectic, in which the experience of post/coloniality is reterritorialized. It should be emphasized that the beloved Alma, on the other hand, embodies a form of affective ambivalence, an inner dialogics, which is expressed through the music motif—described as the strains and resonances of a vagabond guitar—that beckons to, and at the same time, betrays her. The vagabond guitar is reminiscent of her folk origins, which she has resolved to deny, and which is a constant reminder of the threat/peril posed by her relentless and ruthless kinsmen. It is interesting to note that toward the end of the Prologue, the villagers arrive to slay her unwitting lovers, a murderous act which draws a drastic and dreadful response from Alma. In a symbolic act of severing her indigenous roots, Alma suddenly becomes a spectral, refractory subject; in a process of becoming-other, she undergoes a transmogrification, which culminates in her murdering her kinsmen. This murderous act signals the end of indigeneity, and its territorial moorings, and consequently, the rise of island agency and autonomy.

In the succeeding lines, she is described to be “ris[ing], to [be] climb[ing], to [be] leap[ing]

from Mayon Volcano. Where she would be High Priestess and punish the China Sea (19), a feminine and maternal agency who will usher forth an alter/native futuricity. In a form of ecological mysticism (Glissant 150), she embodies and enacts of an(other) and renewed mater/nature, prior to which the disintegration of existing socio-symbolic structures, which is suggested by the climacteric eruption of Mayon, must first take place; in the succeeding lines,

“Now she aimed her passion at all things: to shoot at the leeches in the trees, the larva on the branches, the lynx in the sky. Above all, the sky. She had been angry for three centuries, and she threw the gun as far as she could throw it into limbo where she wished so wildly it would go home, to the Pacific (20).

This violent and irruptive act, which had been brewing for three centuries, spanning Philippine colonial history, signals both a historical and epochal fulfillment, where the raw material of history could be reincorporated into new forms and structures. What is interesting about the passages show above, however, are the frequent references to other tidalectic sites, such as the South China Sea, as well as the Pacific, as though it were an attempt at reclaiming the spaces of maritime modernity, which are now transformed into a mater-matrice occupied by, and over which reigns, the historical agent and High Priestess Alma.

It is interesting to note that this affective atlas is delineated more fully in the middle of the Prologue, before the fateful arrival of the village folk, during which the three lovers embark on a quixotic adventure. The three embark on a voyage to

“the chambers of the sea, a tremulous vignette of rig, rudder and motor churning, cruising the Everglades for swans, palm fronds and Madagascar junk, dredging from that haunted look the fathoms of the Indian Ocean, the volcanic ashes of tropical empires, the sunken treasures ferried from the leagues of storied lagoons: the cataracts of adventure, and perhaps, too, the size and quality of mollusks fished off Tortuga Bay, even the exotic essence of netted spices corsairs liberated from the rum which wafted the aroma of Spice Islands (Oh, the Enchanted Isle of Moluccas!) she inquired no end. Nevermore, for even as she stood there envying them, marooned with a tribal pact on a reef, she sensed where it was they were ultimately going (14).

Although the description above is overlain with colonial desire and conquest, it is also an active displacement of desire, as these post/colonial subjects, who were either instrumental, if not peripheral to maritime expansion, assert their I-land agency and autonomy. They do so by refusing to marooned to an enclosed island; adrift and unmoored, they pursue their own idyllic pleasures and discover treasures, which are not in any way bound up with fetishism or accumulation. In the following lines, they are depicted “bob[bing] along the river with an incantation of psalms and Quasimoto's fables of dragon...[clinging] happily to each other, stammering out tales of fairies and habenaras of home (15)...as...the boat accosted a rainbow and [as] they went loafing-loving-longing on the crest" (17); these passages offer a portrait of the lovers as they embark on an I-land sojourn. In fact, the particular route or direction they take point to an inter-islandic circuit, which is regulated by a gift-exchange, rather than an equivalent-exchange economy, thereby reinstating a cosmopolitics that exceeds the demands of maritime globality.

The dramatic situation described above is situated against a fractal, rhizomorphic island, which provides the ground for historical processing. As a topological site, the unnamed, intractable island in the Prologue has the dual function of serving as the picture-referent for the rest of the novel, whose main *topic* and theme revolves around “in-contingence”, as well as a paratextual device that weaves together textuality, geography, and history; an archipelagraphy, if you will, which is concretely manifested in the palimpsestic layering of topical allusions and vertical indicators, as well as the interanimation between languages and discourses in the Prologue. What arises is a density of relation between and among identities, languages, and spaces, which contribute to a field that is constantly changing and metastasizing; a vocal utopia that destabilizes the hierarchy of discourses, ranging from colonial, national, to regional speech genres, to pave the way for a relativizing counter-discourse. Perhaps the most concrete example for which would be the lateral or horizontal relations that constellate around the figure of Alma, and which constitute a topological field:

"The Women's Temperance League paused long enough from a massive offensive against Alcoholic land to institute a fund-raising campaign for: SISTER PELLAGRA, WAIF OF DESTINY...Not to be outdone, a defunct affiliate of the Philippine Constabular rallied behind its updated spearhead--'Remember Little Pellie!' Which was trebled into a commemorative libretto by an epidermist turned composetr who would never again recapture the splendor and poignancy of his *canta para la nina: Lagrimas para Pella...Pelas Revisited* was a revelation, a crucible of colors which blended inextricably for all time, Goya, Gaugin, Picasso, and--in caret-flourish, crayon-pink on vermilion--Yours truly" (53).

This cacaphony of discourses is triggered by the dramatic appearance of Alma, in a semi-conscious and delirious state, by the steps of the City Hall. Such a pitiable sight immediately piqued the onlookers' interest, eliciting various speculations and commentaries as to her origins and character. Alma would be the subject of ribald interest; and in less than a day, her story would officially become a public spectacle, drawing responses and commentaries from civil sectors, who have capitalized on this scandal or disgrace as a pretext for promoting various agenda, ranging from public health and morality, women's rights, commemorative exercises, art galleries and cultural performances, ad infinitum. This unassuming ingénue had become fodder for sensationalism in media and public affairs, yet another curious event that would generate hype and excitement. The absurdity and hilarity of the situation points to the lateral and horizontal character of social relations, where any given event/epiphenomenon becomes inextricably linked with other discourses and social groups, creating the heteroglossic field that is Philippine society. One might even argue that this relationality is akin to the balladic form, an oral mode that is indigenous to Philippine culture, and which continues to be reworked in various forms and media, as is evident in Filipinos' penchant for spectacular excess, whether in contemporary forms, such as the evening news or soap opera. More fundamentally, social relations are bound up within an elaborate circuit of communication and power, within which social power is played out. Its particular character, however, remains oral in nature, further emphasizing the immediacy, proximity, and contiguity that characterizes Philippine culture and society.

On another note, this vocal utopia assumes the form of a dreamscape, where a relation of metonymy between and among words and objects, rather than one of causality or sequentiality, is foregrounded. Whereas in the previous example, the contiguity of social relations is emphasized, in the example that follows, it is the "metonymy of the signifier" or the interplay of signifiers within a socio-signifying field that is at issue. If language is arbitrary to the extent that meaning or signification is not natural but conventional, where a word is arbitrarily assigned to a given object, precluding any positive meaning value, other than its relationally constituted meaning within an enclosed linguistic system, then it follows that archipelagic or "in-continent" discourse must necessarily involve an unsettling of conventional categorization. It is crucial to note that within archipelagraphy, relations between disparate objects, which are not usually classified under a single category, are forged, as is their relation to language, which must now accommodate a derangement of sense and reference. As objects enter into new relations, and cultural schema is pushed to its logical extreme, an anti-mimetic, eidetic regime of signification emerges, giving rise to play and plenitude.

For instance, the novel begins with a rather disconcerting line: "The company sawbones. Who got uproariously drunk. On his nth anniversary. While revamping a corporal lengthwise. With a razor. Attaching a gumamela to the man's esophagus. Sewing up the mess again with safety pins. The patient, sure enough, had expired swiftly of floral haemorrhage" (10). This particular passage contains striking contrasts and jarring juxtapositions highlighted by an aestheticized description of the corporal's brutal death by "floral hemorrhage". This contrastive image evokes simultaneously a celebratory, as in the reference to drunkenness and revelry, but also morbid and gruesome murder involving "a razor and safety pins", producing a mirthful but also macabre tone in the manner of Rablesian laughter. By making the laughter and death series converge, the text is able to demonstrate precisely the trope of excess and incontinence, which effectively irrupts conventional categorization.

Similar tropes may be found in subsequent chapters in Nollado's *But for the Lovers*, particularly in Chapter 4, which offers an inventory of the material and living conditions in the Ojos Verdes tenement, where Alma and the rest of the characters reside. After Alma was rescued by overly concerned citizens and civil society groups, she is taken to Tira Colombo's tenement Ojos Verdes,

which houses a motley mix of unemployed professionals, day laborers, urban lumpen, scabrous trays. Alma is welcomed by the residents with a celebration of sorts, where she is made to recount her tale of woe. If the textured description offered above delineates the lateral structure of Philippine society, Alma's living testimony resonates within the heterotopic site that is the seamy underside of Manila, where the tenement is located. Employing the technique of slum naturalism and gritty realism, the text depicts the tenement as a site of exclusion and excrescence—hence “heterotopic”—where the urban lumpen must scrounge for a living and struggle to survive. Amidst disease and death, the boarding-house is described as “creeping with exotica; its life source delineated by somnambulistic mammalia whose chief accent is the Scream, whose obsession is Survival at any price”, a description that emphasizes the excess or incontinence, and its subversive power with respect to the Japanese occupation of Manila. As opposed to the strategy of discipline, control, and containment imposed upon the Filipinos by the Japanese, there is a tendency to carnivalesque, incontinence, a trope that is invested with more subversive force, especially given the rise of cryptomovements that anticipate the arrival of the Americans, perceived as Messianic liberators who will rescue the Filipinos from Japanese rule. In-continence in this sense has the added connotation of growing unrest or dis-ease among the urban lumpen proletariat, who are beginning to collaborate with mistico-religious groups in the regions headed by the figure of Deogracias, whose purpose is to mobilize popular sentiment and communitarian ethos. In the same chapter, a further description of grassroots unrest is provided: “Manila beyond? If one were already maimed from this interior, why extend the injury thus..to the ambulant war, to the skeletons roaming the sidewalks, dreaming of American Invaders? (60); the reference to the “ambulant” war is significant as it points to the revolutionary movement that is beginning to emerge in the regions, a revolt that is decentralized yet reterritorializing, gathering force and strength especially among peasants who have been displaced and dispossessed of land and property by rapacious landowners. It is also important to note that as opposed to the elite nationalism of Aguinaldo and his cohorts, who had established the Republic in Malolos during the Filipino-American War, and who had been conscripted in the service of the Commonwealth Republic with the American occupation of Manila, the peasant and proletarian revolt contravenes to destabilize elite nationalism and comprador politics.

The peasant revolt thus subscribes to a dialogic and dialectic structure, insofar as it is oriented not simply toward an anticolonial project, but more pertinently, as it advances an anticolonial nationalism that is not reducible to elite nationalism. As opposed to the territorial claims of elite nationalism, and the privilege accorded to the Pampango-Tagalog landed elite, this anticolonial nationalism is islandic or incontinent in nature, reinscribing a spectral and subaltern nationalism. If the cacique/comprador elite, represented by the likes of Rizal and Aguinaldo, have been historically cast as the proponents of nationalism and the vanguards of historical legitimacy, this island/ “in-continent” nationalism offers a counterpoint to official history. By unravelling the complicity between the comprador elite in facilitating colonial administration, this alter/native nationalism is able to reinstate an I-land agency that exceeds national and imperial lines, and by which the peasantry and proletariat are able to resume their epistemic rights. As such, the novel provides a counterpoint to official history by narrativizing the time of a revolution against the Revolution, an alter/native historicity that is out-of-joint with elite, metrocentric discourse.

By way of conclusion, Philippine island archives constitute a conjunctural ensemble that is straddled between traditional symbology and historical contingency, recoding transcultural processes through the insular figure. Islandness is historically produced, and it is precisely in the course of dialectical interplay, that its quality as a fractal, repeating, and rhizomorphic entity emerges. While the Philippine island is portrayed in colonial discourse either as a “feminized land” or a penal colony, it is represented as a fractious, irruptive entity in island fiction and historiography. In opposition to the eroticized/sexualized representation of the archipelago, island agency is embodied and enacted by the figure of Alma in Nolleto, presaging a new mode of futurity. Joaquin, on the other hand, erupts the notion of boundedness, enclosure, or carceral, to reveal unassimilable and spectral subjects, who have resorted to religious symbolism as a mode of political and revolutionary expression. Whereas the Guardia de Honor was simply and summarily dismissed as a cult group by American historiographers, Joaquin was able to discover the viability of the proletarian revolt as a revolution against the Republic. In both texts, the “islandic” or “incontinent” is situated in the relation of the I, or the historical subject, to a fractal island, a projective and symbolic relation that is configured variously in the course of

history.

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THOUGHTS ON A SOUTHEAST ASIAN APPROACH TO STUDYING ENGLISH LITERATURE/LITERATURE IN ENGLISH

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Abstract

To paraphrase a recent opening sentence in an essay on “Postcolonial studies and world literature” by James Graham, Michael Niblett, and Sharae Deckard (Journal of Postcolonial Writing, vol. 48, no. 5, December 2012, 465), there is a spectre haunting the study of English literature in Southeast Asia: the spectre of “Southeast Asia” as a distinctive region of the world where English is not only the lingua franca of both regional and cosmopolitan communication but also increasingly the literary language of Southeast Asian authors writing for audiences around the world. In my paper I want to develop some ideas about studying “English literature,” wherever it has been produced, through the perspectives of Southeast Asian authors who have been using English as their literary medium since the late 19th century. The exercise involves displacing canonic definitions of what constitutes “English literature” as defined in the West and replacing them with various configurations of texts in English written in Southeast Asia. Reading these texts is both a way of developing “Southeast Asian” perspectives on “canonic” English-language authors like Shakespeare or Wallace Stevens and an important means of fostering a greater sense of “Southeast Asian” identity among university students in different parts of the ASEAN region.

An article published in *The New York Times* on September 18 offers me a way of framing the remarks I want to make to you today. In 2002 *The Bondwoman’s Narrative*, a melodramatic novel about the life and adventures of a black house slave named Hannah, became a best seller in the US. But the identity of its author, “Hannah Crafts,” remained a mystery until a professor at the University of South Carolina concluded after years of research that Hannah must have been Hannah Bond, a house slave who lived on a plantation in North Carolina. In the words of the *Times* article:

“Beyond simply identifying the author, the professor’s research offers insight into one of the central mysteries of the novel, believed to be semi-autobiographical: how a house slave with limited access to education and books was heavily influenced by the great literature of her time, like ‘Bleak House’ and ‘Jane Eyre’ ... The heavy influences of Dickens, for instance, particularly from ‘Bleak House’, can be explained by Bond’s onetime servitude on a plantation that routinely kept boarders from a nearby girls’ school; the curriculum there required the girls to recite passages of ‘Bleak House’ from memory. Bond, secretly forming her own novel, could have listened while they studied, or spirited away a copy to read” (Bosman 2013).

I think this little news item suggests a number of points worth noting, none of them new to most if not all of you. First, the very fact that this article about Hannah Bond and her best-selling slave woman’s novel appeared on the front page of *The New York Times* restates an observable fact: the definition of what we mean by “English literature” is in flux, expanding and diversifying, and has been doing so for some time. Even in a conservative Department of English like that at Yale University, courses for the academic year 2013-14 on Chaucer, Milton, and Melville vie for student enrolments with those on “The Spectacle of Disability,” “The Opera Libretto,” “Global Fictions,” “South Asian Anglophone Literature,” and “Feminist and Queer Theory.” Not that even these offerings seem all that radical or innovative these days compared to those that can be found on the websites of other departments of English around the world. The second point is that the way in which Hannah “studied” English literature and took from it what she needed for her own writing highlights what scholars like Jonathan Arac (2002) and Franco Moretti (2013) have been teaching us about how literary systems everywhere work. It is not just Hannah Bond, doubly subordinate as a slave and a woman, who has overheard and absorbed words, ideas, and literary styles from elsewhere in order to be able to write her own novel.

Novels, poems, plays, every kind of literature, whether written by subordinate women or dominant men, whether composed in imperial centers or colonized peripheries, are all by definition derivative. Literary works are hybrid expressions of local social and cultural forms that interact with those from some other place. Literary texts are never “original,” never purely “indigenous.” Responding to criticism of his first formulation of the relation between novels written in the “core” regions of Western Europe and those written in the “peripheries” of eastern Europe, Africa, Asia, and the Americas, Franco Moretti admits that he was wrong:

“The central morphological point of [my essay] ‘Conjectures’ was the contrast between the rise of the novel in the core as an ‘autonomous development’, and the rise in the periphery as a ‘compromise’ between a Western influence and local materials. As Parla and Arac point out, however, early English novels were written, in Fielding’s words, ‘after the manner of Cervantes’ (or of someone else), thus making clear that a compromise between local and foreign forms occurred there as well. And if this was the case, then there was no ‘autonomous development’ in western Europe, and the idea that forms have, so to speak, a different history at the core and at the periphery crumbles.” (Moretti 2013, *Kindle Locations 1791-1797*)

If nation-states have boundaries, literary texts have none, or least very porous ones. Increasingly, nations themselves, their borders crossed and penetrated by flows of migrants in search of work, their economies interconnected and mutually dependent, are becoming like “world literature” texts, hybridized nodes in a single global community, rather than totally sovereign units of identity and cultural meaning.

Turning to the study and teaching of English literature in Southeast Asia, it is not for me to say how this should or should not be done. I am an outsider who has never taught English literature anywhere in the world. It is true that I studied English literature and history in the US as an undergraduate in the 1960s, at a time when the close reading of canonic texts was in vogue. I received my best mark in a course on English literature for a close reading of an obscure poem by Alfred, Lord Tennyson. For my undergraduate honors thesis I did a “new critical” comparison of *Hamlet* and Thomas Kyd’s *The Spanish Tragedy*. The point of that exercise wasn’t to explore the Italian-derived character of Shakespeare’s plot, or, as Franco Moretti demonstrates in his essay “Network Theory, Plot Analysis” (in Moretti 2013), suggest how an analysis of the network of relations between characters in *Hamlet* serves as a methodology for carrying out cross-cultural, comparative analyses of literary texts from around the world (Moretti’s essay ends with a discussion of the 18th century novel *The Story of the Stone*). No, the point was to demonstrate what we already know, that Shakespeare was a better playwright than Kyd! In any case, much of what I read and all that I wrote in college had little relevance to the important issues of the day in America at that time, reason enough to want to reconfigure the way in which I was taught.

My teaching career in Australia and the US has been as an historian of Southeast Asia, albeit one with a strong, abiding interest in literature. My job has been both similar to and different from yours. Like you, I wanted to introduce my students to distant cultures and to encourage them to learn about those cultures by reading literary texts. But in my case, these cultures were unknown and “peripheral” in the world in which I grew up. In your case, teaching English means teaching a language and literature, from whatever part of the English speaking world, that are associated with the experience of cultural imperialism in your region, one with a long history in Southeast Asia. In the 1950s and 1960s, when I was going to high school and university, educated Southeast Asians were a lot more familiar with aspects of American or British English-language culture than I or my classmates were with anything from Southeast Asia. I had to go to Calapan, Mindoro Oriental, as a Peace Corps Volunteer in 1967 to begin learning about you and your languages, literatures, and histories. Southeast Asians owe their familiarity with the West to the legacies of European imperialism in the region, to Hollywood (at least for movie-going Southeast Asians), and to American troops stationed in the Philippines, Thailand, and South Vietnam. Today, although anyone from anywhere can travel back and forth across the world in virtual space on the Internet, it is the English language that serves as the obligatory lingua franca for acquiring knowledge about “others.” As Jonathan Arac puts it succinctly (2002, 35):

“Globalization pluralizes: it opens up every local, national or regional culture to others and thereby produces ‘many worlds’. Yet these many worlds can only be known through a single medium: just as the dollar is the medium of global commerce, so is English the medium of global culture, producing ‘one world’.”

My impression from visiting a number of departmental websites in Southeast Asia is that “English literature” usually consists of the same mixture of traditional and contemporary topics and subjects one might find in universities anywhere. In some departments American literature predominates, in others that of the UK. Canadian, South Asian, Australian, or South African literatures are not much in evidence. Most departments teach some kind of theory, usually postcolonial and feminist. In only one, the Department of English and Comparative Literature at the University of the Philippines, which was founded in 1910 and is one of the oldest and most distinguished at that university, does one find, in addition to courses on American and British literature and various aspects of theory, courses on Asian writing in English. For example, there are courses on “Asian Voices in Anglo-American Literature. Literature by British and American writers of Asian extraction;” “Introduction to Asian Literature. Selected works in Asian literature written in or translated into English;” “Introduction to Philippine Literature in English. Introduction to Philippine literature in English;” and “Survey of Third World Literature. Selected works in Asian, African, and Latin American literature reflecting Third World consciousness written in or translated into English.” And then there is a range of courses on literature from Southeast Asia, China, South Asia, and “the Third World,” including a course on “non-Western feminist theories and literary practice.”

The medium of instruction in the Philippines is English and that helps a lot in making such a range of offerings possible. But it is important to note that, from its inception, those who founded the department of English at the University of the Philippines made the decision to position “English literature” in relation to literatures written all over the world. Could the hint of a comparative, even a “world literature” approach to the teaching of English literature in the UP course listing (I don’t know whether this is how the subject is actually taught) be made even more explicit, given the fact that we now live in “one world” in which English is “the medium of global culture?” Is it possible to imagine a variation on this way of structuring the curriculum of “English literature” such that courses in which English literature is taught would be “liberated,” if that is the right word to describe the increasingly hegemonic impact of English on the literatures of the world (!), from their national and even their regional boundaries altogether and grouped according to shared themes and degree of comparability? What would be gained or lost by getting rid of national, regional, and even period (i.e., medieval, 19th century, modern, postmodern, etc.) categories?

It would be a lot of fun to discuss these questions, but for my purposes here I would like to offer a more modest proposal, one that is based on my perspective as a historian of Southeast Asia with a background in and strong interest in literary studies but no experience in teaching literature of any kind in Southeast Asia. My idea was sparked by reading an article on the op-ed page of *The Straits Times* on September 25, 2013, titled “Is the Asean Community withering” by an editor of the Thai English-language newspaper *The Nation*, Kavi Chongkittavorn. Kavi opens his piece with the following assertions:

“There are just over 800 days to go before the 2015 deadline for Asean to achieve its target of a single Asean Community. Yet, one senses that this 610 million-strong community may not live up to the hype. ... Meeting in Bandar Seri Begawan, Brunei, in April, Asean leaders gave the thumbs up for the progress made on economic integration, one of the community’s three pillars. However, they did not have much to say about the two other equally important pillars: social and cultural, and political and security.”

As a historian of Southeast Asia, I’m interested in the extent to which Asean has begun to serve as a mechanism for creating a truly “Southeast Asian” kind of regional identity, in the face of a long

history of fragmentation, some of which is inherent to the geography and cultural diversity the region, some of it caused by the balkanizing effect of rival world religions and competing imperial powers that invaded Southeast Asia centuries ago.

According to the “ASEAN Socio-Cultural Community (ASCC) Plan of Action” found on the Asean website, the social and cultural objectives of Asean include:

“Mainstreaming the promotion of ASEAN awareness, regional identity and values in national communications plans, educational curricula, people-to-people contact mainly through culture, arts and sports, especially among the youth, and the promotion of ASEAN languages learning through scholarships and exchanges of linguists;

- Preserving and promoting ASEAN cultural heritage and living traditions, as a vehicle to better understand the link between culture and development, and as a source of inspiration for future endeavours;
- Fostering dialogues among civilisations, cultures and religions as a means to foster better understanding, build confidence, and address threats to peace and security; and
- Promoting ASEAN's standing in the international community.”

My question for this conference is as follows: How might the teaching of English language and literature contribute to the formation of a more cohesive Asean region, given the fact that, whatever else can be achieved to stimulate the learning of national languages among members of Asean, English will remain its lingua franca, the medium through which the preservation, promotion, and dialogue about regional cultures mentioned in the Asean document quoted above will take place? Why not use the teaching of English language and literature as a means for promoting regional unity? How might this be done?

One way would be to develop a Southeast Asian approach to reading literary texts in English. As I am learning from reading (what is for me) an eye-opening survey of Southeast Asian Anglophone literature, Rajeev Patke and Philip Holden's *The Routledge Concise History of Southeast Asian Writing in English* (2010), there are thousands of novels, poems, plays, and essays dating from the late 19th century written in English by locally based or diasporic Southeast Asian authors as well as sojourner Western writers in Southeast Asia that could serve as a starting point for the exploration of all the British, American, and Australian novelist, poets, and playwrights whose work has served as inspiration or model for Southeast Asian works since the late 19th century. There is continuing debate about whether or not a canon of English literature still exists and about whether postcolonial approaches to studying literature around the world should be superseded by the study of “world literature” (see Cheah 2008 and Graham, Niblett, and Deckard 2012), but why should students of English literature in Southeast Asia study “English literature” from any perspective other than one that helps them position themselves as readers of English literature in terms of their own historical experiences and cultural heritage? The black woman slave Hannah Bond didn't listen to or read Dickens' *Bleak House* as an English person; she did so in terms of her own lived experience as a black slave in the American South. Reading Dickens in her own way was liberating, just as it would be for any reader who wants to think for herself rather than be told what and how to read literature according to the dictates of a canon assembled in the UK or the United States.

I want to end my talk by drawing on some work-in-progress of my own, which I append to the end of my talk for your interest. In my draft essay, which I wrote in 2005 for a conference on the works of Sir Walter Scott, I discuss one of the two most important Southeast Asian anti-colonial novels ever written, in which we can observe a literary process very similar to the one that occurred in Hannah Bond's novel. I am referring to Multatuli's *Max Havelaar* (1860), a work that very few Indonesians, not to mention students from elsewhere in Southeast Asia, have ever read, despite the fact that it exists in a good, if not perfect, annotated English translation (1982) and has been made into an outstanding film directed by Fons Rademaker (1976). *Max Havelaar* also served a major source of inspiration and literary ideas for José Rizal's *Noli Me Tangere* (1887), the other anti-colonial novel from Southeast Asia that should be essential reading for citizens of Asean, one which is available in an excellent

annotated English translation (2006) and has been turned into a stirring movie directed by Marilou Diaz-Abaya (1999). If I were asked to teach a course on the “The 19th century novel in English” at a university in Southeast Asia, I would start by localizing the topic in the region by reading selections from these two novels and then drawing out some of the literary and thematic connections to British works that served as literary templates, reading selections from those source works and exploring their historical and cultural contexts.

I would hope to accomplish several things by taking this approach. First, I would ensure that my students became acquainted with two of the most important “Southeast Asian” novels ever written. Filipinos and Thais, not to mention Indonesians, need to have read *Max Havelaar* as part of their university training. The same is true of *Noli Me Tangere*. If students of English literature across the region read even excerpts from these novels in English translation, “Southeast Asia” as well as the 19th century Europe that colonized this region would come more clearly into view. Secondly, reading these two novels not as Dutch, Spanish, or even “postcolonial” literature but as examples of “the English novel” puts scare quotes around the term “English novel” in a way that is consistent with the way in which world literature studies is currently challenging the use of national labels to ghettoize what are essentially “world” literary works. Thirdly, approaching “English literature” through the lens of literary works written in Southeast Asia by authors who lived in and felt strongly about the region empowers Southeast Asian students today to internalize the English language and the literature written in English as their own. With every passing day, English is becoming a first or second language for millions of people around the world. But to fully internalize English in Southeast Asia, to take true possession of it and feel liberated by it the way the slave Hannah Bond did when she transformed *Bleak House* into a fictional account of her own flight to freedom, it is important to read how others have used it in novels, plays, and poems to imagine Southeast Asia as home.

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Appendix

Scott in the Indies: a reading of *Max Havelaar*

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De beschuldiging die zo vaak wordt ingebracht tegen den groten meester die den *Waverley* schreef, dat hy dikwyls van het geduld syner lezers misbruik maakt door te veel bladzyden aan plaatsbeschryving te wyden, komt me ongegrond voor, en ik geloof dat me zich tot het beoordelen van de juistheid ener zodanige aanmerking, eenvoudig de vraag hebbe voor te leggen: was deze beschryving nodig tot het juist opvatten van den indruk dien de schryver u wilde meedelen? Zo ja, men duide het dan hem niet ten kwade, dat hy van u de moeite verwacht te *lezen* wat hy zich de moeite gaf te *schryven*. Zo neen, dan werpe men 't boek weg. (Multatuli 1973: 169)

The accusation that is so often leveled against the great master who wrote *Waverley*, that he often abuses the patience of his readers by devoting too many pages to local color (*plaatsbeschryving*), is in my view unfounded, and I believe that in order correctly to evaluate the justice of such a comment, I simply have to pose the question: Was the description in question necessary for the correct interpretation of the impression that the writer wanted to communicate? If the answer is yes, then one should not blame him that he expected you to take the trouble to *read* what he took the trouble to *write*. If the answer is no, then throw the book away! (my translation)

Thus does one of the several narrators of *Max Havelaar*, the anti-colonial novel written by Eduard Douwes Dekker and published under the pseudonym Multatuli to critical acclaim and political uproar in Amsterdam in 1860, digress from a digression, as he has just put it, in order to defend the author of *Waverley* as well as his own narrative practice. Dekker/Multatuli's admiration for Scott is well-known, and in this he was little different from many other novel-readers or -writers in Europe in the mid-nineteenth century (on Multatuli's interest in Scott, see Ter Laan 1995, 423-433; on "Scottomania" in nineteenth-century Holland, Den Tenter 1982). The interesting question about Dekker's reading of Scott is what happened to the Scott "novel" when Dekker localized it in the Netherlands Indies and transformed it into another kind of form, one that has continued to be regarded by Dutch readers as the first authentically "Dutch" novel; as unquestionably the greatest Dutch novel of the nineteenth century; as a great "anti-colonial novel," the first to have been written about European colonialism at any rate. *Max Havelaar* is also the template for other historical novels about Java in both Dutch and Malay. *Max Havelaar* established the formal limits for that genre as it has come to be written about the island of Java, the parameters of which only now are beginning to be redrawn.

Max Havelaar was by no means the first major work produced in Java to have been influenced by what we are calling "Scottish romanticism." When a British expeditionary force invaded the island in 1811 as part of the war against Napoleon and assumed control of the island until 1816, when it was returned to the Dutch, it brought with it Scottish antiquarians and philologists who collected manuscripts and carried out their own research on the history and culture of Java. This activity did not go unobserved by the Javanese nobility and literati who were consulted by Scots such as Colin Mackenzie and John Crawfurd. In one of the courts of Central Java, a group of authors with collective expertise on various aspects of Javanese culture produced what we might call a "bardic encyclopedia", thousands of lines long in sung meters, which I think was their response to the Scottish romantic invasion of Javanese cultural space. I have written something about this work, the *Serat Centhini*, elsewhere (Day and Derks 1999; Day 2002). The significance of the *Serat Centhini* for the larger story about "Scott in the Indies" lies in what can be observed in the Javanese narrative response to the practices of British/Scottish ethnographic inquiry in Java in the early nineteenth century. When compared to the Scottian inflections and counter-Scottian deflections in the style of *Max Havelaar*, and much later, in the historical novels of Pramoedya Ananta Toer, we see that, already in the early nineteenth century, encyclopedic Javanese poetic narrative was developing characteristics we associate with the "novel."

But for now I return to *Max Havelaar* and to the questions posed by Multatuli's invocation of Scott in the matter of narrative digression. The central story in the novel concerns a young colonial civil servant, Max Havelaar, who after many years of service in different parts of the Netherlands Indies has been appointed an Assistant Resident in the regency of Lebak, an area known for its poverty and potential for rebellion. Havelaar uncovers evidence of corruption and gross exploitation of the peasant

work force and suspects that his predecessor has been poisoned to prevent him from exposing the situation to the scrutiny of officials in Batavia. At this point in time (the 1850s) peasants all over Java are overworked and underpaid, as they strive to fulfill both the quotas for coffee, tea, and sugar imposed by the infamous Dutch Cultivation System, by which Holland extracted agricultural produce at minimal cost for sale on the world market, and the traditional labor demands of the native chiefs, who have been allowed to stay in power in exchange for their collaboration with the Dutch. Havelaar's protests fall on deaf ears and the novel ends as the author, Multatuli, addresses the reader directly in an impassioned cry for justice.

Havelaar is the "hero" of the novel, and the ethnographic-like depiction of Dutch colonialism in mid-nineteenth century Java has been the primary focus of commentary about the work. Was it accurate or overblown? Didn't Multatuli understand that in "traditional" Java peasants were "exploited" in exchange for "protection" against a host of greater evils? Etc., etc. The literary form of the novel and its densely rich, pan-European intertextuality are of equal interest. In addition to passages and themes from the novels of Sir Walter Scott, Multatuli reworks material from: a number of earlier and contemporary Dutch writers; Heinrich Heine, as well as German popular novelists August Lafontaine and Christian Vulpius; the Italian poet and playwright Silvio Pellico; Eugène Sue; Daniel Defoe; and Jean-Jacques Rousseau.

The work has been described as a " 'novel that resembles a novel' " (Anderson 2006, 457). E.M. Beekman offers a schematic way of thinking about its structure that I will paraphrase here (Beekman 1996, 236-238). According to Beekman, the novel is built out of narrative units that nest inside one another like Chinese boxes. The inner box, which Beekman labels box 4, contains all of the narratives in the novel, as well as many more that are never told. It consists of a package of documents and writings that a mysterious figure named Sjaalman ("Scarfman") sends to an acquaintance from his schoolboy days, the coffee merchant Batavus Droogstoppel, whom he meets by chance on the Kalverstraat in Amsterdam one night (chapters 1 and 2). Sjaalman has just returned from the East Indies with his wife and son. Impoverished and desperate for work, he sends Droogstoppel a parcel of manuscripts, in which, he says, there are "some articles of value"; if only he could find a publisher for them (Multatuli 1982, 34). Would "my dear Droogstoppel" ("I really think he might have said: 'My dear Mr Droogstoppel' – after all, I *am* a broker," huffs Droogstoppel as he reads out Sjaalman's covering letter) assist an old friend by offering to back the publication of a small volume (chapter 3)? The contents of the parcel are listed in chapter 4, of which a sample follows below:

On Sanskrit as the mother of the Germanic languages; On the penalties for infanticide; On the origin of the aristocracy; On the difference between the concepts 'infinite time' and 'eternity'; ... On Russian statecraft; On vowels; On cellular prisons; ... On those causes of the Dutch revolt against Spain not arising from the desire for religious or political liberty; ... On the decline of civilization since the rise of Christianity. [Droogstoppel interjects: "What?!"]; On Icelandic mythology; On Rousseau's 'Emile'; ... On import duties as ineffectual, offensive, unjust and immoral. [Droogstoppel comments: "I never heard anything about this."]; On verse as the oldest language. [Droogstoppel again: "I don't believe that."]; On white ants; ... On the similarity between the Scottish and Frisian languages; ... On agricultural contracts in Java; On the suction power of a new kind of pump; On the legitimacy of dynasties; On national literature in the form of Javanese rhapsodies; On the new method of reefing; On percussion as applied to hand grenades. [Droogstoppel observes: "This article is dated 1847, i.e. before Orsini"; the translator explains in a note that Felice Orsini tried to assassinate Napoleon III in 1858 by throwing three bombs at him]; ... On the veneration for Schiller and Goethe in the German middle classes; ... On privileged Trading Companies. [Droogstoppel: "This contains various things I need for my book."] (Multatuli 1982, 45-48)

All in all, 147 documents covering an astonishing miscellany of topics of global interest and obscurity, not to mention, Droogstoppel (who is still the narrator in chapter 4) adds, "letters written by him" which have been certified as 'true copies' by witnesses, as well as "extracts from diaries, notes and odd jottings ... some of them indeed very odd" (50).

As it turns out, Droogstoppel has been thinking of writing a book of his own, about the coffee trade, so the arrival of Sjaalman's parcel is very timely indeed. But how to proceed? "The only question was,

how was I to sift that material and put it together aright” (53), particularly since “writing ... is not much in my line” (54)?

The solution is that Droogstoppel asks his son Frits, who is something of a stickler for correct Dutch, and a young German apprentice with literary leanings by the name of Ernest Stern, the son of a German merchant whose business Droogstoppel is anxious to monopolize, to ghost-write his book (here, as well as in the scene in which Droogstoppel sarcastically lists the contents of Sjaalman’s parcel, we recognize one of Dekker’s borrowings from Scott, this one from chapter 2 of *Rob Roy*). The boys’ narrative about the Indies career of Max Havelaar, contained in chapters 5-8 and 11-20, makes up the content of box 3, the product of their creative selection and rewriting of material from Scarfman’s parcel. In chapters 1-4 and 9-10, Droogstoppel interjects himself into the narrative flow of Havelaar’s story, and these chapters constitute box 2, framing boxes 3 and 4. Finally, in chapter 20, the author Multatuli, himself, erupts onto the page, struggling for a moment to gain authorial control as he enunciates the final, all-encompassing narrative frame for the novel:

Havelaar wandered about, poor and forsaken. He sought ...

Enough, my good Stern! I, Multatuli, take up the pen. You are not required to write Havelaar’s life story. I called you into being ... I brought you from Hamburg ... I taught you to write fairly good Dutch in a very short time ... I let you kiss Louise Rosemeyer, who’s in sugar ... It is enough, Stern, you may go!

That Scarfman and his wife ...

Halt, wretched spawn of sordid moneygrubbing and blasphemous cant [*vuile geldzucht en godslasterlyke femelary*]. I created you ... you grew into a monster [*een monster*] under my pen ... I loathe my own handiwork: choke in coffee and disappear! (Multatuli 1982, 317)

As sketchy as my summary of the novel has been, it suggests that here is something arguably unScottian, and atypical of the novel in the nineteenth century generally, about the way Multatuli’s narrative unfolds, or rather, proliferates. Benedict Anderson writes that “[f]rom a certain angle, the book can ... be seen as an olio of pitch-perfect parodies of existing genres – colonial bureaucratise, Calvinist sermons, sentimental romances, bad poetry, antibourgeois boutades, policymaker puffery, romantic self-aggrandizement and self-abasement, gothic intrigues, dilettante-journalistic social criticism, and so on” (Anderson 2006, 457). Beekman appears to concur, connecting Dekker’s prose, not to Scott’s, but to Heine’s and that author’s “deliberate and playful effort to avoid a closed system” (Beekman 1996, 235). In the following critical assessment, referring to the section of the novel from which my opening quote is drawn, Beekman also notices the orality of Dekker’s style and refers to a stylistic term coined by a Dutch novelist and critic of the 1930s to describe it, the *praatbrief*, the “spoken letter”:

The novel *Max Havelaar* contains several *praatbrieven* in chapters 11-14, which are intended to showcase Havelaar, but which really display Dekker’s virtuoso style that rap *Ideenassoziationen* as dazzling and capricious as Heine’s. These chapters feature Havelaar as a brilliant *causeur* telling piazza tales on the porch of his house in tropical Java. Besides smart conversation, the performance includes [verses by Heine,] a story (about his liaison with the Sumatran girl Si Upi Kete), a poem in Dutch, the parable of the Japanese stonecutter ..., another story about Havelaar’s clash with General Van Damme, a poem in French, and a political tale about official intrigue in Natal in Sumatra – truly a polyphonous performance that ... reveal ... various speech genres, polyglossia, hybridization, stylization, and all of it conveyed in stylized *skaz*. (Beekman 1996, 239)

“*Max Havelaar*,” Beekman concludes, “contains a larger variety of speech genres than any other work of fiction in Dutch prior to 1860” (240). The relevance of Scottian narrative form and what Duncan calls “the imperial logic of Scottish Enlightenment philosophical history” (Duncan 2006, 174) to the reading of Dekker’s parodic, “polyphonous” novel seems less than compelling in the light of commentary by Anderson and Beekman, notwithstanding the anthologizing, multi-generic characteristics of Scott’s *Waverley*, to take just one example from Scott’s work (Duncan 2006, 178).

As the contents of Scarfman's parcel suggest, the novel's encyclopedic contents are altogether more miscellaneous, less historically and geographically centered than Scott's. Even as digressive "filler," to use Franco Moretti's term (2006), Scarfman's writings do more than simply impede the forward movement of the narrative plot: they "inundate" it (to use a word from Scott that is crucial for understanding the importance of Scott's novels for Douwes Dekker; see Maxwell 2001, 437) in a way that challenges our ability to assign *Max Havelaar* a determinate literary form.

On the question of narrative digression, Moretti has important things to say that help me move forward with my reading. In his essay "Serious Century" (2006) Moretti identifies digression or "filler" as the characteristic feature of the realistic, European bourgeois novel in the nineteenth century. Filler represents the triumph of the everyday, a topic first introduced by Dutch painters of the seventeenth century. The digressions found in nineteenth century novels express a number of interrelated cultural assumptions: life as regular and serious, governed by the routines instilled by capitalism and bureaucracy; "...fillers are an attempt at *rationalizing the novelistic universe*: turning it into a world of few surprises, fewer adventures, and no miracles at all," writes Moretti (381). Novels come to resemble double-entry bookkeeping, praised in *Wilhelm Meister* for their "[o]rder and clarity" which give rise to a "desire to save and acquire" (quoted and discussed in Moretti 2006, 384-385). "Description" triumphs over "narration," objective "precision" over subjective "intensity" (388), and the present moment is filled, not with anticipations of the future, but with sediments of the past (391). "The secret source of 'realistic' descriptions," Moretti concludes, "lies precisely in the unexpected 'endurance' of the *ancien régime* into the nineteenth century" (391).

For Moretti, Scott's novels are characteristic of the "serious century," of the "'Weberian' form, where temporality becomes more predictable, objects multiply, personality hides, and language is streamlined" (400). None of this in fact applies to *Max Havelaar*, which is filled with altogether too much verbiage, intensity, personality, irrationality, and digression! The question remains, what use does Dekker have for Scott? Sailing around the Cape of Good Hope to the Netherlands in November and December, 1852, via St. Helena (Dekker jots in his diary: "illusions of St. Helena"), on his first leave home as an East Indies official, Dekker notes in his diary:

"An East Indian must rub up his faculties a little, and put his mind in order before he enters this fort [sic?] of society." Saying of *Mannerling*. ... The local dialects in Walter Scott are picturesque and natural (*pittoresque en natuurlijk*), in Dutch: vulgar. But why? Poetry in eternal strife with prose. The struggle is uneven, because poetry is vulnerable in every way even if prose doesn't intend to make it so. In order to write novels, read a few W Scotts in the original. Especially the notes. (VW 9, 285)

Like the Dutch-educated character Mr. Vanbeest Brown in *Guy Mannering*, Dekker is returning to Europe from the Indies, in search of a birthright. He had been married in 1846 to Everdine Huberta (barones) van Wijnbergen, an impoverished, orphaned niece of a wealthy family of Preanger (West Java) tea planters. Dekker visited the Van der Hucht family on their estate Parakan Salak in 1845. There, like a nineteenth-century English tourist in Scotland, he roamed through mountains and valleys, braved roaring streams, and wrote a poem extolling the nearness of Nature to God.

Some of this naturally picturesque Highland-esque adventure reappears in the descriptions of *Max Havelaar*, in the passage about the coach ride over mountain roads that brings the Havelaar family to Lebak in the opening lines of Havelaar's story in chapter 5, for example, where the "headlong flight down a mountain slope ... 'My God, the road is ... gone!'" is both hair-raisingly real and yet never-before heard-of, as if Java belonged simultaneously to the modern world and a marvelous realm of oriental fantasy (Multatuli 1982, 65; cf. Moretti 2006, 370). In a startlingly creative departure from the "post-chaise" passage in *Waverley*, and from the conventions of the nineteenth-century historical novel generally, Multatuli uses the Scottian metaphor of the coach journey (in Max's nineteenth-century Java, such a journey teeters on the edge of abysses when it does not ground to a halt in the mud!) to dramatize both the vertiginous urgency of Havelaar's mission in Java and the administrative paralysis of the colonial regime with which Havelaar must contend (Maxwell 2001, 445). Dekker reports on the actual conditions in colonial Java as if his complacent, bourgeois Dutch readers should be shocked to learn something they could never have imagined was taking place, even though they

know full well that it has been! In Dekker's own everyday life, meanwhile, the family of his wife "Tine" (which is also the name Dekker gives to Max Havelaar's wife in the novel) had once been wealthy. Dekker very much hoped to lay claim to some of his wife's lost inheritance during their leave in Europe. The Van der Huchts strongly disapproved of the marriage; they found Dekker to be an incurable spendthrift, a "capricious dreamer" (*wispelturig phantast*) (Van der Meulen, 223).

Like the Van der Huchts and all other Dutchmen in the East Indies, at least before the reading of *Max Havelaar* could suggest a higher, more ethical kind of calling to prospective colonial civil servants, Dekker went to Java to get rich. Although he was a spendthrift and gambler, Dekker was an energetic and dedicated bureaucrat who felt he deserved better and swifter promotions than he received. His rancor over his failure to be promoted for having been a dedicated colonial official was his main motive for publishing an exposé of colonial misrule, an exposé that Dekker masked by writing it as a novel, with all the names of actual people and places blanked out, in the hope that, while earning fame and fortune from "the novel," he still might succeed in regaining the favor of high colonial officials and be returned to an even better job the Indies.

In the novel, Dekker heaps ridicule and scorn on Dutch officialdom, but Max's most significant fictional antagonist is neither his incompetent Dutch superior, nor the corrupt Javanese Regent whose misdeeds Max wants to expose and correct, but the Dutch merchant, Batavus Droogstoppel, a character, located in Amsterdam, who helps narrate Havelaar's story and who in fact commissions that it be written down in book form, so that he, Droogstoppel, can sell it for his own profit.

As the first name suggests, Batavus, which refers to the earliest inhabitants of Holland as known to the Romans as well as to the name of the commercial and administrative center of Dutch power in the Indies, Batavia, is the Ur-Dutchman. I want to recall the point I made earlier, namely that *Max Havelaar* is still regarded as the first and greatest expression in literary form of modern Dutch national identity. The sections of the novel in which Batavus appears are the ones in which the Dutch language itself, in its modern, spoken, colloquial register, constitutes the "filler," the everyday reality that is electrifying in its interest. The energy and vividness of Droogstoppel's use of Dutch is only equaled in the novel by the pyrotechnical display of Biblical Dutch in the Protestant minister Wawelaar (Blatherer's) sermon, reported by Droogstoppel in chapter 9. As scathing and vicious as Dekker's parodies of commerce-speak and church-speak may be (and both are indebted directly to Scott) they are wonderfully, shamelessly, vulgarly Dutch, and they have been received as such by Dutch readers from the moment the novel appeared. There is more than a little Dutch nation- and consciousness-building going on in this novel. The quoting from and jesting about German literature, and the fact that Stern has been taught to write in Dutch, clearly point to one of the imperious cultural Others against which the novel is defining its Dutch identity.

In Dekker's case, and indeed for Dutch colonial policy-makers generally, the other European culture to be both admired, imitated, and resisted was that of Britain. Scott was as instrumental, in a discursive way, to the birth of the Netherlands as a nation possessing its own literature, as well as an overseas empire, as Javanese coffee and sugar were crucial to the building of railroads and other attributes of modernity in impoverished, post-Napoleonic Holland (Anderson 2006, 451). "Droogstoppel," the very synonym of everyday Dutchness in the nineteenth century, has come to life because of Dekker's reading of Scott, whose Jonas Dryasdust provided Dekker with the name; *droog* means "dry" in Dutch, *stoppel* is "stubble," but sounds like *stof*, which means "dust." In the novel, Droogstoppel is Max's most significant Other, his antagonist as well as his all-too Dutch *doppelgänger*.

The complicit opposition between the two characters is not simply due to the fact that Droogstoppel, unlike the gushingly romantic Max, is pedantically "dry as dust," in addition to being the reviled embodiment of exploitative, commercial rationality. (It's interesting to speculate about whether or not Dekker would have even written a novel had he been a successful colonial bureaucrat and a wealthy man!) It is true, as Gert-Jan Johannes has pointed out (2000, 41), that Jonas Dryasdust appears in Scott's novels on the periphery of the main narrative, as a "Pietje precies," a stickler for accuracy in a way that is echoed in the Droogstoppel sections of *Max Havelaar*. The difference is that Droogstoppel

is a parody and hence a critique of Dryasdust. Indeed, Dekker's implied critique is similar to the one much more respectfully offered to Dryasdust by his friend "Laurence Templeton," in the "Dedicatory Epistle to Rev. Dr. Dryasdust, F.A.S." at the beginning of *Ivanhoe* (Penguin 2000). There Scott makes the argument for turning his attention away from writing stories about Scotland, a place teeming with exciting "incidents which had actually taken place ... at no distant period ... It was not above sixty or seventy years," Templeton goes on in his address to Dryasdust, "you observed, that the whole north of Scotland was under a state of government nearly as simple and as patriarchal as those of our good allies the Mohawks and Iroquois" (6). In Dryasdust's view, all of these factors made it easy to give "verisimilitude to a narrative and individuality to the persons introduced" in novels about Scotland's recent past. For the English author seeking to write about his own, much more distant ancestors, however, the task was very different and likely to fail. Such a writer would "only have the liberty of selecting his subjects amidst the dust of antiquity, where nothing was to be found but dry, sapless, mouldering and disjointed bones" (7).

Templeton's defense of Scott's English antiquarian turn is echoed in Multatuli's construction of the character of Droogstoppel, who is anything but dry, sapless, and mouldering, and who embodies both of the contradictory positions outlined in Scott's Dedicatory Epistle. Willy-nilly, Droogstoppel's monologues demonstrate that fiction "intermingles" with truth; that the "past" is constantly being translated into the "present;" that the "wildness of eastern fiction," together with the coffee, sugar, and "unheard-of" (Moretti 2006, 370) mysteries and crimes of Java are being turned into commodities "better fitted for the European market," with the inevitable result that an "extensive neutral ground" of shared "manners and sentiments" connecting Dutch coffee merchants to Javanese peasants has come into being (8-9). Dekker was the first Dutch writer to insist that Dutch people recognize the simultaneity of their own increasingly prosperous European world with that of a people whose exploitation and oppression was making that prosperity possible. In fact, by 1860, "Java" was already a homeland province of the Dutch imaginary, a fact which is dramatized by the startlingly rapid changes of scene in *Max Havelaar*, set in Amsterdam one moment, Java the next; Dekker's original manuscript in fact had no chapter divisions, thus emphasizing this simultaneity of events in Europe and Indies even more emphatically than is apparent in the published versions. A decade after the publication of the novel, the opening of the Suez Canal would bring the Indies geographically and temporally still closer to home. Dekker makes even the "feudal" old Javanese Regent, whose corruption is the object of Max's zealous administrative outrage, seem rather contemporary and likeable (cf. Anderson 2006, 455). And through the story about the young buffalo herder Saijah and his sweetheart Adinda, who die as a result of colonial oppression, Multatuli brings the downtrodden Javanese peasantry as a whole into the sitting room of every novel-reading, bourgeois Dutch family in a powerfully emotional and vividly immediate way. Multatuli's project is to heighten the sentimental verisimilitude of the contemporary situation in Java (Holland's "Scotland") by fictionalizing it, to the point that the act of reading the novel leads to an emotional response that will result in political action (or, at least, in Dekker's rehabilitation and promotion as a highly virtuous, if self-seeking, colonial official!).

Moretti says that "the main vocation," to use a very Weberian word, of the nineteenth-century novel, if not of literature in general, "lies in forging *compromises between different ideological systems*" (Moretti 2006, 392). The point of compromises is to form communities and then to get along. I think Moretti's "compromises" mean something like Scott's "extensive neutral ground," which is a transnational, trans-temporal, and trans-cultural space in which mutual understanding among different societies is made possible. Multatuli, like Scott, was an intellectual product of the Napoleonic era when the experience of war and social upheaval first made history "a *mass experience* ... linked with the knowledge that similar upheavals [were] taking place all over the world," as Lukács famously put it (quoted in Maxwell 2001, 425). He was the first Dutch writer to imagine that his own national community was part of a single world of historical, human experience. Multatuli imagined this world with the help of many writers, but it was particularly Scott who helped him create Batavus Droogstoppel, whom he cast in the role of a money-grubbing "antiquary" who became not just a symbol of Dutch national identity, warts and all, but also "a chronicler of political and social emergency in a present time" of world history (Maxwell 2001, 430).

BUDDING POETS TO BLOSSOM: FOSTERING WRITING, CREATIVITY, LITERARY APPRECIATION AND LANGUAGE LEARNING THROUGH FREE POEM WRITING AND COOPERATIVE LEARNING

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Abstract

Fostering writing, creativity and literary appreciation is demanding to EFL teachers. Promoting free poem writing and developing a relationship among class members through cooperative learning can reduce learning difficulties. This study therefore explored how free poem writing and cooperative learning fostered writing skill, creativity and literary appreciation and motivate Thai students' language learning. This was a qualitative study. The participants were twelve grade 10 students. The instruments included a literary instruction, a free poem writing task, portfolio work, an interview, and an observation. The results revealed these findings. On writing skill, free poem writing successfully helped to free the students from the constraints of writing accurately in correct sentences and generate their poems creatively. On creativity, the students could generate creative writing impressively when they had a choice to develop an inner wisdom about what lies inside them into literary work. On literary appreciation, the students were cherished with literary aesthetics which helps develop their inner wisdom and a sense of aesthetic, intellectual and emotional pleasure. Pedagogically, this study implicates that, on language learning as a whole, the approaches achieved interpersonal, knowledge, experience and language strands and free poem writing and cooperative learning could foster EFL students' writing skill, creativity and literary appreciation successfully. Future inquiry should study prose writing or other artistic form such as media.

Keywords: *literary appreciation, cooperative learning, language learning*

Rationale for the Study

Writing is difficult for Thai learners and a demanding job for teachers as writing is a craft. To promote writing, it is necessary to make it fun and enjoyable. One way to make it fun is through free poem writing by freeing them from psychological constraints of writing accurately. In addition, free poem writing fosters creativity and cherishes students with senses of aesthetics, especially poetry appreciation.

To make free of poem writing more fruitful, creating a non-threatening learning atmosphere which builds up interaction among the students is needed. Cooperative learning can help achieve all these as working in groups makes free poem writing more like a game than a study. Prior research study on cooperative learning (Olsen, R. E. W. -B., & Kagan, S., 1992; Sharan, S. (ed.), 1990; Slavin, R. E., 1990; Vermette, P. J., 1998; Dörnyei, Z., 2008; Jacobs, G., 2004; McCafferty, S.G., Jacobs G., A. C., Iddings, 2006; Stenlev, J., 2008; Tağdemir M. Tağdemir A. Yıldırım K., 2009; Bershon, B. L., 1992; Johnson, D.W., Johnson, R., & Smith, K., 1991; Johnson, D. W., & Johnson, R. T., 1990, 1991; Stenlev, J., 2008; Abdullah, M. et al., 2002; Andrusyk, D. et al., 2003; Ashtiani N., et al., 2007; Collins, P., 2008) agreed that cooperative learning is effective for enhancing language learning in ESL/EFL classrooms.

There are numerous studies on the use of poetry to enhance language learning (Cumming, R., 2007; DeMille, T., 2004; Desai, S., & Marsh, T., 2005; Elster, C., 2010; Enright, K., Torres-Torretti, D., & Carreon, O., 2012; Flint, T., 2010; Fraser, D., 2006; Frye, E., & Trathen, W., & Schlagal, B., 2010; Harrison, D. L., & Holderith, K., 2003; Heitman, J., 2005; Jones, B., 2010; Kucan, L., 2007; Myers, P., 1998; Neuman, S., 2007; Peskin, J., 2010; Phillips, L., 1986; Rosenblatt, L., 1976, 1978, 1986, 2005; Sekeres, D. C., & Gregg, M., 2007; Smith, D., 2004; Stange, T., & Wyant, S., 2008; Adelson, L. A., 1988; Akyel, A., & Yalçın, E., 1990; Ali, S., 1994;

Asselin, M., 2000; Brumfit, C. J., & Carter, R. A., 1986, 1991; Bushman, J. H., & Bushman, K. P., 1997; Carter, R. & Long, M., 1990, 1991; Conniff, B., Bortle, C., & Joseph, M. F., 1993; Constantino, R., 1994; Elliot, R., 1990; Gajdusek, L., 1988; Gajdusek, L., & Van Dommelen, D., 1993; Hill, J., 1986; Hsieh, L.T., 1999; Iser, W., 1978; Lazar, G., 1994; Leech, G., 1973; Liaw, M.-L., 2001; McConochie, J., 1985; McKay, S., 1982; Norris, R. W., 1994; Ou, H.-C., 1997; Schulz, R. A., 1981; Spack, R., 1985; Yao, H.-Y., & Lin, C.-Y., 2008). However, the study of how cooperative learning incorporating with free poem writing fostered writing skill, creativity, and literary appreciation was still scanty. This study therefore explored the issue with the following research question and purpose of the study:

To what extent do free poem writing and cooperative learning foster writing skill, creativity, literary appreciation and language learning in Thai students?

Purpose of the Study

The purpose of this study aimed to explore how free poem writing and cooperative learning could foster Thai students' writing skill, creativity, literary appreciation and language learning.

Research Method

Participants

This was a qualitative study. The participants were twelve grade 10 students of a school in the suburb of Bangkok. The school had only two teachers of English to teach all levels from grades 7-12 so the school needed assistance as community service from neighboring universities. Also the school had no computer-assisted program to facilitate the English language learning so their English proficiency was true beginners. All participants had no experience of free poem writing practice, both in English or in Thai. To facilitate learning, the native language or Thai was the means of teaching and communication between teachers and students and among students. All students worked in pair and chose their partner on their own. The normal class teachers were two student teachers who registered in the course English for Specific Purposes – part of which required the teaching of English to high school students. In this study, they played a role as a facilitator and observers. The researcher was the instructor of the course English for Specific Purposes and the observer in this study.

Instruments

The instruments included a literary instruction, a free poem writing task, portfolio work, an interview, and an observation.

1. Literary instruction

As the students had no poetry background, the instruction provided basic knowledge of poetic devices which aimed at helping and inspiring the students to: 1) find, shape and refine their senses of literary aesthetics and 2) use poetic devices to enhance their poem's beauty and meaning. The poetic devices include rhyme, metaphor, alliteration, and repetition.

2. Free poem writing task

The task was entitled “budding poets to blossom” aiming to teach students how to develop their writing skills through free poem writing practice. The task consisted of only two steps: 1) activating experience and 2) finding a spark. Below were the details of each step.

Step 1: Activating experience

Writing a poem is all about observing the world within us or around us. A poem can be about anything: from love to loss or from simple events or people to great ones. As long as the students were enjoying it or finding a release of tension through it, they achieved the purpose of the task.

Therefore, activating experience was thinking about what the students want to achieve with their poem. Perhaps the student wanted to write a poem to express their love for their parents, boyfriend or girlfriend; perhaps they wanted to commemorate a tragic event; or maybe they just wanted to write about their imagination or a simple event in their daily life.

In this step, they were asked to think about why they were writing the poem and who their intended audience was, and then proceed in their writing accordingly

Step 2: Finding a spark

This step began with a snippet of a few lines of verse that came out of somewhere and the rest of the poem needed only be written around it. Below were two samples of finding a spark drawn from <http://www.wikihow.com/Write-a-Poem>.

"My dog has a toy,
it resembles a boy.
A boy with a dark colored glasses.

His lightning scar
can be seen from afar
and gee, does he love molasses."

"I just met you.
And this is crazy.
So here's my number.
Call me, maybe?"

3. Portfolio work

The students were required to generate their work of free poem writing. The collection of their work was used as evidence of how the free poem writing and cooperative learning fostered writing skill, creativity, literary appreciation and language learning.

4. Interview

The interview aimed to elicit the students' reflections of their learning on creativity, literary appreciation and language learning.

5. Observation

The observation aimed to elicit the reflections of two student teachers and the researcher on the students' learning as the interview in order to compare the information.

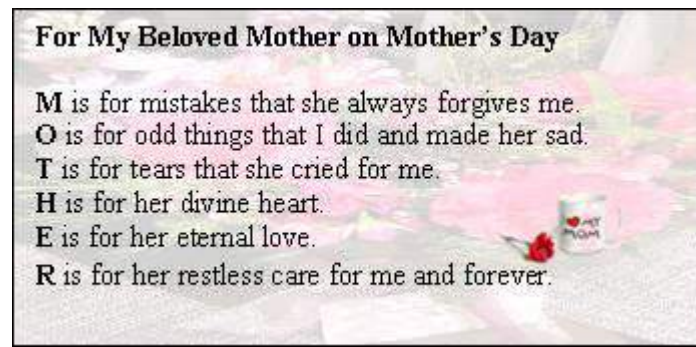
Data Analysis

The data from the portfolio work, the interview, and the observation were qualitatively analysed to draw the conclusion of the study as presented in the results of the study.

Results of the Study

The results of this study revealed these findings which would be presented according to the purpose of the study which aimed to explore how community language learning could foster writing, creativity, literary appreciation, and language learning respectively as shown in the students' portfolio work of free poem writing, the interview and the observation.

On writing skill, free poem writing could help to free the students from the constraints of writing accurately in correct sentences. The simple but effective task 'budding poets to blossom,' could build thrust to create a literary work from what they experienced in daily life. Experience provided subject matters for them. They were able to engage their simple life experience (e.g., mother, love, happiness, dream and memory) with a language learning to create their own literary work from words to poems. Students A and B agreed with a single word 'mother' and on the theme of Mother's Day as shown below.



[Students A and B]

The students' interview also supported that the task helped them improve their writing beyond the limit of grammatical accuracy as revealed in part of their interview below.

“We began their poem with each syllable (M-O-T-H-E-R) by describing the meanings of each syllable. The meanings were drawn from our feelings, emotion, attitudes towards our own mother. Before this, we were worried very much about grammatical constraints but now we are happy and feel comfortable with beginning with simple words to make sentences and act out like drama.” [Students A and B]

This could be seen from another sample by Students I and J as shown below.

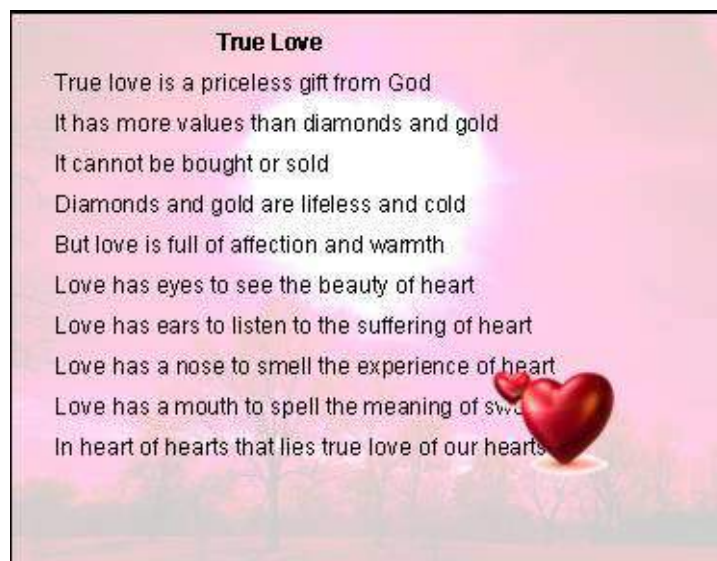
“As someone said experience is the mother of all knowledge, we've learned to write our poems freely from our experience. It's fun to do so. The ideas were pouring out from our heads and flowing to our fingers. We didn't get stuck at all.” [Students I and J]

The observation was consistent with the students' opinion in that the students learned best when learning integrates language and experience and when they were given opportunity to work on language-related skills to create the material themselves from their own experience as revealed in the poem below which the author was inspired by their memories.



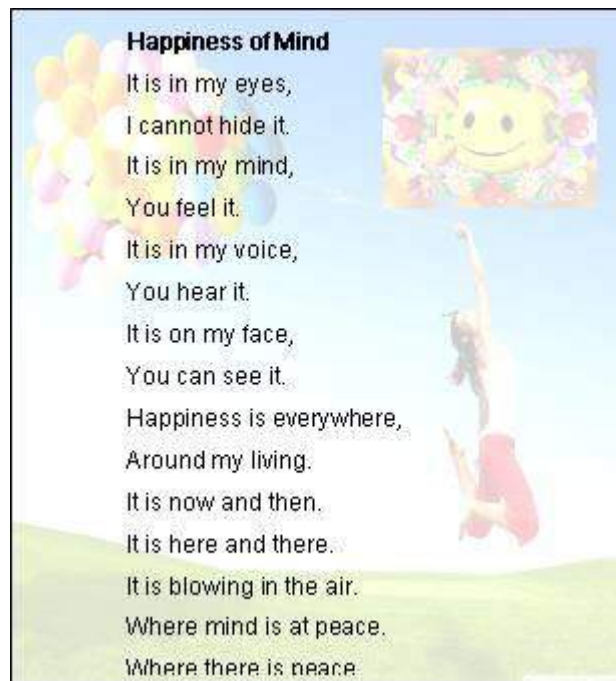
[Students I and J]

On literary appreciation, the poem above revealed that the young poets developed their sense of poetic appreciation by putting emphasis on the action in a poem and by listing the verbs which tell about memories. They used concrete language which is appropriate to the poem's subject. Also, they used consistent patterns and repetition of the poem's subject 'memories.' The writers built up the meanings of the poem around the consistent patterns and repetition. Students I and J gave the reason for this as "this repetition reflects our body which is made of repeated rhythms, such as our breathing, our heartbeats, and our thoughts." Repetition is the key to reflect how we live, how we think, and so it turns up again and again in poetry as shown in the sample below, the writer also used consistent patterns and repetition of the poem's subject 'love.'



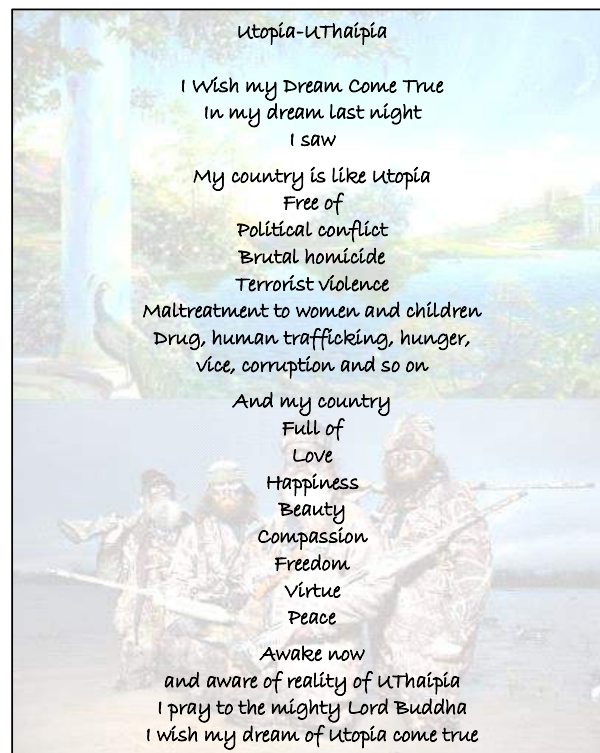
[Students C and D]

On creativity, the students learned to create better when they had a choice what they practiced and developed an inner wisdom about where they needed to work and what they had experienced. In the poem below, the writers reflected their insightful, inner wisdom through the essence of Buddhism (i.e. true happiness/peace of mind).



[Students E and F]

Similarly, the writers reflected their insightful, inner wisdom through a metaphor of 'Utopia-UThaipia.' The writer attempted to reflect the conflicts in Thailand through a sarcasm of Utopia and UThipia.



[Students G and H]

On language learning, the students could begin to feel free to learn from each other as well as the teacher as recorded in the note of one observer.

“Learning a foreign language, especially English, is a threat to Thai students as they have to deal with a new learning situation. Therefore, the teacher acted as a facilitator, giving suggestions, being supportive, and understanding the students’ anxiety, fears, struggle to learn the language in a threatening new learning situation. One effective strategy to reduce the students’ tension used by the teacher was the use of the native language (i.e. Thai). The use of native language enhanced the students’ security and self-confidence. Students have conversations in their native language. Also, the teacher explained instructions and sessions for expressing feelings in native and target languages. The target language was used from the outset and was used progressively more while the students were working on and interacting with other students and class. They used English more and more. Therefore, the teacher’s recognition that learning was threatening was the key to success in this class. By showing understanding and accepting students’ fears, she helped students feel secure and overcome their fears and all negative feelings which could obstruct learning, and therefore helped them harness and increase motivation and desire to learn, positive attitudes towards interaction with the teacher and energy for active involvement. The process first started with student-teacher interaction and then turned into student-student interaction. Both students and teacher made decisions in the class. The interaction between teacher and students was reciprocal. Sometimes the teacher directed action, other times the students interacted more independently among themselves while the teacher just observed their interactions and modeled correct forms of the vocabulary and grammar in a nonthreatening style by giving responses to students’ errors in a gentle way. A spirit of community and cooperation among students was encouraged due to their close interaction. Students were at first dependent on the teacher who mostly directed actions and the dependence becomes gradual when the process developed and the students interacted independently. It could be seen that the students become truly active doers who engage their interests with the work and initiated their own work. When they engaged their interest with tasks, they were increasingly independent while working on, became more confident, felt in control and took more responsibility for their own learning till they were aware of their own progress.” Observer A]

This observation was supported by the students’ interview as below:

“We found that it was exciting and crazy fun indeed like we were acting on stage. We had fun together. Sometimes our dear friends are actors and the other time they were audience. It was like our small world which everything and everyone was fun. We created the world ourselves and created the language ourselves. We think our language is beautiful and appealing to us and our classmates. Although it’s not correct and sometimes we smiled at our English, we aren’t scared to write and don’t feel shy to speak English as before. Thanks to the task, we feel more comfortable with learning English as if the words were just simply pouring out from our minds. We just let it go free in writing as well as in talking. We talked to our dear friends and nothing to worry. We feel more and more relaxed and secured in this free world with our free writing and talking.” [Students A, B, G and H]

All in all, the three observers agreed that the students gained the following benefits from the free poem writing task:

“1) encouraging the students to respond imaginatively, intellectually, independently to the written word; 2) enabling them to carry this quality of literary response into other writing experience; 3) encouraging enthusiasm for English and appreciation of its importance today

and in the future; 4) fostering sophisticated literacy skills while encouraging language skills; 5) developing fluency and clarity in discussion with their partners and in oral/written presentation; 6) encouraging continuous, developing reflection, enabling responsibility for personal learning and ability to make informed choices for future language development; 7) developing students' poetry writing and general writing skills; 8) encouraging students to familiarize themselves with a range of contemporary literature and to produce/develop their own writing in relation to that literature; 9) enabling students to revise/edit their creative work and be able to offer constructive and relevant feedback on their work; 10) encouraging students to experiment with different fictional genres/poetic forms and responding creatively to a variety of tradition and modern artistic stimuli." [ObserversA, Band C]

Conclusion

It could be concluded that free poem writing task could help the students' reflect their personal opinions on the theme, understanding of the theme and writing techniques of the poems and it also helps students increase their fluency in writing, expressing meanings through their poems and presenting them through their voices and actions. In addition, it helped the students develop a humanistic outlook on life. Through a close interaction with literary or creative works which portray a diverse range of human thought, emotion and experience, they were able to gain knowledge and understanding of the nature of human existence and to develop insights into and an appreciation of the world and of the society in which they live. Therefore, seeking to represent the human situation through a creative, emotive use of language, literary or creative texts are capable of offering learners much aesthetic, intellectual and emotional pleasure.

Implications of the Study

The free poem writing task provides these practical aspects. First, it provides ample opportunities for students to develop their creativity, sharpen their critical and analytical skills, and enhance their language proficiency. Next, it broadens their awareness of the culture of different places where English is used and enhances their appreciation and understanding of literature and language learning. Then, the intellectual, aesthetic and emotional qualities, which Literature in English helps them develop, prepare them for further study or work, particularly in areas such as publications and the media, where writing skills, creativity, appreciation and understanding of literary works are highly valued.

More specifically, on pedagogical implications, the task achieved the purposes of these four strands: the interpersonal strand (for conversing, arguing, justifying and discussing ideas, feelings and points of view about poem writing); the knowledge strand (for developing and applying knowledge of poetic devices through generating their own free poem writing); the experience strand (for understanding, enjoying and appreciating literary works and responding freely and imaginatively to the poems); and the language strand (for developing competency in language through creative writing of free poems, and oral/written responses and discussion through cooperative learning).

Suggestions for Further Study

Future inquiry should study prose writing or other artistic form such as media.

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ASEAN DISCOURSES IN AN ENGLISH NEWSPAPER

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Abstract

Discourses presented in English news can give readers with different points of view since the authors can use written techniques and meaningful English words to convey messages to the public. The discourses regarding to ASEAN news are currently interesting to the people who are involved with ASEAN Economic Community (AEC). This study consequently aimed to explore prevalent discourses introducing Thailand's opportunities and threats in The Nation newspaper. This pilot study was a content analysis, specifically focusing on AEC news during the period of 1 January 2013 – 30 June 2013. Frequency was used to describe the data. This study revealed two major findings: 1) most ASEAN news relating more to Thailand's opportunities than its threats; 2) the most prevalent news on opportunity includes the economic development, relationship and investment between Thailand and other ASEAN country members in preparation for the upcoming ASEAN Economic Community in 2015 whereas the most prevalent news on threats involves illegal migrant workers from neighboring countries working in Thailand. In addition, the frequency of phrases and sentences found in ASEAN news also signified Thailand's opportunities more than threats. On the contrary, as competing discourses, the frequency of most words signifying threats was found more regularly than those indicating opportunities. The findings of this study implicate that the newspaper is optimistic, considering the upcoming AEC more as opportunity than threat. Future study should scrutinize the news in terms of linguistic and discourses analysis.

Keywords: *discourses, ASEAN news, Thailand's opportunities and threats*

Rationale

ASEAN has been developed to a new vision of ASEAN Economic Community by 2015 since January 2007 aiming for a better living community, connectivity and economic enhancement between ASEAN country members (aseansec.org), AEC is well-known throughout all ASEAN countries and being seen in most news and media at present. Daily English newspapers presented AEC information offer different ideas to readers through messages with variety of words and writing techniques. Discourse is a key to convey and highlight those messages written in the news with context beyond sentences. It can refer the relationships of words, people and structures within texts and infer news messages to the target audience which is concerned about the use of words and written discourse in linguistics. Theorists and researchers (e.g., Biber, D. 2002; Thomson, J. 1995; Fairclough, N. 1995; Tooland, M. 2001; Graddol, D. 1994; K, Gunther and Leeuwan, Thee. 2001; Ong, W. 2002 and Wales, K. 2007) agree that language, linguistics, and discourse are important and powerful to interpret, to convey, to persuade and to present news messages in media to the people due to the change of media texts and language following upon the technology and the society. Therefore, discourses in a daily English newspaper are needed to be studied in a contemporary world where English is the main international and communicative language and in the social and cultural context.

This study was undertaken in Thai context where the people use Thai as the first language while English is known as a foreign language. English is still a tough language for many Thais to achieve it since it is not being used as a medium language in the country. This can lead to barriers to Thais for the understanding of English, especially texts in English newspapers that may use some jargon, some written techniques and some meaningful words in the contents of news. Thai readers may not neither recognize nor appreciate what is actually transmitted to them because Thai students have been taught to read for memorizing rather than analyzing. In Thai culture, parents may ask their children to read some books to remember texts to get knowledge or to focus on the contents of the books rather than to understand and evaluate what is written in the books which is different from American culture (Saengboon, 2004). More importantly, the authors or newspaper editors are a controller of news messages as they are an expert in English language and know how to write very

well with better knowledge in English writing and higher English backgrounds. They can provoke the people emotion, thoughts and ideologies with persuasive techniques, the choice of words and sentences. The influence and the power of language can induce the people to the way that the news is presented.

There are some prior studies on this issue in the Thai context. For example, Kanoksilapatham (2002-2003) studied discourses in biochemistry research articles using move analysis to analyze texts written in academic articles; Arunsitrot (2012) examined linguistics in the level of discourse semantics evaluating the political commentaries within texts in Thai newspapers using appraisal theory; Chakorn (2009) studied English texts in Thai business annual reports through metafunctions of linguistic corpus; Wongsotorn (1983) measured three types of discourse: Explanatory; Descriptive and Persuasive; Ngampornchai (2009) investigated contents of Thai travel websites employing textual and schema analysis as a tool; Pokasamrit (2009) analyzed texts in letters to editors for an English newspaper in aspects of pragmatics and sociolinguistics. On the international context of discourse, Chaemsaitong and Kusonsinwut (2009) focused on Critical Discourse Analysis theory examined homeless problems in USA, and Tan (2011) explored business news discourse represented on internet.

Based on prior research mentioned above, discourses are seen in different areas including mass media, but most of them are concerned within linguistic corpus to contextualize texts and events to understand the variation of the use of languages in depth. This study explored an English newspaper published in Thailand to examine prevalent discourses in an English newspaper conveying opportunity or threat for the following research study: How is AEC news discourses of opportunity and threat to Thailand presented in an English newspaper?

Purposes of the study

This analysis studied the presentation of AEC news discourses of opportunity and threat to Thailand in an English newspaper.

Methodology

Research Design

This study used a content analysis as an instrument to survey the data of news discourses. It counted words, phrases and sentences in the news and converted numbers into percentage. The population of this research is *The Nation* electronic newspaper which is available online via www.nationmultimedia.com. It is the famous English newspaper in Thailand owned by a Thai company. The data selection was ASEAN news reported through *The Nation* newspaper under AEC news related to ASEAN Economic Community 2015. The data was gathered from 1 January 2013 – 30 June 2013, but there were only 62 pieces of news selected during the past specific six months out of 808 pieces of news in total. The main objective of the study was to investigate only the news about Thailand among other nine ASEAN countries to explore prevalent discourses represented Thailand's opportunities or threats. The website selection criterion includes: (1) ASEAN news coverage is classified explicitly over the website under AEC news which is also divided into nine ASEAN country members separately, (2) it is able to search ASEAN news related to Thailand from the search tool by month and year, (3) the website is simply to use for Thai people including foreigners to read online ASEAN news, (4) the news is chronologically ordered on the site.

Definitions of key terms

'Opportunity' in the this study drawn from five online English dictionaries, *Oxford, Longman, Cambridge, Cobuild and Dictionary.com* refers to *a chance or an appropriate time for the people to do something that they would like to do which can be a goal or a purpose for their jobs, futures or other objectives.*

'Threat' has the opposite meaning in a sense of a harmful action or a situation that may be done by a person who forces you to do something that you do not want to do following his order which can causes damage, danger, pain and violence.

Data collection and analysis

The data were collected through these procedures: 1) count how many news presents Thailand's opportunities and lists all words/phrases/sentences that signify opportunities; 2) count how many news

presents Thailand's threats and lists all words/phrases/sentences that signify threats; and 3) draw a conclusion which is prevalent, opportunity or threat. Data analysis was accomplished by a content analysis as the steps below:

1) Defined the terms "opportunity and threat."

2) Selected each piece of news concerning with Thailand underneath AEC news category in *The Nation* newspaper starting from 1 January 2013 – 30 June 2013. The data found that there were 12 pieces of news in January, 9 pieces of news in February, 12 pieces of news in March, 7 pieces of news in April, 7 pieces of news in May, and 15 pieces of news in June. There were 62 pieces in total selected from 808 pieces.

3) Classified all 62 pieces of AEC news into the month of January to June respectively and analyzed texts of each part and piece of news conveying opportunity and threat.

4) Divided data into three groups as words, phrases and sentences. The next analysis was to list all words, phrases and sentences signified opportunities and threats and arranged them into two categories under the opportunity and threat titles.

5) Counted all words, phrase and sentences of each piece of news that defined Thailand's opportunities and threats. The most crucial part of news analysis was to find all words by the discourse contexts in the news and words meaning were analyzed by individual sentences and words relations to draw results of the study.

Results of the study

The content analysis was utilized to count words, phrases and sentences in the contents of news with discourse analysis concept. The findings were shown based on the research question: How is AEC news discourses of opportunity and threat to Thailand presented in the English newspaper? Discourses of opportunity and threat in the 62 pieces of ASEAN news from 1 January to 30 June 2013 could be seen as follows:

Table 1: Percentage and raw data of words, phrases and sentences signify Thailand's Opportunity and Threat

Month/Year 2013	Words signify opportunity	Words signify threat	Phrases signify opportunity	Phrases signify threat	Sentences signify opportunity	Sentences signify threat
January	55 (50.93%)	73 (50.69 %)	18 (16.67 %)	40 (27.78 %)	35 (32.40 %)	31 (21.53 %)
February	41 (51.25 %)	56 (51.85 %)	20 (25.00 %)	23 (21.30 %)	19 (23.75 %)	29 (26.85 %)
March	100 (51.28 %)	49 (54.44 %)	41 (21.03 %)	19 (21.11 %)	54 (27.69 %)	22 (24.44 %)
April	40 (44.44 %)	14 (58.33 %)	24 (26.67 %)	4 (16.67 %)	26 (28.89 %)	6 (25.00 %)
May	27 (40.30 %)	24 (44.44 %)	16 (23.88 %)	7 (12.96 %)	24 (35.82 %)	23 (42.59 %)
June	71 (39.22 %)	52 (42.62 %)	63 (34.81 %)	35 (28.69 %)	47 (25.97 %)	35 (28.69 %)
Total	331 (46.55 %)	265 (49.81 %)	179 (25.18 %)	122 (22.93 %)	201 (28.27 %)	145 (27.26 %)

Table 1 showed that in January, 50.93% of words signified opportunity were prevalent than 50.69% of those signified threat, but 27.78% of phrases and 32.40% of sentences signified threat were prevalent than those 16.67% and 21.53% signified opportunity. In February, 51.85% of words signified threat were prevalent than 51.25% of words signified opportunity, but 25.00% of phrases signified opportunity were prevalent than 21.30% of those signified threat, and 26.85% of sentences signified threat were more prevalent than 23.75% of those signified opportunity. In March, 54.44% of words and 21.11% of phrases were presented threat more than those 51.28% of words and 21.03% of phrases presented opportunity. In April, 58.33% of words signified threat was found more than those 44.44%

signified opportunity, but 26.67% and 28.89% of words and phrases signified opportunity were found more than those 16.67% and 25.00% signified threat in the same month.

In May, 44.44% of words found in threat were frequent than 40.30% of words found in opportunity, but 23.88% of phrases found in opportunity were frequent than 12.96% found in threat and 42.59% of sentences found in threat were frequent than 35.82% found in opportunity. In June, 42.62% of words found in threat were more regularly than those 39.22% found in opportunity, but 34.81% of phrases found in opportunity were more regularly than those 28.69% found in threat, and 28.69% of sentences found in threat were also found more regularly than 25.97% of sentences found in opportunity.

Overall results indicated that 49.81% of words signified Thailand's threat were prevalent than words signified Thailand's opportunity (46.55%). Conversely, 25.18% of phrases and 28.27% of sentences conveyed Thailand's opportunity were prevalent than 22.93% of phrases and 27.26% of sentences conveyed Thailand's threat. Below are the samples of news signifying Thailand's opportunity.

Table 2: Sample of news signifying *Thailand's Opportunity*

Thais push for regional rice cooperation

Supalak Ganjanakhundee

The Nation

Vientiane March 13, 2013 1:00 am

Yingluck in Laos for summit on Southeast Asian economic strategy

(O1) Thailand yesterday pushed rice trade cooperation onto the agenda for the Ayeyawady-Chao Phraya-Mekong Economic Cooperation Strategy (ACMECS) group, in a bid to strengthen the region's production base and food security.

The matter was discussed during a meeting of the region's foreign ministers in Laos yesterday, ahead of the 5th summit of ACMECS leaders, due today.

Prime Minister Yingluck Shinawatra arrived in Vientiane yesterday evening for the summit.

(O2) Countries in mainland Southeast Asia, notably Thailand and Vietnam, are major rice producers and exporters (T1) but compete with each other and thus lower the price in the market.

"In fact, we are in different segments of the market and don't need to compete with each other," said Foreign Minister Surapong Towichukchaikul, who led the Thai delegation at the ministerial meeting yesterday.

(O3) The planned cooperation aims to share information, cooperate to improve quality, use price references and divide up of the market, but there would be no solid agreement this time, according to a senior official with knowledge of the talks.

Cambodia, which is increasingly exporting rice via Thai and Vietnamese markets needed assistance to develop its stock, rice mill and export channel, Surapong said.

Myanmar and Laos had asked for technical assistance to improve their respective production, he added.

(O4) The ministers also considered a new action plan for 2013-2015 to implement a number of development projects to facilitate trade, investment and tourism across borders, notably along the east-west, north-south and southern regional economic corridors.

(O5) The ministers discussed connectivity within the region in a bid to pinpoint missing links and border bottlenecks that obstruct the free flow of goods and people. Surapong updated the meeting on a plan to upgrade temporary border checkpoints with Cambodia, Laos and Myanmar.

Surapong also discussed the road link between Kawkaeik and Mawlamyine in Myanmar and the fifth_mekong bridge to link Thailand's Bueng Kan and Bolikhamxai in Laos.

(T2) "The major problem now is that we have many developed roads and bridges which are under-utilised," Surapong told reporters.

(O6) Thailand is making efforts to improve agricultural trade and production in the region, and will today sign a bilateral memorandum of understanding for a contract-farming scheme with Laos. (O7)

As part of the scheme, Thailand will agree to buy farm products from Laos with tariff exemption.

The Thai private sector has already been involved in the scheme for more than a decade.

(O8) The MOU, to be signed by foreign ministers of the two countries, would help provide a consultation forum to solve the problem, Surapong said.

(T3) "Tariffs are no longer an issue but we need special measures to respond to seasonal domestic oversupply which might affect Lao production under the contract-farming scheme," he said, "With the MOU, we have to consult with Laos in advance."

The foreign ministers of the ACMECS countries also discussed tourism cooperation to link regional destinations, notably ancient capitals such as Bagan, Luang Prabang, Siem Reap, Hue and Chiang Mai.

(O9) Thailand and Cambodia have already launched a single visa scheme to facilitate tourism and wanted to persuade other countries to join. Surapong hinted Laos might be interested in joining soon.

(O10) Established since 2003, ACMECS, made up of Cambodia, Laos, Myanmar, Thailand and Vietnam, is the brainchild of former Prime Minister Thaksin Shinawatra, with an objective of bridging development gaps within the region.

Table 2 was the sample of discourse in the news contents presented *Thailand's opportunity*. Words and phrases in blue with underlines identified *opportunity* and words and phrases in red with underlines identified *threat*. O1 – O10 indicated sentences presented *opportunity*, but T1-T3 indicated sentences presented *threat*.

Below are some samples of the presentation of opportunity in the newspaper.

Example 1: (O1) "Thailand yesterday pushed rice trade cooperation onto the agenda for the Ayeyawady-Chao Phraya-Mekong Economic Cooperation Strategy (ACMECS) group, in a bid to strengthen the region's production base and food security".

The word 'push' conveys the negative meaning in terms of threat by itself, but it was connected to phrase "rice trade cooperation" in a sentence. It therefore identified as a word for opportunity.

Example 2: (O2) "Countries in mainland Southeast Asia, notably Thailand and Vietnam, are major rice producers and exporters (T1) but compete with each other and thus lower the price in the market".

This is a compound sentence that conveyed both opportunity and threat meanings with two independent clauses. The first clause (O2) had a relation of a phrase "major rice producers" and a word "exporters" presenting Thailand's opportunity in the sentence. The connector "but" connected with the second clause (T1) "but compete with each other and thus lower the price in the market" identified threat with the word compete and lower within the same sentence. To summarize, there were 21 words, 11 phrases and 10 sentences signified opportunity, but there were 5 words, 2 phrases and 3 sentences signified threat. Hence, this news conveyed Thailand's opportunity.

The same news can offer both opportunity and threat in the sentence as per the sample above since the news is usually written with variety of words, phrases and sentences. The use of language in written texts is therefore important and has power to persuade the audience to the way that the news is presented. Thus, each piece of news can have both sides in the same texts where the authors can target their messages conveying through readers with a language as a tool.

Conclusion

The study revealed these findings. Firstly, the result unveiled that most ASEAN news relating more to Thailand's opportunities than threats. The most prevalent news on opportunity includes the economic development, relationship and investment between Thailand and other ASEAN country members in preparation for the upcoming ASEAN Economic Community in 2015 whereas the most prevalent news on threats involves illegal migrant workers from neighboring countries working in Thailand. Secondly, the number of phrases and sentences found in ASEAN news also signified Thailand's opportunities more than threats. On the contrary, as competing discourses, the frequency of the most repeated words signifying threats was found more regularly than those indicating opportunities comparing to the total of news in each month.

Discussion

This study supports the study of Kanoksilapatham (2002-2003); Arunsitot (2012); Chakorn (2009); Wongsotorn (1983); Ngampornchai (2009); Pokasamrit (2009); Chaemsaitong and Kusonsinwut (2009) and Tan (2011) in different areas of analysis.

In Thai context, this study supports textual analysis in different discourse theories. The results of prior research studies can emphasize that textual analysis plays an important part in different fields of discourse analysis to examine languages used in authentic contexts and academic disciplines. According to the prior researches, move analysis, lexical strategy in discourse, System Functional Linguistics analysis, discourse genre, schema analysis and pragmatic and sociolinguistic analysis are altogether thematic methods in researching languages with linguistics. The results of the study reveal that linguistics is significant to impose sentence structures and language directions in a written academic article and to indicate the procedures of written works to meet global criterion. In addition, analysis of discourse is productive in the news contexts to evaluate the use of languages in media representations especially, in a newspaper. As there are different ways of writing news, English structures and words are also predominant to convey readers' ideologies or beliefs because newspapers can have bias in a social event offered through texts (Paltridge & Hyland, 2013). Languages therefore can persuade the audience emotions and opinions following the news coverage. As such, a study of Arunsirot (2012) revealed texts in commentaries given negative feelings to readers encouraging them to have different feelings and emotions and to control the people attitudes towards criticism of related news including the work of Pokasamrit (2009), findings revealed the data of several types of English sentences used by the editorials in Post bag columns which can implicitly accentuate the person who performs the action in using active or passive voice sentences. Furthermore, this paper also supports the evidence of Wongsotorn (1983) in using explanatory, descriptive and persuasive discourse genre to study the overgeneralization of Thai learners in learning English to describe data in terms of linguistics which can give the thorough ideas to teachers to understand learners' obstacles in learning English.

In the international contexts, this paper supports a study of Chaemsaitong and Kusonsinwut (2009) in using Critical Discourse Analysis (CDA) to analyze public messages in the library and law in which languages are the device that can implicate double standards in US society excluding homeless from the public places. Discourse is also crucial to disclose social perceptions and ideologies of the people in a community. Lastly, the result of Tan (2011) in exploring discourse in business news through online global media network conclude that texts can present social actors and positions in the online news in which the business news can choose target audiences themselves in news representations. It unveiled a business news is a complex presentation and needs more than one disciplines or theories to investigate further.

Also, this paper lends support previous researches in a qualitative approach of discourse analysis or combining with quantitative approach since the data is necessary to draw upon descriptive way to explain the use of language in details and in-depth. Words, sentences and language functions and structures are most likely used to analyze texts in discourse contexts and the discourse analysis is well performed in media text also for a linguistic manner.

Implications

The findings of this study implicate that the newspaper is optimistic, considering the upcoming AEC more as opportunity than threat. However, as a result, the frequency of repeated words conveying threat was more prevalent than opportunity. It can imply that those words signifying threat used by the authors in an English newspaper can point out prevalent issues representing Thailand's threat to readers' perspective in which Thai government may need to look into the issues before the arrival of ASEAN Economic Community, 2015. The study yields pedagogical implications for an English newspaper which is considered as the authentic material that can be used in a contemporary English classroom. The teachers of English can apply discourse analysis theory for lexical pedagogy in a reading class. They can teach students with some real stories from an English newspaper and advise them to read in order to understand texts in a newspaper by words and contexts' relationship rather than to look up words' meaning from a dictionary only. Varieties of word used in the newspaper may help students to gain more vocabulary.

Suggestion for further inquiry

Further study should focus on other discourse analysis theories and tools as the option to analyze written texts or textual utterances in another English newspaper or mass media. Linguistic

analysis is still effective to investigate the language use in the real world for exploring units of the language explicitly with comprehensive results.

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**A POSTCOLONIAL READING OF FEMALE BODY ODOR
IN YVES ST. LAURENT'S *OPIUM* FRAGRANCE COMMERCIAL
AND SAADAT HASAN MANTO'S *ODOR***

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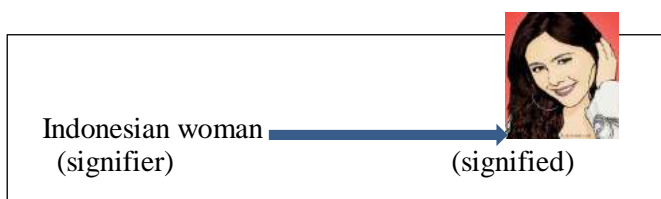
Abstract

Are you an Asian male who gets turned on by a perfumed female body odor rather than an unperfumed, smelly, sweaty female one? Do you prefer a white-colored female body to a dark skinned one? These are latent Orientalist issues in our everyday life. Westerners claim that since they are the refined race, it is their duty to civilize Asian women. They introduce such a perfume as Opium to help Asian women have a 'civilized' body odor. This paper will describe how body odors build up particular semiotic significations and how Asian males might be affected by those meaning making processes. The data are drawn from the commercial of Yves St. Laurent's Belle d'Opium and from the male character of Saadat Hasan Manto's Odor. Odor presents the Asian male's response as a counter-narrative to the Opium ad which introduces a reversed hybridity. This essay also includes a perfume commercial from Indonesia and Malaysia to see what effects cultural hybridity and mimicry have on the Asian male psyche and how they affect textual representation and signification. This postcolonial analysis of female body odor will borrow heavily from Saussure's Semiotics, Rachel Herz's Scent of Desire, and Edward Said's Orientalism.

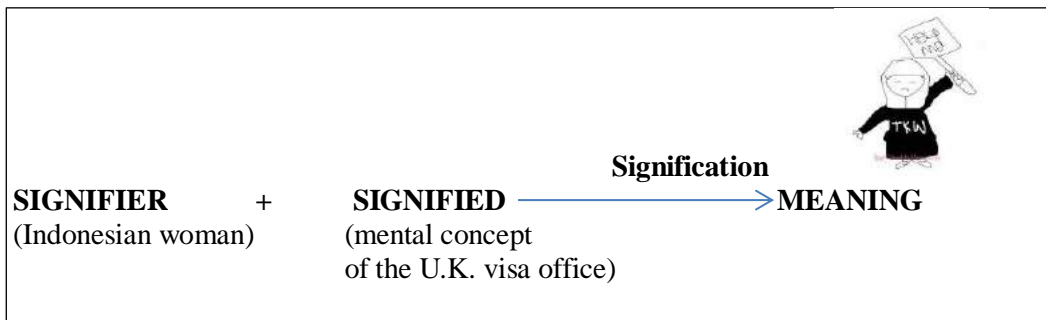
Keywords: *female body odor, semiotic sign, signification, hybridity, mimicry, ambivalence, odor-emotional conditioning*

Introduction: Saussure and Orientalism

The founding text of Postcolonial studies can be traced to Edward Said's *Orientalism* which in turn has its footing in Saussure's *Signification* concept. Prior to Saussure, many people erroneously believe that the connection between signifier (the thing representing an object) and the signified (the object represented) is a simple process as illustrated below.



This process is very popular in language classrooms where the teacher explains an expression by referring to a corresponding picture. It, however, does not consider the mental concept of the reader or listener. Saussure, as quoted by Daniel Chandler, points out that “you cannot have a totally meaningless signifier or a completely formless signified. A sign is a recognizable combination of a signifier with a particular signified” (Chandler, 2007: 16). Thus in the Saussurean model, this combination between the signifier and the signified which is already colored with the reader's/listener's mental concept of it is referred to as 'signification.' The signifier 'Indonesian woman,' for example, if seen through the mental concept of the visa officials at the United Kingdom Embassy in Jakarta, might be represented in the following Saussurean process of signification. The common mental concept of the British Embassy is that Indonesian women planning to travel abroad must be migrant workers (TKWs). Thus an Indonesian woman's application for a visa to England is certain to be rejected unless she can show proof of a big bank account.



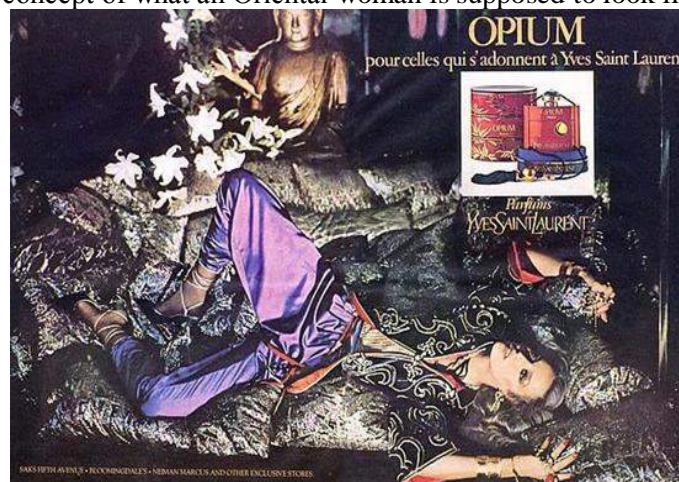
In contrast to this negative stereotyping of Indonesians, the UK visa office has a completely different mental concept of Americans since “most U.S. citizens seeking to enter the UK for tourism need only to present a valid U.S. passport” (<http://london.usembassy.gov/transcript001.html>). This difference shows that mental concept plays an important role in meaning making.

The Saussurean mental concept takes us to Edward Said’s *Orientalism*, the book in which Said explains that Orientalism as an academic discourse “examines the processes by which the ‘Orient’ was, and continues to be, constructed in European thinking” (Ashcroft, Griffiths, and Tiffin, 2007: 153). Indonesians, for example, is not “an inert fact of nature” (Ashcroft, Griffiths, and Tiffin, 2007: 153) for the British Visa Office, but a phenomenon constructed by their Visa Clearance Officers, and more importantly, constructed by the wide range of assumptions and stereotypes that Indonesians wishing to enter Britain are job seekers. When I applied for a tourist visa, Gwyneth Williams, the U.K. Visa Official refused it with the harsh judgment: “[I] doubt that you are a genuine visitor for the period stated” (Gwyneth Williams, Entry Clearance Officer of the British Consulate General, Jakarta: 2004).

Visa clearance, however, is not the only instance of Orientalism in everyday life, another one very close to us is female body odor, which happens to be the main focus of this essay.

Yves St. Laurent’s Construct Of The Oriental Woman.

A close examination of the message in Yves St. Laurent’s *Opium* ads will show deeply rooted Orientalist trends in Western fashion. When Yves St. Laurent first launched *Opium* in 1977, he presented a Westerner’s mental concept of what an Oriental woman is supposed to look like.



YSL’s construct of an Oriental woman in the printed ad was built up by presenting a woman in kimono relaxing on a luxurious bed of pillows against a background of a bronze Buddha statue ornamented with white cattleya orchids. The TV version of *Opium* carried this Oriental image a step further by picturing Yves’ concept of an Oriental harbor setting. At the beginning of the ad we watch a woman discover in frustration that she has run out of *Opium* perfume. Then we see her walking through what Yves imagines to be a sleazy harbor slum of an Oriental city to buy a vial of *Opium* from a sinister looking fat Chinese man.

Edward Said might have asked whether an Oriental woman, Chinese man or Oriental harbor place really looked that way and his next question would have been why Orientals were depicted in that way. The reason might be found in his book *Orientalism* where Said explains that for the Europeans the defining characteristic of the East is its opposition to the West, namely, its typical Eastern primitive, exotic, and sensual characteristics. Such Eastern notions have long found their way into Western popular culture, for instance we can see how Oriental exoticism and eroticism have been wildly popular in fashion trends. Carol Dyhouse notes that a modern idea of glamour emphasizes “the opulence and display of the theatre and demimonde, in Orientalism and the exotic, and in a conscious espousal of modernity and show of sexual sophistication” (Dyhouse, 2011: 9). This trend can be seen in various ads of fragrance, with its sexual properties and its demonstration of opulence in their display of luxury products. The use of perfume also provides consumers with an opportunity to be exotic with the ingredients of oriental scents such as the ones in Yves Saint Laurent’s *Opium*. The 1910s and 1920s saw a growing demand for complex oriental compositions that evoked the harem-girl fantasies in perfume. Rarely in the history of fragrance did a creation embody such enchantment, mystery, magic, and exoticism as Yves Saint Laurent (YSL)’s *Opium*. Introduced in 1977, *Opium* symbolizes YSL’s fascination with the Orient and his unique understanding of a woman’s hidden emotions and inexplicable Oriental passions. *Opium* arouses the senses with an exotic blend of lush flowers, rich spices, and deep wood notes. One of the latest editions of this perfume is the *Belle d’Opium* whose TV ad fully offers the exoticism and eroticism of a harem girl dancing to the haunting beat of a drum and twisting her body on the floor of a dark, exotic temple. As the drums beat faster and faster, TV viewers will be captivated by the powerful movements of the model’s seduction. The ad ends with the model lying on her back with her legs slightly apart, back arched, and head thrown back in ecstasy. As the perfume bottle appears, she whispers, “I am your obsession.” These are the images featured in the print and film advertisements for the French fashion house of Yves Saint Laurent’s *Belle d’Opium*.



YSL’s *Opium* ads are a good example of how the West constructs the East. Just like other Orientalist manifestations, YSL’s *Belle d’Opium* describes a setting that is considered Eastern, though it deliberately blurs any cultural specificity. This inaccuracy, however, is compensated by rich colors, soft fabrics, golden statues, and images of pleasure and luxury. It effectively suggest an Eastern setting as something not only distinct from Western culture, but also an East that is not associated with poverty, terrorism, and the other aspects of the East that are often presented in the media nowadays. Thus *Opium* sells not just a scent, but also a construction of the world around us.

Next we come to the question why YSL put in white models in his fantasy of an exotic and luxurious East. Apparently the whiteness of these models does not only prompt Western or American culture to internalize such representation as normal and ideal, but also promotes the pursuit of such a look by non-white women worldwide. This is where Homi Bhabha’s hybridity comes in. The term hybridity, which relies on a metaphor from biology, is commonly used in much broader ways, to refer

to any kind of cultural mixing or mingling between East and West. Though Bhabha used the term in the context of Indian or African societies that take on influences from the west, he also suggests how hybridity can run in “reverse,” that is to say, it can describe how western cultures can be modified by Asian or African elements (Singh, <http://www.lehigh.edu/~amsp/2009/05/mimicry-and-hybridity-in-plain-english.html>). YSL presents this typically reverse hybridity in his orientalized white woman in *Belle d’Opium*. Funnily this sort of Orientalized white woman also becomes the pursuit of non-white woman worldwide, including Indonesia. However when a non-white tries to emulate this YSL white Orientalized model, it turns into a case of mimicry rather than hybridity. For research purposes I once phoned a massage-plus (a euphemism for massage plus sex) girl and asked “Are you Javanese?” She replied “Javanese but white.” When I met her, I saw that she may well represent a YSL model with her fragrant smell and whitish skin. She might be a good example of mimicry – which in Indonesia refers to an opportunistic pattern of behavior of copying a person in power, because one hopes to have access to that same power oneself. In the case of the massage- plus girl, it seems to be her hope to copy a white skinned woman and to have the same sexual power over man as a white skinned one does. In fact this kind of mimicry abounds in Indonesian perfume ads.

Mimicry and Ambivalence in an Indonesian and Malaysian Perfume Ad.



In trying to mimic YSL’s *Belle d’Opium* ad, the Indonesian *Silky Girl* ad is caught into an inevitable trap of Orientalism in its attempt to restructure the Orient with regards to female odor and skin color. The Indonesian TV perfume ad of *Silky Girl* presents a sweet smelling, fair skinned Gita Gutawa in a very delightful way, especially in the way she shows her feminine power over a boy helplessly falling over her after she has sprayed *Sweet Heart Silky Girl* fragrance all over her. This is a delightful illustration of Homi Bhabha’s cultural mimicry of a brown skinned girl passing on for a white skinned one. The main difference with the *Belle d’Opium* ad is that in this Indonesian ad the audience gets to see what effect the perfume has on the female model’s boyfriend. From an Orientalist viewpoint, this is the perfect example of Said’s definition of Orientalism “Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient--dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (Said, 1978: 3).” In terms of female body odor, YSL has been teaching and restructuring Indonesians about the sexual power of a fragrant and white female body.



In addition, Homi Bhabha would probably categorize the *Silky Girl* ad as a mimicry of *Opium* and warn us that mimicry is “--almost the same but not quite- (Rice and Waugh, 1992: 235),” that is, in trying to adopt YSL’s *Belle d’Opium*’s assumptions and values that fragrance gives a woman power over men, *Silky Girl* only manages to produce a blurred copy of it. This is because by nature mimicry always includes some hidden mockery. The boy and the girl seem less serious than the female model of *Belle d’Opium*. The audience will see the whole thing in *Silky Girl* as a joke, especially when the boy on the phone says Gita’s fragrance can be smelled at his end of the phone. Unintentionally the boy’s line “Wanginya sampai disini” implies a funny ridicule about the power of fragrance. Mimicry always carries an inherent ambivalence since it always includes indirect mockery.

Another instance of how the West has been teaching and restructuring the Eastern males with the “Victorian notion that animals smell – that is, stink – but *civilized* people did not or rather ‘should not (Herz, 2007: 23)...’ is the Malaysian perfume *SimplySiti* launched by Siti Nurhaliza. It is reflected by the male models who stresses the notion of why a woman should use perfume. The TV ad campaign of *SimplySiti* fragrance features Khairul Fahmi bin Che Mat (national goalkeeper) who maintains that a woman should be “wangi” (fragrant), SM Khalis SM Zul (young entrepreneur from Naza Italia) who subtly implies that “daya menarik” (sex appeal) comes with the smell of *SimplySiti*, and Adam Yahya (director of Ibex Group) who stresses that “manis” (sweet) is emanated from the use of *SimplySiti*. Those three men represent the three different products offered by *SimplySiti* - *Pure*, *Precious* and *Memoire*. Each fragrance embodies different feminine personalities. *Pure* is for females who are active, vivacious and out-going. *Precious* for those who are glamorous, confident and smart while *Memoire* matches those who are romantic, ladylike and sweet. *Pure*, *Precious*, and *Memoire* are how Khairul Fahmi Che Mat, SM Khalis SM Zul, and Adam Yahya respectively think a woman should smell. This is the perfect case of restructuring Asian males through *odor-emotional conditioning*, which Rachel Herz defines as “odors that can literally be transformed into emotions through association and then act as proxies for emotions themselves ... (Herz, 2007: 11 – 12).” This theory is rooted in Pavlov’s classical conditioning experiment in which he noticed dogs began to salivate in response to a ringing bell after the sound of the bell had been repeatedly paired with the presentation of food (Cherry, <http://psychology.about.com/od/behavioralpsychology/a/conditioning-study-guide.htm>). Likewise a man who is repeatedly aroused by the smell of his girlfriend’s *SimplySiti* perfume will likely be aroused by that perfume again even without the presence of his girlfriend.

Another ambivalent mimicry of the *SimplySiti* ad is its use of male celebrities to convince women about the values that come with the perfume. This scenario is analogous to Macaulay’s idea, as quoted by Bhabha, that in turning Indians into Englishmen, there should inevitably be “a class of interpreters between us [the English] and the millions whom we govern - a class of persons, Indian in blood and color, but English in tastes, in opinions, in morals and in intellect” - in other words a mimic man raised through our English School, ... to form a corps of translators and be employed in different departments of Labor (Rice and Waugh, 1992: 236).” In terms of *SimplySiti*, it has employed male interpreters, who are Malaysian in blood and color, but Western in perfume taste and opinion, to come between *SimplySiti* and the millions of Malaysian women. In this way, *SimplySiti* has unintentionally made a criticism and mockery of its own ad because it indirectly admits that it must still use interpreters to explain the values of perfume. The female of *Belle d’Opium*, on the contrary, needs no

interpreter since she herself encapsulates the values of the perfume. That's the main difference between the real and the mimic.



All in all the mimicry of the *Silky Girl* and *SimplySiti* ads is only limited to a hidden mockery since indeed an advertisement can never launch an open attack against the perfume advertised because that would be unacceptable to the company sponsoring it. For an open resistance to the Orientalist mental concept that to be attractive a woman needs to be fragrant and white skinned, we have to turn to another genre such as the short story *Odor* by Saadat Hasan Manto.

Manto's *Odor* as counter narrative of the YSL perfume ad

Odor is the short story for which Saadat Hasan Manto got arrested for obscenity when he described how Randhir, the main character of the story, became obsessed with the smell of an unwashed woman. Manto maintained that sexual arousal came from the mixing of a natural female body odor with such natural elements as the scent of water, earth, and the wind. In *Odor*, Manto describes how the wedding night of a well-to-do bridegroom and the daughter of a rich family turns sour by the artificialities of life. The bride is enveloped in expensive French perfumes, and Randhir, the bridegroom, instead of being with her mentally and emotionally, is distracted by the memory of a poor *Ghatan*, a working-class Marathi woman he once had slept with, and whose soiled blouse and the flesh underneath still gave out the scent of rain-soaked earth. The story is a sharp counter narrative to the trend of Asian women to be obsessed with Western make-up and perfume. When opposed to YSL's *Opium* perfume ad, Manto's *Odor* could be seen as an illustration of Homi Bhabha's literary hybridity in the sense that it expresses an anxiety with regard to how YSL have represented (or misrepresented) the odor of an Oriental woman. Manto can be categorized as a postcolonial writer in his attempt to "write back" to YSL's revisionist adaptation of the natural smell of an Asian woman.

What then, according to Manto, is a non-revisionist natural smell of an Asian woman? The answer lies in the scene where "All night Randhir had inhaled a strange odor from [Ghatan girl's unwashed] body, an odor both pleasant and unpleasant. He had sought for it in her armpits ... (*Odor*, 45-46)." Randhir was obsessed by the non-revisionist or natural scent of an Asian woman. Furthermore Manto goes to prove that there is no need to perfume a woman's body to make it sexually stimulating as demonstrated by Randhir, the main character, who "had kissed the hairy armpits of the Ghatan girl many times – and had felt no aversion (*Odor*, 46)."

On the other hand, how does Manto feel about a female body odor in the style of YSL's misrepresentation of how an Asian woman should smell? Again this is illustrated by Randhir who lost his sexual appetite when "[His wife's] sleeping body gave off the perfume of henna, which had grown faint. Randhir felt a sudden aversion for this dying perfume. It had a peculiar tang like the taste of the mouth after belching – unsavory and insipid (*Odor*, 48)." In addition Manto also shows his disdain at a brown skinned women trying to pass on for white. This is reflected when Randhir was watching his sleeping bride as "Gold powder lay in the girl's black hair, like dust. The blurred make-up on her face, a mixture of gold dust, powder, and rouge, was like a pallid mask of death (*Odor*, 47)."

Conclusion: Where do we go from here?

Are you an Asian male who gets turned on by the odor of a perfumed white skinned female body rather than of an unperfumed, smelly, sweaty female one? Then YSL's Orientalist image of a woman is your choice. In addition to YSL's *Opium*, you would probably also find the mimicry of *Sweet Heart Silky Girl* and *SimplySiti* to your taste. On the other hand you might be completely resistant to the Orientalist representation of an Asian woman and feel more aroused by the sweaty dark skinned girl of Manto. It all depends on any *odor-emotional conditioning* you have gone through in your life. So just follow your nose.

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CONTEXTUAL AND HUMANISTIC LITERATURE: SOUTHEAST ASIAN TURN*

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Abstract

Demographic change of users and providers of English as well as growing interests in Asian literature written in and/or translated into English have all compelled us to rethink about literary studies in Indonesia. Given our postcolonial experiences in today's cultural and political context, the use of more literary pieces from Southeast Asian countries in English Literature studies is all the more important. This paper attempts to map out Southeast Asian literature within the development of English as a Lingua Franca. Characteristic of postmodern age is the recognition of people as human persons; and, in this case, Asian people as multilingual and multicultural subjects. As it is, reading and evaluating works from the region may help develop a deeper understanding when defining our own place in relation to other people. It is through engaging in contextual and humanistic literary experiences that we measure and value the connection between literature and life.

Keywords: *Southeast Asian Literature, postcolonial society, humanistic values*

Introduction

As has been addressed extensively (e.g. McKay 2002, Crystal 2003, Graddol 2006), the role of English as a lingua franca has increased with the broader spread of English users. English, now more appropriately called “World English” to follow Graddol (2006), is the language used in the expanding circle countries like Indonesia including other Asian countries never colonised by the British. This recognition of World English has brought about increasing interests in studying English as a Lingua Franca (ELF) vis-à-vis English as a Foreign Language (EFL) although the former is not yet to replace officially the latter (Sowden 2012). Most studies on ELF span from theoretical concepts as in ELF users' attitude and identity (Jenkin 2007) or ELF development and its variants (Pennycook 2007) to the praxis of EFL in countries like Thailand (Baker 2009) and Japan (Suzuki 2010). In both theory and practice of EFL, most studies highlight the importance of multiculturalism and awareness (linguistic or otherwise) of the culture and society where EFL is used, hence the identity formation seen in localised Englishes like Singlish, Manglish, Taglish, Indlish, and many more.

However, research on the methodological and pedagogical implications of EFL on the study of English Literature is scarce despite the increasing attention to Asian Literature in English since the past two decades. The growing body of studies on Asian literature has thus far been done in isolation and tended to be less holistic, mostly on the use of Asian English Literature by teachers of English to speakers of other languages, especially Asian (see, for example, Mahoney 1991, Chin 2007, Dewi 2009). At the turn of the century, conferences on language and literature with “Asian Voices” as the main theme were aplenty starting with one in Hong Kong in 2001. “Reading Asia, Forging Identities in Literature (RAFIL) Conference” was held in the Philippines in 2007, and subsequently every two years (RAFIL 2 in Indonesia 2009, and RAFIL 3 in Singapore 2011); each was validated with the presence of worldwide Asian writers. In addition to the conference, the appearance of international journals such as *Asian English* (Aoyama Gaukin University, Jepang), the publication of *Asean Short Stories Serials* by Heinemann, and the mushrooming of translation of Asian novels into English have all strengthened and secured the place and space of Asian literature in the constellation of World Literature.

It is clear from the above examples that the existing studies on Asian Literature in English have been mostly done in relation to English teaching, while others usually look only at one or two literary masterpieces in one or two particular countries. A more detailed study is done by Grace Chin, to mention one, on the authorship of Singapore and Malaysian writers in postcolonial context (2006)

* This paper is part of a larger research on Southeast Asian Literature in English, the seed of which is my paper disseminated at HISKI International Conference XXII at UNY, Yogyakarta, 7 – 9 November 2012.

which she later develops into another study by adding discussion on Brunei Darussalam authors (2007).

It is therefore important to map out specifically Southeast Asian Literature, for example, along with the development of English as a global lingua franca. In the *Multilingual Subject* (2009), Kramersch argues that our world is increasingly multilingual and multicultural with which traditional method of (English) language teaching (i.e. native-speaker oriented, dominant (British/American) culture) is now outdated. Following Kramersch, this paper would argue that English Literature Studies has to be target-culture oriented, involving global-local dialogue, and in recognition of cultural differences and of people as human persons, in this case, Asian people as multilingual and multicultural subjects. It is through this postmodernist vision, which is contextual and humanistic, that we feel empowered by values and traditions from our own heritage and those of others when grappling with literary texts. This paper, therefore is to discuss the need of studying Southeast Asian Literature in English to help fill in the lacuna in the discussion of literature and/or culture in EFL context in particular and literary studies in general.

In Search of Working Definition

It must be stated at the outset that the term “Southeast Asian Literature in English” is multi-interpretable, if not to say riddled with gaps and complications. To mention some, not all countries in the region have produced nor published literature in English. Second, writers from Southeast Asian diaspora have often published their works in the settled English-speaking countries, yet many of them do not tell of their Asian experiences in their works. What can we make of non-Asian writers whose enchanting Asian stories make us believe they are Asians? To complicate further, scholastic projects on Asian writers have assiduously translated the works of Asian writers with fluid grace and accuracy too hard to ignore. Within the scope of this paper, no examples shall be given to illustrate the complexity above, but mindful of the limitation of any attempted definition, it is important to set criteria for Southeast Asian Literature in English as we now turn.

This present study considers literary quality and specific criteria characteristic of or unique to Southeast Asian Literature in English being:

- (a) portray Southeast Asian people, places and experiences
- (b) depicts values, traditions, principles associated with (Southeast) Asian society in the past to the present
- (c) is intended to meet Southeast Asian readership
- (d) is written by writers of Southeast Asian origin or with Southeast Asian background.

Besides, the works under consideration are written in or translated into English. It should be noted however that the set criteria may change along the way in view of the nature of this study as being “work in progress”. The section that follows is a brief discussion on how (Southeast) Asia has entered the literary scene to show that some works, although set in the region, shall not be included in Southeast Asian Literature in English as so defined.

Southeast Asia in Literary Imagination

Asia has become the setting of (Australian) English novels since colonial times. Adrian Vickers presents a list of about 30 (thirty) fiction by colonial writers set in the East Indies and/or Indonesia (UNSW paper, n.d.). Like Vickers, Professor Leinbach shows the world authors’ familiarity with Asia in their works. The list include 1 novel from Burma (Myanmar), Cambodia (2), Indonesia (9), Malaysia (10), the Philippines (3), Thailand (1), dan Vietnam (1). Both Vicker’s and Leinbach’s lists have no analysis of the works, unlike Ronald D. Renard’s, for example, which adds some commentary on his list “Fiction in Southeast Asia: A Novel Top Ten” (2003).

With regard to Australian colonial fiction, these works hardly talk about Asian people but Australian adventure abroad. As observed much earlier (see Bennet 1982, Vickers 1988, Koh 1993), the colonial fabrication of native characters is to enhance the dominance of Western civilisation – a seemingly die-hard habit to continue in postcolonial writing as well. The general storyline very often concerns an Australian adventurer, usually male, whose journey is interfered with by the cruel or deceptive natives; after several complications, the final solution is that the former, having defeated the latter, returns to his own country (Dewi 1998). To name a few, *Five-Skull Island and Other Tales of the Malay Archipelago* by Montgomery (1897) set in Borneo, *Castro’s Last Sacrament* (1900) by Albert Dorrington about corrupted Castro after meeting a Dyak tribal chief, or the cliched, romantic

fiction *Flight into Paradise* (1953) about Western couple's doomed relationship because of a Balinese dancer. This present article, however, makes no attempt to discuss 'Australian-in-Asia' novel, but to show that lack of understanding about Asia is an issue raised by Harry Aveling which has some important bearing with our attempt to define what Southeast Asian Literature in English is. According to Aveling, Asia has arrived but too late in the world of literature (2008). This belated arrival is resulted from the assumption that for a novel to be successful is to be published in English by the native speaker of the language. Such culturally biased judgement has, by default, pushed aside Asian writers from the literary map and to put them back later when their works appear in English translation.

Scholars of Asian literature have shared Aveling's concerns as shown in their research albeit the rarity thereof. A number of studies on Asian literature are published as special journal articles, for example, *Asian Englishes* 10. 2 (Winter 2007). Text and context of Asian writers and their significance in teaching ELF becomes the main topic of this journal. Another evidence of the presence of Asian writers is in the form of conference papers. This can be seen when RAFIL was 3 held in 2011 in Singapore featuring 3 main novelists from 3 countries – Pramoedya Ananta Toer (Indonesia), Shannon Ahmad (Malaysia), dan Jose Rizal (Filipina). Asian writers, as found out in the conference, have played important roles as world thinkers/theoreticians whose ideas are postulated invariably in their works/masterpieces. One can easily find Pramoedya Ananta Toer in the seminal work of Benedict Anderson about nationalism and imagination (1983). Postcolonial theory considerably owes the style of Singapore and Malaysian writers, say Aschroft and others in *The Empire Writes Back* (1986).

Having said that, in addition to the breadth and variety of Southeast Asian Literature in English as defined above, it is important to further limit the criteria of using it in EFL class by examining its contextual and humanistic aspects as discussed below.

Literature for Human Dignity: Contextual and Humanistic

To begin with, how important is such a thing as "Asian Voice" when talking about literature that is Asian and humanistic? Does this imply that non-Asian literature has no capacity to humanise? Speaking of voice is speaking of identity or personal meaning; and people can read literary texts with conviction, commitment and motivation when they find personal meaning therein. Evocation of personal meaning, in this case as people from the Southeast Asian region, is important in the reader's transaction with the texts. As stated elsewhere, according to Bismoko English studies in non-English-speaking countries today should be no other than comparative and expression of local culture (see Dewi 2012: 59). Bismoko develops his perspective in EFL studies as follows, "[The English of postmodern English education] is not only the English as a communication tool which needs localizing, but also its education contents. The grand theory may remain similar, but the local interest (regional, national, personal) also needs focusing" (Bismoko 2011: 8). As such, English literature studies in ELF context should be comparative, contextualized, and reader-oriented instead of Eurocentric or modelling on American or British Literature only.

With this Asian Voice in mind, English studies (i.e. teaching and researching) is to promote humanistic values in order that people become independent and capable of self-actualization, or what Alvesson dan Skoldberg called "autonomous, self-fulfilled and emancipated" (2000). Literary works written in nativised local Englishes (e.g. Southeast Asian variants) should be taught together with British and American Literature to sharpen the students comparative sense. Evoking Asian experience (or that of any other nations for that matter) through studying English literature helps us (1) to make a meaningful connection of author-world-text and what this connection means to us and (2) to show empathic understanding that each literary work is built on different aspects of human condition, at different times and at different places. Here, one measure of the literary benefit for EFL learners is that the acts of knowing ourselves and knowing others happen concurrently with the inclusion of Asian voice.

Comparatively, as shown earlier in the studies of American culture in Indonesian context, it can be said that contextualisation and humanistic values are two of the important aspects (Dewi 2012). Given the persuasive power of American culture, to say nothing of forces of globalization, technologization and US political economy, American Studies in Indonesia should be essentially contextualized. Any research in, for instance, American passion for consumption and commodification should be situated against the glaring economic diversity and local problem-ridden of the Indonesians

who are, likewise, astonishingly consumeristic. Next, promotion of ethical responsibility and bond of larger human communities should be central to American Studies in Indonesia. Any teaching or researching in this field of study is to bring together American culture and its implications in Indonesia, hence the two-way-traffic of knowledge productions and its dissemination.

Here we see that English literature studies in Indonesia where global English is used should consider various cultural contexts. Inclusion of Southeast Asian Literature in English will enrich English literature studies thus far dominated by American and British literatures. Likewise, the teaching of American or British literature and culture need to be contextualised with the local culture to be fruitful and emancipating. In other words, literature studies should open up space to understand “self” and “others” and thus become a safe playing field to nurture multicultural understandings. The last part of this paper is to give a sample of how Southeast Asian Literature in English can be taught using, among other methods, the Ignatian Pedagogical Paradigm.

Critical and Reflectif Learning of Southeast Asian Literature

Embodying five key teaching elements--Context, Experience, Reflection, Action, and Evaluation, Ignatian Pedagogy is applied in Sanata Dharma University, focusing as it does on 3C aspects, i.e. competence, conscience and compassion as bases of evaluation. This reflective pedagogy is one educational model based on critical thinking and discipline studies as taught by Saint Ignatius de Loyola, founder of the Society of Jesus. At the heart of the Jesuit education is a communal care for students in pursuit of wisdom, psychological maturity and spiritual depth, social solidarity and global awareness.

Each student receives a syllabus for Prose detailing the course description, learning goals, standard competence, course outline, etc. The syllabus specifically mentions the 3 Cs assessment. On the first C, COMPETENCE, studying literature is to help students develop a deeper understanding and a fuller appreciation of the literary works assigned to them (a total of 5 short stories/ novels from Southeast Asia and 5 short stories/novels from British/American literature). They are expected to read and write about different literary works with added pleasure and understanding. They are to analyse, interpret and evaluate these works in order that they grasp what the texts mean, how they shape meaning and why such meaning-making takes place. Competence is thus an entry point into which they later develop their skills and habit of critical and reflective reading.

Next is CONSCIENCE. By reading and subsequently writing about the literary works, their authors, and the culture and society that produce them, the students are to develop their habits of reading as well as to increase their creativity and innovation, not only for their own joy of learning, but also to cultivate personal reflexivity and societal sensitivity. Here, reading about Southeast Asian people allow students to draw parallel with their own humane life owing to the similar or shared experiences.

The last C, COMPASSION is admittedly easier said than done. Having learned about different literature from Southeast Asia and different parts of the world, in the end the students may manifest in their life greater concerns for others and respect for human dignity, with which they strive for the greater glory of God.

Critical and Reflective Learning in Ignatian Pedagogy operates through five-cycle –process comprising of Context – Experience – Reflection – Action – Evaluation – (returning to new Context), and the cycle continues.

Each learning session begins with finding a variety of students’ CONTEXT, i.e. their lecturers, classmates, family, environment, school climate, learning style, curriculum, and other pertinent issues. This can be time consuming but rewarding in the end. Context is important in this process with which students can grasp more easily the meaning of what, how and why they learn. As stated in the Ignatian Annotation 18, “Learning should always be adapted to the condition of the student engaged in it” (*Ignatian Pedagogy: A Practical Approach* n.d.: 58). Context of learning is thus useful in growing students’ personal and societal awareness because from the very beginning students are put into genuine and trustworthy relationships with the teacher. The term used herein is *alumnorum cura personalis* that is central to the Ignatian Pedagogy paradigm

The next step is EXPERIENCE. Here, while reading the assigned text, the students are to compare and contrast, analyse and evaluate their mental as well as psychomotoric activities. Experience is a stage that the students undergo to comprehend better the reality (read: what are real, true, or imaginative in the story) and to draw a conclusion out of it. Students are engaged into

cognitive as well as affective activities when asking such questions as “Is what happened in the story like what I already know?” or “I’ll never do such a mean thing”, etc. Being exposed to new facts, perspectives, concepts, etc, students can take up challenges that are different from their prior understanding. That the activity is conducted in English is even more beneficial in spite of the difficulties they sometimes encounter in expressing themselves.

REFLECTION is the third cycle and most important one in Ignatian Pedagogy. Central to this spiritual exercise is dicretion, i.e. learners are to decide what is good/bad, useful/wasteful, right/wrong, and so on and to act accordingly. After making thoughtful consideration, students can grasp better the significance of what they learn and its implication and how to response to it. Thus, in addition to meaning-making of experience, reflection is also metacognitive in that students are able to understand what they understand more clearly. Debates and role playing are useful exercise that help sharpen students’ conscience. Students can firstly discern that the translated version of a short story, for example, sounds gender-biased when compared to the source text. Next, they can explain why before making suggestions on the improvement.

The fourth cycle is the most difficult part in this reflective learning paradigm: ACTION. Action integrates “interiorised choices” and “choices externally manifested”. The first choice is the result of reflected experience, and the second is implementation in real action which is consistent to the first. To illustrate, having made an analysis of a Laotian novel, students can identify the unjust treatment toward women and children. The students then increase their respect to others and show empathy to the weak and the marginalised by doing real action. When encountering injustice in everyday life, they are ready to voice out their opinions by, for instance, writing “Letter to the Editor”, creative writing, news reports, etc.

The last cycle in Ignatian Pedagogy is EVALUATION. The students’ growth as human persons is valued in addition to academic mastery. As such, the model is learner-oriented that seeks for educational values with moral and intellectual framework rather than “objective, scientism truth. Indeed, it is no small challenge. “Curricula today justifiably reflect local cultures and local needs that vary considerably” (Ignatian Pedagogy, 50), although government’s stricture sometimes impedes. Student’s Self-Evaluation, Portfolio, Journals are often used to record students’ attitude and personal growth.

What follows is an example of a critical and reflective learning through one short story from the Philippines “Wedding Dance” by Amador Daguio. Written during the Japanese military occupation, “Wedding Dance” is set in a traditional Philippine society where a husband is entitled to divorce his wife and to take another woman if the marriage bears no child. Awiyao leaves the wedding dance to visit his just-divorced wife Lumnay to make sure if she is all right. She is surely not, for Awiyao and Lumnay still love each other. Lumnay refuses to join the dance and to meet any man whom she possibly likes to be her next husband. She decides to seek justice to the village head for taking away Awiyao from her, but in the end the woman hesitates for fear that people may laugh at her instead.

The five-cycle-learning is presented in grid below:

Context	<ol style="list-style-type: none"> 1) Prior to the class students are assigned to find and to credit its source some information on the different marriage customs and values. Teacher helps by adding and giving correct information. 2) Introduction to the writer and setting of the story.
Objectives/Teacher’s Notes	<p>To look closely at students’ environment, background, and community, in order that teacher becomes familiar with the context or life experience of the students.</p> <p>To know another country and its culture and customs to see how they relate to ours.</p>
Experience	<ol style="list-style-type: none"> 1) Students read the short story “Wedding Dance” 2) Students ask and write down questions on what is going on and what the story means, for example: <ol style="list-style-type: none"> a. Why does Awiyao say sorry to Lumnay? b. What make them separate while they still love one another? c. Is the separation fair for Lumnay? For Awiyao?

	<p>Why/Why not?</p> <p>3) Use the questions for class discussion.</p>
Objectives/Teacher's Notes	<p>To engage students as whole persons in the learning process. To find out the students' process of learning; how they come to learn about, for example, another culture and habits, discretion of good and bad, responsibilities and consequences, etc.</p>
Reflection	<ol style="list-style-type: none"> 1) Students discuss the appropriateness of the story to use in this class using some questions sampled below: <ol style="list-style-type: none"> a. Is the story relevant to today's context? Is it controversial? b. Is marriage and separation an issue worth discussing by young people at present? c. What can you say about divorcing a wife who can't give children to the family? About a husband who wants to take another wife? About a family who really wants a child? d. Do you know a couple with the same situation? What advice can you give to the wife? To the husband? 2) Students write on their journals individual thoughts on some of these questions.
Objectives/Teacher's Notes	<p>To help students obtain lessons learned and to become more reflective learners so that they may appreciate the story's implications in their search for truth? (E.g. What's the purpose of our life? We are created in the image of God in order to glorify God, to love the Creator of Life and all creation.) To grasp the essential meaning and value of what is being studied and to apply it to real-life cases.</p>
Action	<ol style="list-style-type: none"> 1) Students read a longer piece of work on similar issues. Some titles worth trying include the Malaysian novels by Shahnun Ahmad's <i>Tok Guru</i> (1988) and <i>Ummi & Abang Syekhul</i> (1992). 2) Students give serious consideration about to which extend they are willing to love and sacrifice for others. 3) Students write their personal notes or diary on their affirmation.
Objectives/Teacher's Notes	<p>To guide students to move beyond knowledge in order to make action. To lead students to new experiences, further reflections, and consequent actions through reading (Southeast) Asian literatures.</p>
Evaluation	<ol style="list-style-type: none"> 1) Peer discussion on thoughts and evaluations of the short stories or novels read. 2) Students report their thoughts on the character, theme, setting of time and place, and ways the story concludes to the class. 3) Essay to be written individually on some questions appear.
Objectives/Teacher's Notes	<p>To assess students's development in mind, heart, and spirit. Note that the evaluation here includes not only academic mastery but also their full growth as "man and woman for and with others." Standards, assessment rubric, grading policies, expectations, etc. have to be discussed beforehand.</p>

Conclusion

The turn to Southeast Asian Literature in English in studying literature in EFL-speaking countries means to contextualise it with the learners' need. Mindful of the fact that foreign language teachers are also ambassadors of culture, teachers may assume the role of peace-makers through what, how and why they teach their students (Dewi 2009). Today's education is to give more space and active roles to the students through experience and reflection better gained when they learn literature close to their heart.

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THE POSITION OF RELATED CULTURE IN THE APPLICATION OF THEORIES OF LITERATURE

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Abstract

Theories of literature have been created to enable people to understand the message that is sent by the author. Some theories say that understanding about the the author's background is very important in understanding the message in a story, but others say that analysing the intrinsic elements only is sufficient to get the message of the story. Maybe understanding the message of a story is not a problem when the readers are the ones from the same culture, but this is going to be a big problem when the readers are not familiar with the culture. This article is to show how the understanding of the related culture plays important part in understanding the whole meaning of the story. At the same time it will lead to the explanation why the existing western theories is not sufficient to analyse the non western stories.

Keywords: *author's background, intrinsic elements, culture*

Introduction

Literature is a means of communication which communicates what the writer has in mind with his/her readers. In all literary work, the writer has special thing that she/he wants to share. It could be what he experienced, what he imagined or the combination of what she/he experienced and imagined. The content of the work is expected to widen the readers' point of view and experience so that the knowledge of the readers improved without necessarily experienced it by themselves. This is due to the fact that the content of literary work is the reflection of a real life containing moral values as well as some other teachings about life. That is why it is said that reading literary work can improve someone's personality if the content and the message of the story can be properly understood. The question is how to understand a story. To find the meaning of the story the readers have to analyse the story in terms of the intrinsic elements. Eventhough the theories of literature have greatly developed, in my opinion formalism is the best way to analyse a story to get understanding about it. Formalism is the theory that analyses the story based on its structure, style and literary devices without putting the author biography into consideration. This is going to be fine if the purpose of the work is just to tell story to the readers. However, if the purpose is to enrich the value of the life of the readers, the problems could appear since what is considered to be good value in the culture of the writer, is not necessarily so in the culture of the readers'. This will lead to the situation where the value of the original culture is damaged by the value of the culture of the author, in this case if the writer and the readers are from different part of the world, for instance if the writer is from the west and the readers are from the east. To avoid the damage is not by introducing a new theory of literature, but by understanding the value in the story and comparing it to the culture of the readers. The readers should be smart, knowing what is good for them in their surrounding environment. For being smart, the readers will find out which culture is proper in the their situation and what is proper in the writer's culture. If this can be applied, it is true then, the literary work can improve the reader's personality and can make them better persons.

Based on the discussion above, it can be said, then, that this article will discuss about how to get the meaning of a given literary work and how the content of the work can violate the traditional value, in this case the Balinese cultural value.

Methodology

The data of this article was taken from a story entitled “The Virgin and the Gypsy” written by D.H. Lawrence in 1926. This story was chosen because it contains both some ideas that are not in accordance with the Balinese customs and some points that are good to know for the Balinese even for all people in general. This work was considered a good one and being filmed was the proof of it. Thus it can be said that the literary work can enrich the knowledge of the readers of the same culture and it can be used as comparative points for the Balinese.

Obtaining the data was conducted by reading the story and try to analyse the story based on the intrinsic elements to find the meaning of the story. And then, the elements and the meaning of the story was analysed to check its values, whether or not they go in line with the Balinese values.

The result of the analysis was then descriptively presented to give information to the readers about the danger that can result from being unaware of the difference in culture.

Theoretical Framework

The theories that were used in this article were the theory of culture, and the theory of literature. The theory of culture has been presented by many experts, however, the theory of culture that was used in this article was the one from Wardhaugh (1987). The reason for choosing it is that he is an expert of sociolinguistics and literary work which is a means of communication, deals with the discussion of the relationship between language and society. Wardhaugh (1987) states that the structure of a language reflects how the speakers perceive the world and the use of the language reflects the value held by its speakers. He also says that the cultural meanings are expressed by using language. In relation to his statements, it can be concluded that the author as the speaker of one language tries to perceive or say something from his language and culture point of view. The problems will occur if the culture of the readers is different from the author, even it is suspected that there will be problems caused by different culture and value, it should also be confessed that there are some values, either good or bad, that are universal.

Theories of Literature have also been talked about for years. However, since this article analysed the literary work using formal structural approach, the theory used was the one from Nurgiyantoro. He states that there is an autonomy of an object. Literary works also have the autonomy so that the discussion about them are not necessarily linked to the things beyond the works (2005:36). In relation to the statement, he also mentioned that a literary work has intrinsic elements namely plot, characters, point of view, theme, setting language style, etc.(2005:23). Those intrinsic elements are the ones used in analysing a story to get the meaning. His idea about intrinsic elements of a story is in line with Kenney’s idea which says that intrinsic elements of a story are plot, character, setting, point of view, style and tone, structure and technique and theme.

Analysis

The analysis consists of the synopsis of the story, the intrinsic analysis of the story, the relevant and irrelevant points in the story related to Balinese cultures.

Synopsis

“The Virgin and the Gypsy” is the story about the family of an Anglican Vicar who have just moved from overseas to a boring, quiet place in East Midland. He moved with his two

daughters whose names were Yvette and Lucille. Those two girls were studying in France where they learned about freedom of thinking and understanding. In their new home, they live with a dominating blind and selfish grandmother of their father's side along with her mean spirited, poisonous daughter and son. The vicar did not have a wife since he ran away for younger but poor man and this is an embarrassing story that they would not tell. Living in the house caused so much depression on the young girls even though they try as much as they could to make their life better and more cheerful. Lucille found a job in the city while Yvette did nothing. Their aunt, whose name was aunt Cissie, being very religious and devotion to her mother, hated the girls so much, thinking that they were the trait of their immoral mother. Even thinking of their names irritated her. One day, Yvette met a gypsy with his family and this meeting brought her happiness. This happiness made her even feel the unhappiness she had in the house. Yvette could experience a lot of wonderful things with including the curiosity of sexual life she had never thought before. She stole aunt Cissie's money and since then her aunt treated her as a very sinful person. She also made a friend with a married woman who left her husband for a young man and was living with her boyfriend without getting married. Knowing this relationship, her father was very upset and threatened that she would be sent to a lunatic asylum if she did not stop the relationship. He blamed all Yvette's friends for all the sins. This situation reminded him of his own life with his wife in which nobody blamed his run away wife. Thinking that these gypsy and the woman were wonderful friends who could cheer her up, Yvette came into conclusion that her father was a mean spirited and shallow man. The story ended by the scene of flood that washed her house, killing her grandmother. Surprisingly, the one saving Yvette was the free-spirited man, the gypsy.

Plots

Plots are the series of events that show cause and effect (Kenney, 1966) The synopsis above shows that the story has closed plots. The end of the story shows that the grandmother died which metaphorically means that the old things has been replaced by the new one. The beginning plots presents the introduction of the potency of conflict, that is how the girls studied about the freedom of thinking and understanding. The conflict happened between Yvette and her surrounding, namely with her grandmother, auntie and father. To deal with the conflict, Yvette spent her time with her friends including visiting gypsy camp in which she fell in love with a handsome gypsy. The resolution was that when the one dominating the house passed away and Yvette was saved by the gypsy. The ending of the story can be metaphorically interpreted as the changing of era, that is the old era is changed into the new one.

Characters

Card in fiction (1988) states that the characters in fiction are human beings who are created by the author. He says that characters can be looked at from their deed, motives, past, reputation, stereotype, friendship network, habits, talent and ability, hobby.

The main character of this story is Yvette. She is the one who tends to do what she wants, cheerful and a bit stubborn. That is why when her father said that he did not like her making friends with the gypsy and Jewess, she thought that her father was a mean person. She was described as a pretty, sensual young lady, who reduced any work and religious dogmas, and very attractive to young men. She said that she needed a man who had power on her and that is why she hated the men who chased her for love. She liked parties and became the enemy of her aunt Cissie.

The secondary character was Yvette's father. He was an Anglican vicar who had turned into a Rector, but had bad experience in his marriage because his wife ran away with a young

man, leaving him with the two daughters, Yvette and Lucille. His wife ran away with a poor young man. He was a good husband and handsome. He disliked Jewess for reminding him of his disloyal wife. Basically, he hated the gypsy, Jewess and Major Eastwood because he thought they brought bad influence to Yvette. He was fond of Yvette more than Lucille since for him, Yvette was a true reflection of his wife, the one he still adored.

There are many supporting characters in the story, but the most prominent ones were, Yvette's grandmother, the gypsy, Jewess with her boyfriend whose name was Major Eastwood, uncle Fred, Lucille and aunt Cissie. They are considered the most prominent because they present the language and behaviour that can prove that what is stated about Yvette's characters are true.

Yvette's grandmother who was called "the Mater" was an old selfish woman, who was over seventy and whose sight was failing, became the central figure in the house. She hated Lucille more than Yvette because Lucille showed that she was irritated and conscious of being under her grandmother's arms. She wanted to have the focus of attention in the house and that included the attention from the two girls' friends. This annoyed the girls very much.

The gypsy was a moustached-handsome mysterious young man who succeeded in making Yvette fall in love with him. He had a straight nose and slender lips. She had a wife with five children and he was disliked by Yvette's father because for him a gypsy is not good for his daughter. Actually, he was the one who made Yvette interested in the discussion about sex and marriage.

Jewess was a little woman of thirty six of age with two children. She ran away from her husband for a young person whose name was Major Eastwood. He was a big, blond man and he seemed very athletic. He did not mind helping Jewess with the houseworks. He was admired by Yvette. They lived together without married and this was considered to be immoral by Yvette's father. This situation reminded him of his own wife. Yvette trusted them for her feeling towards the gypsy.

Uncle Fred, a stingy and grey-faced man of forty, who just lived dingly for himself, went into town every day. He did not care with his nieces and he always busy playing chess with the vicar. He was also responsible to the discomfort in the house that was felt by the two girls.

Lucille was the elder sister of Yvette. She was more practical and she found a job as a secretary needing someone who was good at French and shorthand. She is older than Yvette and very supportive to what Yvette did.

Aunt Cissie was an old spinster who also hated the two girls, again for her mother's deed. Her hatred to Yvette increased after she found out that Yvette stole her charity money. She was very religious and "being religious" she thought that the immorality of their mother would go to them. Even though she disliked the two girls, but she hated Yvette more than Lucille. This is because Yvette was a rebel to her more than Lucille.

Setting

The setting of the story was a lonely vicarage in East Midlands after the first world war. Many people in the countryside had automobiles, but the vicar did not have one. The vicar and the family lived in the house that at the end, after the flood turned to be the one unfit for life and started to ruin. The vicarage was a rather ugly stone house down by the river Papple. Further on, beyond where the road crosses the stream, were the big old stone cotton-mills, once driven by water. The road curved uphill, into the bleak stone streets of the village.

Language Style

The language of this story was quite hard, containing a lot of unfamiliar words. The author used a lot of metaphorical words like "serpent-headed person" for a person who had bad ideas. There were also some harsh swearing words like "You selfish beast" and "You greedy

little beast” said by aunt Cissie. This is very unfortunate since she was a religious woman. The author also liked to use quotation to make the words between quotation have different meaning. For example when it was said that he “loves” his wife, it means that he hate his wife very much. Another example was when it was said that the grandmother had “loyalty” to other members of the family, it means that she wanted to knoww all the members’ business.

Theme

Theme is the meaning of a story (Kenney, 1966). Meaning does not exist on any page in the story, but it will come into the mind of the readers after they finished and comprehended the story. The meaning of the story was “People should not blame others for the sin they do not do”. This theme came from the understanding that Yvette’s behaviour was getting worse and worse because she could not stand being treated as a sinful person by her grandmother, and her auntie with home she shared a house. She was blamed for what she did not do, and this made her behaviour undesirable.

Discussion of the Points in the Story

Any literary work is created with the purpose to improve readers personality. However, in doing this there might be values which are not in accordance to the cultures or belief of the readers. In preventing the improper effect, it would be better if the readers are the ones who have strong cultural values so that instead of being affected, they could enrich their knowledge about other cultures as well as belief. Apart from inappropriate values, there might also be the values of goodness that can be universally accepted by the readers.

The followings will discuss about some values in the story that are not in accordance with the Balinese or even with Indonesian cultures.

Running Away from Husband and Living Together

Running away from husband should not be done by any balinese wife for any reason. The vicar’s wife ran away from her husband to pursue her happiness or maybe she was not happy with how she was treated by her husband. The blame was not hers because people did not blame her for what she did. But still, running away for other men is considered to be a sin or immoral, especially living children behind. The same case happened to Jewess and Major Eastwood. Jewess left her former husband who was a famous engineer named Simon Fawcet to live together with Major Eastwood. Happiness is a strange thing. Jewess was not contented by marrying a famous person and was choosing to leave him for another guy and live together without getting married. Eventhough it was said that they would soon get married, after Jewess finished her study, no matter what the reason was, living together is a sin or immoral because it is against religious teaching.

In Balinese situation, living a husband without legal divorce was a hard thing to do. When a woman gets married with a man, she will move into her husbands family and “enrolled” there through a religious ceremony witnessed by God, ancestor, and society. When she decides to marry another man (especially a balinese) she has to officially divorce witnessed by God, ancestor and society. This ceremony has the purpose to officially release her and return her to her maiden home, and she does not belong to the family of her husband anymore. When she gets married she does it from her own house or if she does something immoral, for instance living together with another man without getting married, it is her own responsibility and she will be punished by the society. Children will belong to their father. Living together might be fun, since there is no responsibility, and maybe that is the modern way of life in which both man and woman are similarly busy with work, but this is against the Hindu religion, against the values held by the Balinese society. No matter how high the education and the rank in society a woman has, she is a woman and a Balinese woman has her

own responsibility. Balinese women never ask for equality in every aspects of life with men, but what they ask for is the help from husband to lighten her house work as the form of men's responsibility.

Blaming Others for What They Do Not Do

In Hindu religion, everybody should be responsible for what s/he does, nobody can take over someone else's sin. This is also applicable in the society. People will get punished or fined if they do not do their responsibility. In relation to the story, it is not proper if a grandmother and an auntie blamed the children for the immorality that was done by their mother. Moreover, as the children left by their mother, their lives must be miserable. In Balinese situation, the thought that children will pay for the "karma" of their parents, can become the ideas that stop parents to do something wrong. In the Balinese belief based on Hindu religion, children can not bear the sin of their parents but they can have the good/bad of their "karma".

Taking Care of Siblings

The story tells the readers that the grandmother and the auntie hated the two girls very much. Even, for the auntie, just hearing the names of the two girls irritated her very much. This does not happen in the Balinese culture because in the culture, grandmothers and aunties of the father's side are the most proper persons to turn to if a young family has problems in taking care of their children. If the case like the one in the story happens, that is the mother just leaves the husband without notice, the children will be very well taken care of by the grandmother, auntie and even by all relatives. Instead of hating them, they will be poured by love since all of the families feel sorry for the children to have had undesirable mother.

Threatening Children

Another value that can not be shared in the story is that threatening children. It is not good for educating them. This was proved by the the vicar and Yvette. The vical who disagreed with the relationship and friendship between Yvette and the gypsy, and the living-together couple threatened that he should put them into lunatic asylum, a hospital for crazy people. This implied that if the relationship kept going on, it means that Yvette was crazy. Because of the threat, instead of obeying her father, she thought that her father was a mean spirited and shallow person.

Shared Value

Doing something beneficial is the value that can be universally shared. This is proved by Lucille who found job in the city to avoid the unpleasant situation in her father's house. She left the house to work in the city which is good for herself rather than staying in an uncomfortable house and caused hatred in the mind of her grandmother and her auntie. So it would be better to avoid problems by doing something good rather than confronting the problems that can cause another worse problem just like experienced by Yvette.

Conclusion

The discussion above shows that even the main purpose of the authors is to enrich the knowledge and share experiences with readers, readers must be aware so that the improper values of knowledge will not violate their own cultures and belief, instead they should really enrich what they have had. None of the authors and the readers are wrong since the authors and the readers come from different cultures and belief. Thus, when there is a question where the position of the culture of the readers in relation to the application literary theories, it can be said that it is placed as the guard that protects the readers from any effect, unsuitable to their own culture. In this case, creating a new theory which is Indonesian is hard to do since Indonesia has so many cultures. These cultures must be taught to be used as the screen when

reading literary works of different culture. What can be done is that writing stories with Indonesian value.

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BETWEEN *RONGGENG* AND *GEISHA*:
COMPARATIVE STRUCTURALISM OF *RONGGENG DHUKUH PARUK*
AND *MEMOIRS OF GEISHA*

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Abstract

Ronggeng Dhukuh Paruk (RDP) is a representation of reality about a *ronggeng* dancer world. It depicts the picture of reality in a dense locality with all ritual traditions in *ronggeng* life. It is a roman illustrating a life of an individual who finally becomes a *ronggeng* for which she should start with an initiation and then serve the people along her lifetime. Being one means being a property of the public. Similar story is felt in *Memoirs of Geisha (MG)* which presents details of a poor rural girl who should fight to be a *geisha*. She does not only have to learn “to be” but also have to struggle of being a new mankind.

Each novel becomes a collective memory for each corresponding community. Both reveal the view of each own community on a social phenomenon. What a serious author writes can be categorized as a collective memory of a nation community (Taum, 2004:1). Thus, the reality depicted in both novels can be a collective memory of each nation, eastern memory. Applying the structuralism of Levi-Strauss ala Ahimsa Putra (2006), the paper will present a paralell relation of the characters in each novel, using relevant plotting in the stories as their mythemes.

Based on the analysis, the relation between the characters in both novels indicates a similar structure. The patronage link of client-patron putting the main character as a subordinate is clearly seen in the relation of Srinthil-Rasus and Sayuri-Mr.Tanaka, with its distinctive cultural patronage. The similar relation is also implied in the link between Srithil-Kartareja and Sayuri-Mameha. However, binary opposition between Srinthil *ronggeng* and Sayuri *geisha* is also obvious. Being a *ronggeng* is genetic, while being a *geisha* is behavioristic. To be a *ronggeng* is a natural transformation, but to be a *geisha* is a cultural transformation. Srinthil was born to be Jeng Nganten, meanwhile Chi-yo was born to learn to be a Sayuri *geisha*.

Keywords: *ronggeng*, *geisha*, structuralism, parallelism.

Background

Ronggeng Dhukuh Paruk (RDP) and *Memoir of Geisha (MG)* are literary works with heavy-laden cultures. The writer of the former, Ahmad Tohari, is a member of the culture and he tries to enliven the values in the *ronggeng* tradition. Meanwhile, the author of the latter, Arthur Golden, is an outsider who learns *geisha* from books, references and researches. As an academician, he also visited a notable *geisha*. Then, in very detail he describes *geisha*'s life and tradition and costumes which envelopes the phenomenon (Permatasari, 2012:1, Jin, 2011:1). Jin explains, “He published this novel after interviewing Mineko Iwasaki in 1992, a highly successful former *geisha*, for which he spend two weeks at her place in Kyoto.”

The story in *RDP* is a representation of a true traditional dancer's life. It depicts a story of an individual from her childhood to her life end. It illustrates the details of ritual for ratifying a girl to be a *lengger* or *ronggeng* dancer. *Bukak klambu* is a dominant part of it. It is like a graduation ceremony taken through by a person to be a new individual, from only a common girl to be a *ronggeng* to whom the society will highly respect. The ceremony links to another by which a *geisha* apprentice is certified. It is *mizuage*, an auction of *geisha*'s virginity. This auction opens to public when an apprentice has been 15 years old (Oh, 2006:5). A *ronggeng* is not clearly mentioned on what age she may be sold openly for public. However, both are in common that they should do te ceremony in their early teenagers.

RDP can be said to be a collective memory of the society in which the *ronggeng* culture lives (Taum, 2004:1). It tries to reveal the perspective of a community on the phenomenon. Quoting Lucien Godman, Taum further argues that a great artist should produce a work which can stand for the world

view and the spirit of the era. Thus, an expression of the artist can be the collective memory of a nation community. In this aspect, MG does not share the commonality. The novel is best seller in western world, but it is a controversy for the east. Being written by an outsider, MS is said to contain misconception, deception, and untruthfulness, even a geisha there put the case into a court (Jin Jin: 2011).

The paper will not disclose the real truth behind two fictional stories, but focuses on the linearity and the contrast there. Adopting the structuralism of Levi-Strauss ala Ahimsa Putra (2006), it tries to find the linearity of relations between the characters in both novel. Besides, it also discloses the complementary relations between the shortcut of being a *ronggeng* and the long winding path of becoming a *geisha*.

Findings and Discussion

Based on the analysis, the characters' relation in both novel proves a linearity. The domination of patron-clients are seen in both, though MG is much more obvious than RDP. Chiyo was sponsored by Mr. Tanaka who sent her to a town. In the process of being a *geisha*, she had Mameha, a senior geisha, as her mentor. Having been a geisha, she was then supported by her danna, General Tottori. Then, finally, she lived with her beloved danna, Mr. Chairman. Srinthil also had Kartareja as her mentor who made her a *ronggeng*. Having been a *ronggeng*, she was attached to some clients to support her life. It is seen that the relation of Srinthil-Rasus is similar to that of Chiyo-Mr. Tanaka, the link of Srinthil-Kartareja is parallel with that of Sayuri-Mameha, and the patronage of Gower and Sulam are the same as that of Dr. Crab. The similar inaugural ceremonies of becoming are also there, *bukak klambu* and *mizuage*, in which the protagonists' virginity is offered in an open auction for the highest bidder man. There is also a binary opposition of genetic talent for being a *ronggeng* and of behavioristic learning to become a *geisha*. Due to some limitation, the paper will only focus on the character relations of Rasus-Tanaka, Gower and Sulam-Dr. Crab, and the binary opposition of being.

The Paralell Lines of Characters's Relation in RDP and MG

There are two lines drawn in this paper. They are the relation between Srinthil-Rasus and another between Chiyo-Mr. Tanaka, and a parallel line in the relation of Srinthil-Gower and Sulam and in that of Sayuri and Dr. Crab.

Srinthil: Rasus Vs Chiyo: Mr. Tanaka

The relation between Srinthil and Rasus in one side and the relation between Chiyo and Mr. Tanaka in another side share some commons. It is on the position of the male character in determining the protagonist's life. First, Rasus is the first play love for Srinthil, just like Mr. Tanaka for Chiyo.

All at once he caught sight of my gray eyes, which were fixed on his face with such **fascination**, I couldn't pretend I hadn't been staring at him... and he didn't look away as if it made no difference where I looked or what I thought. We stared at each other for **a long moment**-so long it gave me a **chill** even there in the muggy air of the seafood company

In her juvenile eyes, the little girl firstly felt the love in her distinct way. As a poor girl, her feeling flew high of being cared by a rich respected man who saw her as a normal human being. In a certain perspective, the act is viewed as a juvenile prostitution (Oh, 2006:3). The romantic description does impress that love is universal for human being and it has no relation with age. It is depicted that woman's heart in Chiyo is simply touched on the right spot and the love blooms instantly.

Rasus and Srinthil were not depicted to be in love clearly. There was no romance there. What happens was only a playful relation in a certain intimacy. Through, it then developed into a true love as both grew up.

Anak laki-laki berusia tiga belas tahun itu merasa ada sesuatu yang terlangkahi di hatinya. Ia merasa Srintil telah menjadi milik semua orang Dukuh Paruk. Rasus cemas tidak bisa lagi bermain sepuasnya dengan Srintil di bawah pohon nangka (Tohari: 20)

The thirteen-year-old boy felt that propriety had been transgressed and, in the process, Srintil had become the common property of the village people. He realized that never again would he be able to play contentedly with Srintil under the jackfruit tree (Tohari, 2003:17 (Trans: Lysloff)).

However, the phenomenon of juvenile prostitution is also evident in RDP, though the actor is not Rasmus as the counterpart of Mr. Tanaka. It seems a custom in ronggeng culture that the ronggeng dancer belongs to public, including the older people.

"Bukan hanya itu, Kang. Bukankah ronggeng bisa mernbuat kita betah hidup?"
Kedua kakek itu tertawa bersama. Di antara gelaknya Sakarya mengeluh mengapa dia tidak bisa mengundurkan usianya dari tujuh puluh menjadi dua puluh tahun (16-17)
"Not only that. Ronggeng dancers help us to enjoy life, don't they?" The two old men chuckled knowingly. Between guffaws, Sakarya ruefully asked why he couldn't turn back the years and become twenty again instead of his actual age of seventy. (Tohari, 2003:12 (Trans: Lysloff)).

Another fact of juvenile abuse is also seen in another part of the novel from the perspective of third-person narrator. It describes that Srinthil who is in fact only eleven years old can dance like a woman. It is clearly told that the way she dances certainly can tease a man. Here, the story seems to encourage that the lust is normal for a man from seeing a body's movements, even if they are only from a little girl's body.

Vague feelings of lust and desire, always engendered by true ronggeng dancers, were aroused in her young audience by Srintil while she danced. ...even the way she swayed her shoulders would have mesmerized any adult male that saw her (Tohari, 2003:8 (Trans: Lysloff)).

Second, Rasmus and Mr. Tanaka are the mediator for both protagonists to transform their lives. Rasmus was a music director who arranged the oral instruments to accompany Srinthil's first dance under a tree as they played together. From the occasion, her talent was found and then established by the ronggeng creator, Sakarya.

"Well, in that case," answered Rasmus quickly, "I'll be the drum. Warta can be the calung xylophone and Darsun the blown gong. Let's go!" (Tohari, 2003:7 (Trans: Lysloff)).

Meanwhile, for Chiyo it is Mr. Tanaka who led her to be a geisha. He brought her to a town and lifted her up from her poor family with her sister.

If I had never known him, I'm sure I would not have become a geisha (7)

Srinthil: Gower and Sulam Vs Chiyo: Dr. Crab

Dower and Sulam are the winners of the virginity auction in *bukak klambu*, a ceremony to ratify a *ronggeng* career. They won because they can give the price required by the *ronggeng* master (*dhukun*), which is similar to the Mother in *geisha* profession. With a trick, the master could take two winners and of course a double price for the only virginity which was in fact given to Rasmus by her owner.

"Two silver coins and a buttaloo now belong to you. You're a wealthy child. Aren't you happy?" Srintil nodded her head, although her abdomen ached.
"It's not anything to worry about, is it? You'll be the only child in Paruk to have a gold piece."
"But my belly hurts, Grandma. It really hurts."

Srintil sobbed to herself. ...For her, time seemed to be interminable and she desperately hoped for morning to come. ...The ronggeng couldn't stop crying, knowing that soon another heavy-breathing male would arrive and unveil the mosquito netting (75).

Meanwhile, Dr. Crab is the only man who can enjoy the prize of *mizuage* ceremony. He was the chosen man of the Mother to taste Sayuri's womanhood at the first time, because he was the one who can take the highest price. He is also the one who make sure that she is untouched and pure. From the examination, he had a desire of her and willingly paid lots of money for it.

The doctor knelt at my feet and, after apologizing, peeled open my underrobe to expose my legs..., "the girl is intact.... You are a very expensive commodity, little girl. Men will pay for it."... In the end, Dr. Crab agreed to pay 11,500 yens for my *mizuage*. Up to that time, this was the highest ever paid for a *mizuage* in Gion. ...It's much more than a laborer might have earned in a year (279).

Ronggeng Born to Be Vs Geisha Learn to Be

In the *ronggeng* tradition, it was believed that being a *ronggeng* is not created from learning. It can not be taught. Being the one is a divine choice. It is a spiritual task inspired by the spirit of the villagers' ancestor, Eyang Secamenggala. When Srinthil danced in a play, accompanied by her friends' oral instruments, her grandfather recognized that she was destined to be a *ronggeng*. This finding was then verified by the *ronggeng* master, Kartareja. In other words, Srinthil did not make any effort to be a *ronggeng*; she was a common girl having a good luck and randomly given a gifted talent by the spirit. In short, she was simply born to be a *ronggeng*.

The two old men let the young girl dance to her heart's content to the accompaniment of the vocalized calung ensemble made up of Rasus and his two friends. After seeing her dance, Kartareja believed what Sakarya had told him: Srintil was **indeed possessed-by the ronggeng spirit** (18).

Meanwhile to become a *geisha*, Chiyo had to fight hard for more than a decade. She should sacrifice her life. She left her home, dispatched from her family, and lost her older sister. In becoming a *geisha*, she had to have a harsh competition with many other *geishas*. A *geisha* has to be able to dance, to tell stories, to dress perfectly, and to serve very well all the guests. To achieve the complex of competencies and eloquences, she had to spend all her life time to learn from her mentor, Mameha.

As I say, my early-morning lesson was in the little drum we call *tsutsumi*, [...] I studied them all at one time or other. ...you might say, which we call *uchikomi*; or striking with one arm while bringing the other up at the same moment, which we call *sarashi*. There are other methods as well, and each produces a different sound, but only after a great deal of practice (108)

Even to pour out tea, a *geisha* has to know the right method which will interest the guests in *okiya*, the place where *geishas* serve the guests. Chiyo was brought to a town when she was only 6 years old, and she became a *geisha* after she was 15, when she had to give her virginity in *mizuage*. Since then, she was also given a new name, Sayuri.

So I drew my sleeve up above my elbow and held my arm out for her to see... You should make sure every man who sits near you sees it at least once." So I went on, pouring tea again and again, until Mameha felt satisfied that I drew my sleeve out of the way enough to show my arm without being too obvious what I was doing... the trick was to act like I was merely pulling it out of the way, while at the same time drawing it a few finger-widths above my wrist to give a view of my forearm. Mameha said the prettiest part of the arm was the underside, so I must always be sure to hold the teapot in such a way that the man saw the bottom of my arm rather than the top (109)

The contrasts between both protagonists in each novel make binary oppositions of stay in: go out, easy: difficult, innate: habit, free: premium. Srinthil became a ronggeng and stayed in her village, Chiyo was forced to leave her old father and was dispatched from her family. Srinthil only needed to play for being a ronggeng, but Chiyo should learn for years to become a geisha. It is likely Srinthil has been born to be a dancer and the talent is innate, but for Chiyo, the long processes of learning are needed for her before she can be a geisha. For Srinthil, being a ronggeng is a free service and she only has to be the one. Meanwhile Sayuri's life was bound to okiya to which she should pay back all her training fee. She could be a free human after General Tottoro paid lot of money to the Mother and makes her his mistress. Even, being a mistress is actually another kind of bond. Thus, a geisha never gets a freedom. Her only way is being taken by a danna she loves.

However, both share the experience of being sold as a door to take through before they are ratified as a legalized public entertainer. In addition, both belong to public and the custom rules that the dancer should serve the people. Geisha serves the customers to pay her debt and to live up okiya in which she lives, ronggeng provides services for the community to fulfill her destined duty as well as to pay the virtues of the *dhukun*.

Conclusion

From the structural analysis of the stories in RDP and MG, it can be concluded that the characters in both novel do share similar relations. Rasmus is in line with Mr. Tanaka in a way that both are being the first love and the mediator of being a public entertainer. However, they also have complementary features to each other. Srinthil and Chiyo take some oppositions of direction in making a path to be a hero from zero. The ceremonies of *mizuage* and *bukak klambu* are among the similarities there in which both confirm that love is an essential part of inter-bodies relation. Without it, the contact is painful and humiliating.

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IDENTITY, RACE, AND MORAL VALUES AS ITS MULTICULTURAL PERSPECTIVE IN BLACK AMERICAN CHILDREN POEMS

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Abstract

In the late of 1960's till in 1970's there emerges the new wave of the movement in U.S which is focused to the revolution of the arts including the literature. Such concept suggests that art must be reflected the value system from which it comes. This american black arts movement tries to reidentify and to gain the identity as the African – American people. All arts should be the product of a creative need and desire in terms of Black people. Thus, this Black arts movement inspires the reinforcement of Africa – American literature such as the creation of poems, drama, and novel. Such revolution will assert African – American literature as part of American literature and insist that African – American people as part of American nation.

This paper will analyze American Children Poems from Nikki Giovanni and Mari Evans which try to look for the identity, race issues, and moral values as the basic their construction in poems. Giovanni's poems show the viewpoints of their basic culture as African American people including the race issues and Moral values while Evan's poems depict the the condition of black women in America. Both poets use the themes which across the cultural boundaries. Thus the poems are kinds of universal articulation of multicultural society in United States.

Keywords: *American Children Poems, identity, multicultural*

Introduction

The development of literary works find its new form in 19th century after the western imperialism. The changing of social and political condition during the colonialization and imperialism will affect the the power relation in the third world, such as African and Asian countries. Many of countries in Africa and Asia try to reidentify themselves after the imperialism is ended. Somehow, it is really hard for the Asian and African countries to search their national identity after the imperialism. It is caused by tight control from the colonial government to its region, including in literature. As consequences, every of the social media, like magazine, journal, newspaper, and electronic media (TV, Radio) should utter the government's interest. Perhap, only few media that was uttering the social phenomena and the reality in the society. Thus, the literary works should support the government program too, if they do not support it, the colonial government usually will forbid them to distribute. But, such experiences above will trigger the spirit to rebel and to revolt against the colonialism and imperialism. Therefore, it will lead to the changing in literary works form and it will bring the new wave of social and political discourse including the theory in relation with it, this theory is post colonial.

The effect of postcolonial will penetrate the culture and society directly. It also relates the reidentification with the nation state, race, class, economics, and gender. The cultural negotiation is happened to look for the cultural identity between the native culture and the influence of imperialism. It is hard to erase the influence of western culture due to its long imperialism. Thus, the best way is to negotiate the west and east culture as the new cultural identity after the colonialization. The relationship between east and west is the main issue in post colonial, it is used as the main point of Edward Said theory of Orientalism. He says "Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience." (Said, 2003:1). In addition, Ashcroft et als. (1989) states We use the term post-colonial to cover all the cultures affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of pre-occupations through out the historical process initiated by European imperial aggrsssion (p.3). Most of countries in Asia and Africa are tried to look for their new identity. Such as in the social life, after their independence day, they redefine the gender relationship as the influence of western cultural values. The social position of the women in Africa and Asia countries will be changed before and after the colonialization. While, in line with the nation state and race, it is little

complicated because the imperialism has splitted one region that has the similar characteristics and culture into many pieces of the small countries. Its splitted mostly is according to the colonializer.

In relation with the literature, there are a lot of literary works as a result of post colonial process in every countries. Most of these literary works are depicted the searching of national identity, hegemony, race and cultural conflict, and the dispute of west and east values. On the other hand, the literary works in post colonial era is more literature written in english rather than english literature. Ashcroft (1989) defines post colonial literature as a set of theories in philosophy and various approaches to literary analysis that are concerned with literature written in English in countries that were or still are colonies of other countries. Furthermore, he explains

postcolonial studies excludes literature that represents either British or American viewpoints and concentrates on writings from colonized or formerly colonized cultures in Australia, New Zealand, Africa, South America, and other places that were once dominated by, but remained outside of, the white, male, European cultural, political, and philosophical tradition.

While in United States, the notion of the identity, race, and moral values flourishes as a response of racialism and racial segregation that happened in the past time. The history of African American from the slavery era contributes to the color of American diaspora today. It has been formed the multicultural view of literary works, such as poems, novels, and dramas. The novel, *Erasure* as an example, it depicts the african american diaspora who struggle to find his new identity as American. Percival Everett, the writer tries to show the psychological conflict, Thelonious Ellison or Monk as the main character while he must get the dilemma as the black writer. He must have the hard effort to ensure the publisher to publish his works. Another example is the poems from black poet such as Nikki Giovanni, most of giovani's poems tell the searching of identity, race, and moral values. She tries to reveal the black identity of African American including the conflicts they have been carried out. Mostly such poems tells about the diasporic problem as African American like the racism and discrimination.

The awareness to look for the identity as African American that is pioneered by the writers called The Black Art Movements. This movement is much inspired by the black power movement and other movements in other countries, mainly the movement in third world nations in Asia, Africa, and Latin America. Patrice Lumumba, Nelson Mandela, Mao Tse Tung, and Che Guevara can not separate from the black arts movement in America. Most of political leaders above fight to free themselves from colonialism and the exploitation politically and economically. The wave of anticolonialist in other countries come to U.S and Malcolm X, the black leader struggle to voice the equality of civil rights in U.S. and also call for the racism abolishment. Such political and social movement finally becomes the catalytic on the poetry and other literary works of African Americans during the latter half of the 1960s and the first half of the 1970s. The racism issues and the struggle to end *de jure* of racial segregation use as the central theme in The Black Arts Movements. The writers use such issues to show their identity as the black American, African American.

Further, In the United States today, more poetry is being published for young people by a larger variety of poets than at any time in the past. Not only is poetry experiencing a publishing renaissance, but also the field's openness to new voices has encouraged multicultural poetry to flourish. A quick survey of recent poetry titles will turn up at least fifty notable poets of color writing for children today, representing most of the main micro-cultures within the United States. And more and more international poetry is finding its way into libraries and classrooms in the United States as well. The diverse viewpoints reflected in the poetry of parallel cultures enable us to show children firsthand both the sameness and the differences that make the human landscape so dynamic and fascinating. Poets of color are using the language, experiences, and images of their cultures in ways that are fresh and powerful.

In addition, the special succinctness of poetry provides young people with an appealing introduction to other cultures. Powerful points about prejudice, identity, and cultural conflict can sometimes be made in a very few words. Consider Janet Wong's poem "Speak Up," from *Good Luck Gold*, whose language and structure suggest the playground taunting of a child who appears different.

In addition, we can often rediscover our universality in the words and feelings of poems that cross cultural boundaries. Langston Hughes's poems in his classic work, *The Dream Keeper*, show human emotions and experiences that are real and vivid, no matter what color a person's skin is. I have found that young people of all colors enjoy the writing of poets from many parallel cultures. That is to say, poets do not speak only to readers from their own cultures. Asian American readers have understood "I, Too," by Langston Hughes, an African American poet, and Native American readers have related to "Speak Up," by Janet Wong, an Asian American poet. The fact that cultural heritage and the distinctiveness of language are addressed through poetry is interesting and important to all young people. Fortunately, more and more excellent examples of multicultural poetry are available for sharing.

African American Poetry for Young People

Although rarely anthologized in the past, African American poets like Mari Evans, Langston Hughes, Lucille Clifton, Countee Cullen, Paul Laurence Dunbar, Nikki Giovanni, Gwendolyn Brooks, Marilyn Nelson, and others are regularly featured in collections of poetry in the U.S. for young people today. Poets also share powerful visions of African American history in *Roots and Blues, A Celebration* by Arnold Adoff, *Never Forgotten* by Patricia McKissack, *We are America: A Tribute from the Heart* by Walter Dean Myers, and *Remember the Bridge: Poems of a People* by Carole Boston Weatherford. More and more African American poets are gaining widespread recognition and praise. Eloise Greenfield won the National Council of Teachers of English Poetry Award for her lifetime contribution to poetry for children, including the popular collection *Honey, I Love*. Nikki Grimes, another NCTE Poetry Award recipient, creates an unforgettable modern heroine in the Danitra Brown poetry books. Charles R. Smith, Jr. showcases athletes and heroes from the African American community in his rap-like poem picture books and Hope Anita Smith tells raw family stories in her poetry. These poets speak of their lives, of their color, of their humanity, of their humor. Some write in dialect, some use rhyme, some focus on racial pride, some share emotional universals. Children of all cultural backgrounds deserve to know their names and hear their words.

Giovanni and Black American Movement

Black American movement refers to the revolution of writing by African American. In this movement the writers voice the national oppression, racism, and white supremacy. Further, Samuels (2007) states Black Arts Movement artists called for African-American self-determination, self-respect, and self-defense (p.48). Black American poems that write around 1960's has a tight relationship with the Black American Movement at that time. Mostly the theme of Black American Poems will use the political and social issues. The discrimination between black and white will raise the awareness of black people to struggle and get their identity as African American. Also Giovanni as one of the outstanding black American poet takes the themes such as freedom, violence, black love, and black pride. Another central issue in Giovanni poems is gender, especially telling about the black woman. Through her poems, Giovanni wants to make a change in American society. She wants get African American get their new status in American society. Fowler suggests Giovanni's poetry is indeed to read "the story" of the last thirty years of American life, as that life has been lived, observed, and reflected about by a racially conscious Black woman (p.xix). Thus, her poems as the clarion to voice the anti discrimination and anti racism in America, especially against the racism of the black woman. Here one of her poem that tell the condition and the reality of the black woman at that time.

All I Gotta Do

thought about going
to the store to get it
walked to the corner
but they didn't have it
called your name
in my sleep
sitting and waiting
thought you would awake me

called your name
 lying in my bed
 but you didn't have it
 offered to go get it
 but you didn't have it
 so i'm sitting
 all i know
 is sitting and waiting
 waiting and sitting
 cause i'm a woman
 all i know
 is sitting and waiting
 cause i gotta wait
 wait for it to find
 me

According to the poem above, Giovanni tries to tell black women condition, woman emancipation, and woman struggle. The words "sitting and waiting" show the social condition of black woman. They have an inferior position in the society. "it's a sex object if you're pretty/and no love/or love and no sex if you're fat/get back fat black woman be a mother/grandmother strong thing but not woman." (Samuels,p.xix). As the woman, especially black woman, they will be as an object, thus they only sit and wait and there is no right to find. Giovanni wants to show the reality of the black woman based on her view. She criticizes the social life which is unbalanced to place the man and woman position. Through her poem, she voices the unfairness of gender, mainly for the woman, the black woman. The slogan in 1960's "The Black is Beautiful" is the slogan for the Black man, but it is not for the black woman. Such slogan precisely give the arrogance to the black man. Therefore, Giovanni writes such poem above to against the racism as well as the discrimination of gender as the legacy of resistance and struggle in the past time. The poem above (All I gotta Do) reflects the black woman feeling that is prisoned by the masculinity and racism. The depiction of the prisoned feeling and their powerlessness to face the condition are represented by the word " sitting and waiting". These two words are repeated for several times to strengten the weakness of the woman when they face the reality. Another line "but you didn't have it" is repeated for three times". The repetition is to give the stressing to the weak position of the black women to face ot only the racism that emerges around them but also it is to depict the powerless of the black women to against the domination of the black men as well.

Mari Evans and the Black Claim for Justice and Freedom

Evans poems are mostly written for children. Her works are aimed to give an awareness to black children and help them to look for their identity in the racism wave. She tries to give the pride for the black children and invite them to free themselves from the racism. She writes a lot about the social problem in the black community as well as the political problem that must be faced by the African American people. Her works are inspired by Langston Hughes, the poet and the writer from Harlem Renaissance era. Her poems really portray the social and political reality and she also tries to voice the injustice for the black people. Peppers (1985) tells that Evans is noted as a "powerful poet" whose poetry has "a strong social commitment and a marked clarity of poetic vision"(p.117). Such statement proofs the cridibility and the struggle for her community, black community through her works, especially her poems. One of her poem that tells the social condition as a result of the relationship between the black and the white is "Status Symbol". This poem depicts the lives of poor, surely the poor of the black women who work as domestics in white homes. Here the poem,

Status Symbol
 I
 Have Arrived
 I am the
 New Negro

I
 Am the result of
 President Lincoln
 World War I
 And Paris
 The
 Red Ball Express
 White drinking fountains
 Sitdowns and
 Sit-ins
 Federal troops
 Marches on Washington
 And
 Prayer meetings...
 Today
 They hired me
 It
 Is a status
 Job.....
 Along
 With my papers
 They gave me my
 Status symbol
 The
 Key
 To the
 White
 Locked
 JOHN

1964

Evans as the black writer shows the racism that emerges in 1960's till 1970's. She utters the all of the injustice for the black people. She starts her story in her poem from Abraham Lincoln era. It is the era of slavery abolishment. Lincoln is the U.S. president who pioneered to free the slaves. Although the black has been freed from the slavery, but they do not get the similar right like the white people. The black people still wait for many years to get the same civil rights like the white people. They do not have the same social and political position as the white. They are "second rate citizens". The awareness of their status and the struggle to have the same the civil rights starts at the beginning of 1960's. The writer like Evans using her poems, such as status symbol give an awareness to the black women to struggle her social and political rights. The line "they hired me" is interpreted as the inferiority of the social position of the black women. They are weak, powerless, and poor, thus they let themselves to be hired as the domestics in the white people homes. Their poverty make them do not have the proper house. Most of them must sleep in the street, it is described in the next line "Along with my papers". The word "papers" refer to the paper from the used newspaper that used by the people as the base for sleeping. While the unbalanced relationship between white and black as the superior and inferior reflects in the next line " they gave me my status symbol". The pronoun "they" represents the white, while "me" is the black people with all of their poverty. They are powerless caused by their poverty, therefore they only receive whatever the status symbol that given by the white people. The white superiority is also described by the line " the key to the white" and the black is locked.

Conclusion

Both poets, Niki Giovanni and Mari Evans use an actual issue about the flourishing of racism around 1960's in United States as the basic themes in their poems. They utter and voice the social and political injustice as a result of racism in that time. Both of writers are from the Black Arts Movemet

era. This movement refers to the awareness of the black writers in politics, culture, and aesthetics. They try to find their identity as African American in the middle of racism wave. Such a movement is inspired by the radical politics of the Black Power movement. Their poems voice to stop the exploitation to the black, especially for the black women. Therefore, their poems represent the finding of identity as well as teaching the moral values to appreciate the differences, to have the friendship and to ignore the race.

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**INDIVIDUAL, SOCIAL, AND POLITICAL BODY OF HERO AND HEROINE
IN STEPHANIE MEYER'S *TWILIGHT*:
AN ANTHROPOLOGICAL STUDY
ON PROTAGONIST FORMULA OF ROMANCE**

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Abstract

The terminology of high literature and popular literature has alienated readers around the world as the works of literature should be enjoyed without prejudice, in this case English literature. Dulce et Utile should be broadly interpreted. Popular literature (poplit) can be equally appreciated to high literature (highlit) since poplit is no better or worse than the highlit nor a different kind of writing. That is why the writer takes poplit as the object of her study. The study is going to discuss about Twilight, a romance. Romance formula focuses on the love relationships between man (hero) and woman (heroine) and how they manage their relationships into happy ending. This paper will concern on describing the formula of Twilight's hero and heroine and how their body are constructed individually, socially, and politically by using anthropological theory which is rooted in the study of humankind, including human body. This study will be undergone by analyzing the hero, Edward Cullen and the heroine, Bella Swan. The construction of bodies are based on the hero and heroine formula of romance, ranging from physical characteristics of body; the social construction brought by body; and the political body of the union of hero and heroine's bodies in legal context.

Keywords: *body, characters, anthropology, Twilight*

A. Introduction

Twilight is the first series of *Twilight* tetralogy written by Stephanie Meyer. This novel is well known all over the world and has been sold millions copies. The adaptation film of the novel became worldwide box office and has made Kristen Stewart and Robert Pattinson outstanding actors in Hollywood. The phenomena of *Twilight* can be traced from its textual and sociological elements. One of these will be revealed by the author, especially on how the bodies of the main characters of *Twilight* are constructed. *Twilight* as a romance centers on male and female characters called hero and heroine. How they will fight each other at the beginning of the story and in the end, then fall in love, or whether they fall in love at the beginning of the story, then get conflicts is the main framework of this type of novel.

The characterization of hero and heroine in romance novel determines how they would react to certain situations and how their presence will create conflicts. Age and personality traits of the characters in romance are formulated. Character name is also an important element. According to Patty Apostolides in her essay in www.ezinearticles.com downloaded on February 20, 2012, hero who is a fighter and tough-minded, sexy, masculine personality will have a masculine name like Jake (Jacob). Emma is a name often given to the female lead, if it has a soft feminine personality, Meg or Becky if the heroine is tomboyish character. Age, personality, and names of protagonists in are constructed in romance formula. These three elements are attached to the body of the hero and heroine. These characters could not be separated from the construction of the human body in the story.

The construction of body of hero and heroine in *Twilight* becomes the object of the study. The writer used anthropological approach to examine the body of hero and heroine of *Twilight*. The writer chose the anthropological theory of Scheper and Lock's concept of the human body by (1987:7) which states that the human body is divided into individual body, social and political. It can be used to convey the construction of the body on the hero and heroine of *Twilight*. The Scheper and Lock's theory is used by Vivanco and Kramer to provide an appropriate analytical framework of physical appearance, social status, and behavioral character romance novel (2010:2). Hero and heroine in *Twilight* can be regarded as an individual with a physical body (body of individuals), as representations of cultural identity (social agent), and as a character in a particular political context (a political body). These three concepts of the body can be conceptualized and analyzed all together or separately. *Twilight* centers on a forbidden love between the hero, Edward, a vampire and the heroine, Bella, a human. Bella and Edward are technically the main character (protagonist) in the story because it all revolves around their relationship. The conflict occurred in the love of Bella and Edward's relationship. Here is the analysis of the individual, social and political body of Bella Swan and Edward Cullen

B. Discussion

1. Individual Body

Man has a body and his consciousness lies on his physical body. This physical body is called as individual body and "the expectant canvas of human flesh" by Scheper and Lock (1987: 10). In other words, the individual body is the physical body of the man himself. The individual body of hero and heroine in *Twilight* refers to Bella Swan and Edward Cullen's physical body that is on them.

a. Individual Body of Bella Swan

Heroine in ideal romance is distinguished from the other female characters in the novel. She has an intellectual capacity and unique appearance (unusual). In other words, heroine has an unusual beauty than women in general. This personality becomes the attraction for the hero. According to Radway, an ideal heroine is 17 year old girl who is not experienced (in love) and innocent. (1991:123 - 124). *Twilight* accommodate the 17 year old, innocent and inexperienced Bella Swan. Bella also has the unusual capacity. Heroine individual body in the romance shown in the color or shape of the body and its parts, such as the eyes, skin, lips and hair. Heroine always has awesome long hair, sparkling eyes and smoldering and decorated with beautiful black eyebrows that made him a man subdued (Radway, 1991: 126). In line to Radway, Vivanco and Kramer (2010:3) adds that the heroine individual body can vary, the character could have "beautiful eyes" while others have "full lower lip and smooth skin without blemish". Bella in *Twilight* has yellowish skin even tend to be pale and dark brown hair with a reddish tint. This can be seen from the following quotation,

Bella - - Instead, **I was ivory-skinned**, without even the excuse of blue eyes or red hair, despite the constant sunshine. I had always been **slender, but soft somehow**, obviously not an athlete; . . . I looked at my face in the mirror as I brushed through my tangled, damp hair. Maybe it was the light, but already **I looked sallow, unhealthy. My skin could be pretty - it was very clear, almost translucent-looking** - but it all depended on color. I had no color here. (Meyer, 2006: 5)

Mike kepada Bella - - "I never noticed before – **your hair has red in it**", Bella - - . . . "Only in the sun" (Meyer, 2006: 143)

The novel does not provide details on Bella's physical body. However, Stephanie

Meyer wrote a brief draft about *Twilight* from Edward's perspective entitled *Midnight Sun*. This draft was used as a training for Robert Pattinson (an actor who roles as Edward in Film) in *Twilight* to know the thoughts and feelings of Edward Cullen. The draft which is available for download at www.stephaniemeyer.com can give a physical description of Bella clearer than the novel. From the perspective of Edward, Bella has a pair of big brown eyes and pale colors in a heart-shaped face. . . . *My eyes locked for a small portion of a second with a pair of wide, chocolate-brown human eyes set in a pale, heart-shaped face. I knew the face, though I'd never seen it myself before this moment* (www.stephaniemeyer.com/midnightsun.html July 13, 2010:3).

The appearance of Bella Swan can be compared with the ideal female beauty which generally accepted in the United States, especially, the home of the author of the novel. One of the American concept of female beauty is the long blond hair. Long hair is a symbol of the feminine. Synnott (2007: 172) describes a blonde is sex symbol in America that can be seen widely in Playboy magazine. Bella in *Twilight* has long dark brown hair. It's the difference between her and the concept of American female beauty. In addition, Bella 's pale skin color is also not suitable with the concept of the ideal skin tone which is desired by American women. Brownish exotic skin color is desirable, even Bella himself admitted when she moves to a Fork in the following quotation :

Bella - - I would be the new girl from the big city, a curiosity, a freak.
Maybe, if I looked like a girl from Phoenix should, I could work this to my advantage. But physically, I'd never fit in anywhere. I should be tan, sporty, blond — a volleyball player, or a cheerleader, perhaps — all the things that go with living in the valley of the sun.
Instead, I was ivory-skinned, . . . (Meyer, 2006:10)

Thus, the individual body of Bella Swan is 17 years old teenager who has a slim body, tends to look fragile with dark brown hair with a reddish tint. She also has wide brown eyes and a heart-shaped face. Her skin color is pale and transparent. The heroine physical body is the first thing to attract the hero.

b. Individual body of Edward Cullen

Edward Cullen as a hero in *Twilight* is constructed based on the characters formula of romance. The individual body possessed by the hero is described more detail in *Twilight*. This is because the narrator is the heroine so she describes more to another character instead of herself. Edward's individual body can be divided into two, Edward as hero and a vampire.

1) Edward's Individual Body as Ideal Hero

Cook in Vivanco and Kramer (2010: 4) states that the body of hero in a romance should represent the ideal beauty which is seen from male strength considered as a marker of masculinity. Radway also argues that the hero of a romantic fantasy marked by spectacular masculinity shown through physical muscular, hard , slim and dark figure (1991 : 128). Every aspect of the existence of the hero, the body, face, or attitude must show his manhood. In *Twilight*, Edward masculinity is depicted in bronze hair color which is dark and messy. He has a stocky slender physique and muscular arms and chest. We can see these masculine figure through Bella narration when they are close together in the following moments:

1. In Canteen

The last was **lanky, less bulky, with untidy, bronze-colored hair**. He was more boyish than the others . . . (Meyer, 2006:18)

2. At Biology Lab

I'd noticed that **his eyes were black – coal black** (Meyer, 2006:23)

During the whole class, he never relaxed his stiff position on the edge of his chair, sitting as far from me as possible. **I could see his hand on his left leg was clenched into a fist, tendons standing out under his pale skin.** This, too, he never relaxed. He had the long sleeves of his white shirt pushed up to his elbows, and **his forearm was surprisingly hard and muscular beneath his light skin.** . .(Meyer, 2006:24)

3. On Bella's House

His voice was guarded. I noticed that he wore no jacket himself, just a light gray knit V-neck shirt with long sleeves. Again, the fabric clung to **his perfectly muscled chest.** It was a colossal tribute to his face that it kept my eyes away from his body. (Meyer, 2006:197)

Edward's extraordinary masculinity depicted in the above quotation makes Bella Swan and other women attracted. Edward is also portrayed as a charming and handsome guy with white teeth and charming smile. The characterization of Edward has met most of the criteria of hero in a romance.

2) Edward's Individual Body as Vampire

Bella sees Edward as an angel. The word "angel" comes from the Greek "aggelos" which means messenger. According to the sources from [angelology_what's_an_angel](http://www.steliart.com/) www.steliart.com/ March 5, 2012, angels are messengers, officer, or agent of the Lord in Christian theology, Islamic, Jewish and others. Angels are spirits without bodies, which have high intelligence, great power, and holiness. Angel is formed from delicate material. Bechtle <http://christiananswers.net/q-acb/acb-t005.html> downloaded in March 5, 2012 mentions angels are spirits rather than physical beings, they do not have to be visible all times and when the angels appear, they generally appear in the form of men. Some parts of the Bible, according to Bechtle mentions that angels have wings. Eymann the same website adds that the angel has a full appearance and dazzling glory. In *Twilight*, Bella sees Edward figure as the resemble of a glittering angel without wings. As a vampire, Edward has a sparkling skin like diamonds in the sunlight and brown eyes with shades of golden yellow (when he was not thirsty anymore), as described by Bella when they were in the biology lab and in a meadow below:

Today, **his eyes were a completely different color: a strange ocher, darker than butterscotch, but with the same golden tone.** I didn't understand how that could be, unless he was lying for some reason about the contacts. (Meyer, 2006: 46)

His skin, white despite the faint flush from yesterday's hunting trip, literally sparkled, like thousands of tiny diamonds were embedded in the surface. He lay perfectly still in the grass, his shirt open over his sculpted, incandescent chest, his scintillating arms bare. His glistening, pale lavender lids were shut, though of course he didn't sleep. **A perfect statue, carved in some unknown stone, smooth like marble, glittering like crystal.** (Meyer, 2006: 260)

Vampire body is unlike the human body as expressed in the quotations above. When Edward transforms into a vampire, his human body becomes *a perfect statue, carved in some unknown stone, smooth like a marble, glittering like crystal* (2006:260). Edward's body is

compared to stones and hard objects such as rocks, marbles and crystals. This figure shows that Edward is a vampire who is physically hard. This description of hard body is suitable to the formula of masculine figure of hero. This image of Edward who has pale skin tones, shimmering body (in the sun) and golden brown eye color gives a soft impression which are related to the statement of Radway that ideal hero in romance is "strong but gentle", "masculine but caring" or "a he-man but a lover boy" (1991:123). Thus, Bella Swan and Edward Cullen as the main character in *Twilight* has been constructed according to the characters formula of romance, ranging from the shape of the body, skin and hair color, face shape and color of the eye. The appearance of the individual body or physical body of the hero and heroine is an important part of a romance novel.

2. Social Body

Social body refers to the body which is used as a symbol, in this case a cultural symbol. This statement is in accordance with Scheper - Hughes and Lock who explain that humans, its attributes, and product, such as blood and milk can be used as a cognitive map to show a natural, social, and cultural affinity. (1981: 18-19). Scheper and Lock also states that the cultural construction of the body is useful to view the community and maintain social relationships. This study used by Vivanco and Kramer (2010: 3) to analyze the social body of the hero and heroine in romance. The description of the clothes, jewelry, physical shape, skin and hair color, age, body language, attitude and behavior can help in revealing the social body of hero and heroine in romance. In line with Vivanco and Kramer, Synnot adds age and gender as the main determinant of social life and the body marker (2010: 1-2). According to the various theories above, the author tries to summarize into three groups: age, gender, and color as a determinant of the social body of hero and heroine in *Twilight*.

a. Age

Age contributes to the action in romance novel. If the heroine is a teenager, then she would react differently than if she was in her late twenties. So is the hero. *Twilight* accommodates two teenage characters who are 17 years old (although Edward nearly a hundred years old, but he still looks teenager). The beginning of the story has given the impression that Bella is about seventeen years old,

In the Olympic Peninsula of the northwest Washington State, a small town named Forks It was in this town that I'd been compelled to spend a month every summer until I was fourteen. That was the year I finally put my foot down; these past three summers, my dad, Charlie, vacationed with me in California for two weeks instead. (Meyer, 2006: 3-4)

The above quotation is also revealed that as a teenager, Bella has control over her life by making her own decision not to spend her holiday in Forks. This is suitable with the social construction of youth in general who wants to take control of all aspects of their life (<http://www.pamf.org/teen/parents/health/growth-15-17.html> downloaded March 10, 2012). The controls is usually for parents. The age of 17 is a turning point for the maturity of teenager. The same website also mentions that the teenager has begun to have consideration of doing things all by himself. It was one attempt (conscious or not) in the search for identity. In addition, adolescents is signed with a strong sexual desire or sexually active and aware of their own sexual orientation (homosexual, heterosexual or bisexual). In *Twilight*, Bella shows these conditions more than Edward. Bella is more sexually active.

Bella - - As I had just that once before, **I smelled his cool breath in my face. Sweet, delicious, the scent made my mouth water. It was unlike anything else. Instinctively, unthinkingly, I leaned closer, inhaling.** (Meyer, 2006: 263)

My blood was racing, and I wished I could slow it, sensing that this must make everything so much more difficult — the thudding of my pulse in my veins. (Meyer, 2006: 275)

Teens is also identical to lifestyles, especially in the use of technology. David Plotz in [www.slate.com / the american teenager / slate magazine.html](http://www.slate.com/the-american-teenager/slate-magazine.html) March 5, 2012 states that the teens adored technology. Cars and internet are very familiar in their lives. Internet opens new ideas in a relationship or as a source of information than printed books for a teenager. It shows in *Twilight*. Bella does not like the internet facility in Forks because it is inadequate. The access is slow especially when she is looking for information about a vampire, which can be seen from . . . *I hated using the Internet here. My modem was sadly outdated, my free service substandard; just dialing up took so long that I decided to go get myself a bowl of cereal while I waited.* (Meyer, 2006: 132). Besides the internet, cars - sophisticated and modern cars, also become a part of the youth lifestyle. Teenagers in the age of 17 in America have been able to get a driver's license, and therefore they can drive their own car and are very proud if they could have their own car. In *Twilight*, Edward has Volvo that Bella called as a sophisticated and shiny Volvo (Meyer, 2006: 77). Meanwhile, Bella only has an old truck, but she was very happy and proud because the truck is her first vehicle. Thus, age can construct the body of characters on how they behave as an individual and in society.

b. Gender

Gender analysis focuses on masculinity and femininity that are socially constructed. According to Ann Oakley cited by Stevi Jackson (2009: 228) the attributes of masculinity and femininity are obtained through the process of becoming man or woman in a particular society at a particular time. Masculinity can be defined as "anything men think and do to be men" (Gutmann in Vivanco and Kramer, 2010 : 5). Femininity can mean the opposite, that anything women think and do to be women. Those are embodied in feminine and masculine values (Hollows , 2010:13).

Gender analysis of *Twilight* has been carried out by a team of literature researchers at IKIP PGRI Semarang conducted in August 2013, which was chaired by Muhammad Wahyu Widiyanto and one of its members is the writer herself. The results of the study mentioned that choice of clothing, traits and behavior of Bella Swan shows considerable traces of femininity. Bella is socially constructed to be an ideal heroine who has chastity, obedience and is engaged in the domestic sphere. Love is a single reason of Bella changes. It can be seen from how she wears more feminine clothes and possesses an obsessive behavior and reliance on Edward. Meanwhile, their study also mentions that Edward masculinity is clearly derived from his individual body and the kind of clothes he chooses. Edward Cullen has the quality of "fatherly" figure though Edward Cullen is described as a male virgin and do not have a sexual experience that is rarely found in romance. The research conducted by M. Wahyu Widiyanto et al (2013) concluded that the main characters femininity and masculinity clothes and behaviors including sexual behavior. This study proves that gender ideology plays a role in constructing the social body of the main character in *Twilight*.

c. Color

The body has certain characteristics and identity and each human body has own different characteristics both of behavior, voice, body shape, and skin color. This statement can help people to differentiate age, gender, ethnicity, or social class of the body. Color as one of the main determinants of the body can convey a variety of meanings (Synnot, 2007: 1-2). The

color can be seen clearly on the individual body of hero and heroine, especially the color of the skin and hair. Bella is portrayed as a girl that has pale and almost transparent skin. However, Bella wants brownish skin (Meyer, 2006: 10). Bella adjusts herself as someone who is not attractive because of her skin color. Bella pale white skin can signify beautiful and gorgeous or even unhealthy in western social construction. The opposite of white pale is brown or brownish. This color is beautiful and exotic to Westerners. Western people often go to the beach to sunbathing in order to obtain an exotic brown skin. This construction of beauty affects people's behavior, as the tan has greater confidence than the pale white. In *Twilight*, Bella becomes nervous and shy figure and feel unattractive. The pale white skin is not only possessed by heroine, the hero has pale skin. Edward's skin color is suitable to the construction formula for a romance hero. The hero formula shows that masculinity is characterized by dark and manly. Edward can meet some sign of masculinity through the body shape and dark brown hair, but he fails in his pale skin color.

3. Political Body

Sexual intercourse is not just an individual activity that involves the body, but also the culture. Scheper - Hughes and Lock in a scientific journal states that culture is a discipline that provides code and social norms for domestication of the individual body to meet the need of social and political order (1987 :7). Vivanco and Kramer (2010:14) defines social norms and codes of Hughes and Lock as a law which if it is violated in a culture, there will be a sanction. Political body contrasts to the social body. The most obvious difference is a violation of the social body leads to social sanctions such as being excluded from society. The body politic violation results in a punish by law, namely imprisonment. Vivanco and Kramer uses the body politic of Hughes and Lock to analyze the characters in the romance formula. According to them (2010:14), the political body of hero and heroine is when both characters are rewarded with a faithful promise to be together forever. The key word is ' engagement ' or marriage. Wedding vows provide both cultural and legal recognition to the relationships of hero and heroine and validate social and political unity of the body as well as the individual body. In *Twilight*, Meyer closed the story with the conversation between Bella and Edward in the following quote:

I said, frowning at his word choice. Monster, indeed. "**Mostly I dream about being with you forever.**"

His expression changed, softened and saddened by the subtle ache in my voice. "Bella." His fingers lightly traced the shape of my lips. "**I will stay with you — isn't that enough?**" And he leaned down to press his cold lips once more to my throat.

I smiled under his fingertips. "Enough for now."

He frowned at my tenacity. No one was going to surrender tonight. He exhaled, and the sound was practically a growl. I touched his face.

"Look," I said. "I love you more than everything else in the world combined. Isn't that enough?"

"Yes, it is enough," he answered, smiling. "**Enough for forever.**" (Meyer, 2006: 498)

The quotation above reveals that there is a promise to love and live together forever, but there is no 'proposal' that leads to marriage. Moreover, there is no unity between the individual bodies of both characters sexually. This can be understood as *Twilight* is the first series of tetralogy of *Twilight*. So, *Twilight* is expected to contribute further to next series by providing unresolved issues on the first Seri that there is no emergence of a political body of hero and heroine. Nevertheless, we can see the actual political bodies of Bella and Edward on

last seri of the tetralogy (*Breaking Dawn*) that is the wedding between Bella Swan and Edward Cullen.

Meanwhile, the description of the individual body of Bella and Edward implies that the physical body contribute to the storyline. The social body can be seen from the interpretation of the age, gender, and color of Bella and Edward. These become a major marker of body and identity in society. Finally, the political body has not been found in this novel because *Twilight* is the first seri of four series of *Twilight* Saga: *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*.

C. Conclusion

Hero and heroine in romance novel are human clone in a story that can be constructed into three bodies, namely the individual body (physical), social body, and political body. These three body are in line to the characters formula of romance, ranging from the physical features that include shape and color of the body, the social construction of age, gender, and color. However, there is a discrepancy appearing on the character although romance is a genre that is stable and remains constant in the formula. This character has a physical mismatch with the ideal man in the romance formula. This discrepancy can be seen in Edward 's pale skin color instead of dark (as a marker of masculinity). Other discrepancy is that the hero, Edward Cullen, are still a virgin who does not have a sexual experience. Sexuality as a major aspect of the romance constructs hero to have a true masculine traits, one of which is sexual experiences. However, this deviation has been a part of *Twilight* and one of the elements that make *Twilight* popular and sold millions of copies worldwide.

Meanwhile, the political body of hero and heroine has not appeared in the novel. This does not mean that *Twilight* only accommodate two body construction (individual and social) but *Twilight* is the first series of tetratology. Thus, the political body of the unity of individual and social body in law, a marriage, is given on the last seri, *Breaking Dawn*.

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YOUNG ORDINARY WOMEN AS STRUGGLERS, LEADERS, AND CONFLICT SURVIVORS IN MINFONG HO'S NOVELS

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Abstract

Minfong Ho's writings are mostly historical novels based on the lives of society in 1970s to 1980s. Sing To The Dawn is based on fact that many Thai girls hope to study for a better life. Rice Without Rain portrays actual events of the students movement to protest the military dictatorship in Thailand in 1973-1976. It was hectic time for many of Thailand students to play a significant role, helping to shape national policy and farmers' life to alleviate rural poverty. The Clay Marble depicts situation in 1980, at the Thai-Cambodian border where thousands of refugees escaped. What makes Minfong Ho's works unique is that she explores lives of young adult female even girls as her major characters. What is Minfong Ho trying to say through these female youth?

Using feminist and new historicism perspectives, this paper will discuss two important points: (1) how Minfong Ho's novels portray the way young ordinary women defines themselves as strugglers and leaders, and (2) how Minfong Ho' novels show the way young ordinary women deal with conflicts. In brief, this writing aims to reveal how Minfong Ho's writings challenge patriarchal values. Gender relation in Thai and Cambodia societies as depicted in the novels is also an issue explored in this writing.

Keywords: *conflict, survivors, new historicism perspectives*

Ways of Reading and Writing Minfong Ho's Novels

Millet's Theory of Patriarchy. Millet's theory of patriarchy is far-reaching, showing most important features of how patriarchy operates not only in politics, economy, public life, but also social, personal, and sexual existence. It shows that sex is a status category which brings political implications: (1) ideological. Millett writes that basic patriarchal ideology rule itself in three categories-- status, sex role, and temperamentⁱ. For status, superior status is in the male and inferior in the female. Sex role elaborates code of conduct, gesture and attitude for each sex. Domestic service and taking care of babies are assigned to the female. Others such as human achievement, interest and ambition are assigned to the male. Temperament constitutes the formation of human personality which gets along with stereotyped lines of sex category---masculine and feminine. Masculine traits are translated into aggression, intelligence, force and efficacy. While femininity traits are translated into passivity, ignorance, docility, virtue and ineffectuality.

(2) Sociological. Millet highlights that the main contribution of the family in patriarchy is the socialization of the young for patriarchal ideologyⁱⁱ. It is the main breeding space. From the parents' values, the uniformity is achieved, spread, and strengthened through peers, schools, and many other learning sourcesⁱⁱⁱ. It also turns out that family plays important role as a unit in the government of patriarchal state that controls its citizens through the head of the family. Therefore, the family, the larger society and the state as the three patriarchal institutions are interrelated^{iv}.

(3) Class. Millet mentions that it is in class that the female position within patriarchy is confusing. For example, when a social status of a person depends on the economic, social, and educational background, then it is possible that women's place is higher than men^v. However, she analyses that the functions of class in patriarchy is a matter of how loudly the common ethic of masculine power is displayed^{vi}. Millet also highlights that the main effects of class within patriarchy is to put one woman against another^{vii}.

(4) Economic. Millett explains that in traditional patriarchy, women had no right to be property owner and could not earn money in their own right^{viii}. She also adds that in modern patriarchal societies, women are allowed to have certain economic activities. However, mostly their works are not counted and paid for. For women as employee, their wages are half of the average income compared to men^{ix}.

(5) Educational. Education and occupations are efforts to gain economic, political and social power. Education for women does not aim to have power over men but power over themselves. Traditionally, patriarchy allowed literacy but in minimum level. Women were not given chance for higher education^x. She adds modern patriarchies provide all educational level for women. However, kinds of subjects and the level of quality are different for each sex^{xi}. Besides, there is tendency to treat subject matters which are divided into masculine and feminine^{xii}.

(6) Myth & Religion. Millett explains that under patriarchy, the images or symbols of women are created and designed by men^{xiii}. Men have image of human beings with norms, while women are just alien. Therefore, she describes that myth serves men's wishes and functions as propaganda^{xiv}. Millett also explains that the story of Adam and Eve in the bible puts the female as the one should be blamed for bringing sorrows to the world and losing Eden.

Kwok Pui-Lan and Rey Chow: An Asian Perspective. Kwok Pui-Lan writes that people in Asia have lived for centuries in a multicultural, multi-religion and multiracial^{xv}. She adds that Asians in many ways are essentially different from Western people in terms of mental constructs, they ways they approach to realities, ways of life and spirituality^{xvi}. She also notes that it is much easier to talk about the liberation of the poor than about the liberation of women as there is no universal approach to the liberation of women^{xvii}. Cambodian Khmer women, for example, experienced multiple oppressions living in conflict area and at the same time under sexism. Chak Sopheap notes that a famous proverb in Cambodia which says "A man is gold; a woman is a white piece of cloth" puts men always in a shiny position and women who makes a big mistake is unforgivable as she cannot purify herself^{xviii}.

Rey Chow in *Woman and Chinese Modernity* (1991) gives another perspective of how women are depicted in Chinese literature. In her book, she describes Chinese literature mentioned as Mandarin Ducks and Butterfly literature which refers to its narrow definition as love stories^{xix}. She concentrates on seeing the relation between woman and Chinese tradition which might give clues to dominant ideologies of the society.

Rey Chow observes that Butterfly stories typically depict romantic relationship between boy and girl, man and woman. However, mostly women characters face melodramatic deaths and end up sadly^{xx}. These love stories are characterized by the absence of women's beloved who are portrayed as being weak, sick, dead by committing suicide, far away or a foreigner who knows nothing about Confucian culture. Additionally, women are also depicted as the ones who are left alone to struggle in the main part of the stories. Love makes women of these butterfly stories hide their mind and body. She underlines that the characters of women who willingly destroy their own lives when their families' honor are threatened and willingly fight against their personal desires for the sake of chastity and morality are perfectly matched with the Confucian ethics and Chinese lie nu tradition which refers to virtuous women; virgin daughters, faithful wives, loving mothers, filial daughters-in-law^{xxi}. This tradition emphasizes obedience as both written and unwritten law controlling female behavior.

Women's Eyes on Conflict and Peace. Feminist scholarship has observed that so far many people have looked, studied and interpreted the world through masculine eyes. Reardon gives an example that the decision of starting a conflict or civil war with the support of military defense is mainly determined by men who think that security simply means the absence of war and the prevention of armed conflicts^{xxii}. According to Galtung in Reardon, this sort of peace is considered as negative peace^{xxiii}. Brock-Utne (1990), in details classify the negative peace as the absence of personal, physical and direct violence such as intimidations, oppressions, beatings, rapes, child abuse, street killings^{xxiv}.

What is peace for women then? Galtung explains that patriarchy as a social formation mingles gender, structure, culture and peace or violence in one quadrilateral^{xxv}. Consequently, what women need is social conditions that struggle against such violence. Positive peace theorized by Galtung offers cooperation for mutual and equal benefit. As Reardon has mentioned that Galtung states the following^{xxvi};

Positive peace is generally described as conditions of social justice, economic equity and ecological balance. Such conditions would be more truly peaceful because they would be more life-affirming and less likely to produce the types of conflicts which lead to armed violence and war.

Therefore, feminist theory which strongly voice gender equality has made a significant contribution to peace theory. Galtung adds that matriarchy is not peaceful negation of patriarchy. It is gender equality which is exactly the opposite of patriarchy^{xxvii}.

The discussion of peace is strongly related to security concept. Feminist concepts of security, according to Reardon, focus on human relationship and the way people conduct themselves in fulfilling their needs in the kinship network which includes all people and nations^{xxviii}. Therefore it is familial and inclusive. She also points out that the main purpose of this sort of security is to protect life and to enrich the quality of life which balances two basic requisites of human security^{xxix}. In contrast, she adds that masculine security tends to center on institutions, organizations, corporations, political parties, the relation between nation and the state and how they can be managed to take full advantage of the interest of a certain group, cooperation, country, a religion or political ideology. Therefore, it is more competitive, organizational, and exclusive^{xxx}. This kind of security thus depends much on military defense.

Discussion

1. Young Ordinary Women Defining Themselves as Strugglers and Leaders

The discussion is to examine how patriarchy operates and how the characters of Minfong Ho attempt to challenge it. In terms of sociological implications, Millett mentions three circles of patriarchy's main institutions: family circle, larger society and the state. These circles are interrelated and therefore they are not easy to break. What follows is detailed explanation on how the sufferings of female characters in the novels under study help illustrating Millett's arguments.

A. Family Circle

Dawan of *Sing To The Dawn*, decides to challenge her own family---her ambitious brother, Kwai, "I was second. Right after my own dear big sister" (SD, 50) and her powerful father who tends to misuse his power, "What if I will not let your sister go?" (SD, 104) and her doubtful mother who does not take side to support her, "It is not my place to say anything" (SD, 31).

Kwai in the story resents his sister's dream for enjoying education not only because he is the second winner, but also, most importantly, because he views many examples of village girls who are placed only at home cooking and caring babies. "Why go and study more when all you're going to end up doing sooner or later is cook and raise babies anyway, like Mama?" (SD, 111). Therefore, it is observed that though he is still a child, he already boxes gender roles such as women are in charge of house things and men should have good schools and gets good jobs. Dawan's father thinks the same, only to Kwai he fully supports, "You're a boy, and more schooling have been useful for you."

Similarly, for peer friends in the same village, Bao and Vichai are the figures of sibling who have similar case. As a boy in his family, Vichai is sent to school, but on the contrary Bao as a girl does not get a chance to study. Daily, she sells flower in the market. It is a way for her to set herself free from the domestic space which traps her. "I used to have hating to spend all my time around the baby and the cooking and the washing, so I'd sneak away and explore the marketplace." (SD, 60)

Dara in Minfong Ho's *The Clay Marble*, also has to confront with her own brother, Sarun, for his patriarchal mindset. Sarun's decision to enlist the army postpones their family's plan to leave the conflict area. It also means they are all have to set back their deepest wish to have a new and peaceful life which means feeling secured to lead their own life. Dara hates soldiers with weapons, while Sarun proudly enlists himself to be soldier. Whereas Dara thinks that a weapon is a threat and sufferings, Sarun thinks it is a tool of protection and a good pride. "Sarun shook his head, "It's my big chance. It means I can really shoot with my gun now, instead of just marching around with it"(TCM, 110).

It is observed then, even in the family, the smallest unit of society, imbalance in power relation between genders indeed occurs. Even close family ties are not immune to patriarchal values. Disagreement between Dawan and Kwai, Dawan and her father, Bao and Vichai, Dara and Sarun have shown it. Besides, it also shows that patriarchal values immerse itself at any age. Kwai and Vichai are figures to represent teenage boys who grow with traditional gender role mindset. Sarun represents adult, while Dawan's father represents the elder one who grows the same values. This is then in line with what Kate Millett has explained that family is the breeding space of patriarchal values as parents' values are transferred to their children such as in the case of Kwai and Vichai. Indeed, family is used

by patriarchy as a space to reproduce and socialize its ideology in terms of inferior versus superior status, sex roles assigned, and personality traits appropriate for boys and girls, men and women.

In the context of class, Dawan's, Bao and Vichai's family, and Sarun represents families from lower class in the villages that is the farmers' family. In Thailand and Cambodia, people from this working class give important role for men as father or husband, son or brother. A woman as mother or wife and girl as daughter or sister stand aside although they contribute much on performing crops operation, doing houseworks activities, caring children and animals. Referring to Kate Millet's theory on class, on lower class men have tendency to insist their patriarchal dominance in spite the fact that women show big contribution in everyday life. This situation can be observed from powerful father of Dawan, ambitious Kwai, violent Vichai and arrogant Sarun.

B. Larger Society

The second obstacles come from the larger society. *Sing To The Dawn* portrays that school and religious institutions take part in perpetuating patriarchy. Although Dawan has gained the highest score, the school has been inconsiderate by the act of a teacher's calling. "He called me over to his schoolhouse this morning to ask which of you I had decided to send away for schooling." (SD, 98). It implies that the school which is supposed to give equal opportunities for any student still opens a chance for Kwai to replace Dawan. In this case, the school is not immune to gender bias.

In the context of religious life, the Buddhist monkhood is highly respectable in Thailand society. *Sing To The Dawn* also highlights how religious belief might be used as a weapon to maintain male domination and limit girls and women's contribution to the society. Through the struggling of Dawan outside the family circle, it is found that again the constraints related to gender come up. Dawan who still seeks support from the head monk, finally meets disappointment. "You're still young child, but I don't think you should waste any more time dreaming such futile dreams. What can a mere schoolgirl hope to achieve anyway? Be satisfied with what..." (SD, 75)

Minfong Ho's second book, *Rice Without Rain* also portrays the situations in larger society from the relationships between man and woman. It is depicted that men have more access to power than women and therefore they have bigger chances to misuse the power. It can be observed from the relationship between Jinda and Ned, Dao and Dusit, Sri and Mau Chom and Kamol.

In relation with Ned, a university activist from Bangkok who proposes an idea of resisting the rent, Jinda faces imbalance in their relation. Jinda's sufferings and trauma in relation to her father's case is not quickly responded by Ned. Instead of releasing Jinda's father as soon as possible, Ned uses Inthorn's terrible condition in jail as a symbol of the oppressed farmers. 'You've got to, Jinda. The leg irons are a political symbol...' (RWR, 146). For Ned, the more horrible Inthorn's condition the better he can speak out for justice. The way Ned takes advantage of Jinda's father condition shows that Ned plays his power over Jinda.

Man domination in different version is found between Dusit and Inthorn. This is man to man power relation which affects the life of women, mainly for Dao. Dusit is depicted as a rich rent-collector for many villages. Inthorn who is also Jinda and Dao's father is the head village who strongly resists the land-rent and therefore he fight against Dusit. To weaken Inthorn's power, Dusit takes advantage of Dao's weaknesses in finance and love relationship. 'But Dusit meant so much to me then. I wanted so much to start a new family.' (RWR, 177). He uses Dao for a weapon so that Inthorn stops resisting the land rent. Not only that, Dao is ignored and abandoned when he knows that she is pregnant. 'The ones he began to see after I became pregnant, were all younger and slimmer than I was.' (RWR, 177)

Another young female character, Sri, is depicted as a young female student from a very rich family who gain medical education in the city and immerse herself in villagers' daily life. In fact, she still struggles to fight against patriarchal values related to her relations with other male characters; Mau Chom and Kamol. Mau Chom, represents male figure from the village, while Kamol embodies the one from the city. Mau Chom, Dao's father in law, is a traditional healer in Jinda's village. In the story, Mau Chom feels annoyed for Sri's activities in treating the sick children and opening a small clinic for free. For him, Sri is considered an upstart rival to his healing skills. 'How dare you compare that little fraud to me?' (RWR, 64). His saying 'little fraud' shows his doubt and 'little miss witch-doctor' indicates his insult to Sri's age, sex and intelligence.

Kamol, Sri's friend in college life, has similar attitude to Mau Chom. Kamol is one of the university students in Ned's movement. He is depicted as a direct and forceful male figure. He is the one who always keeps bothering Sri on her family's riches. Not only that, Kamol does not get along with her due to the difference in viewing students' struggles. For him, weapons versus weapons or violence is fought back by another violence is the most effective way. At this point, Sri is in contra position from Kamol. Sri's resistance makes him look down Sri's opinion as if she has no right to express her point of view on student struggles. 'Are you willing to take up arms and fight, or,' he looked straight at Sri, 'are you too scared?' (RWR, 141).

C. *The State*

In the larger scale, the state and its national situations will always influence the life of the people. Based on Minfong Ho's novels, in 1970s, the bureaucracy spread in almost every aspects of national life, the military stood strong dominating the political sphere, the economy was mostly supported by agriculture. However, there were still many economically disadvantaged villages which suffered for high-rent system. Income activities became limited and this led to limited access for other basic social services such as food provision, healthcare and education. At the point of education, the hard situation touched children. Boys were expected to be leaders and being able to solve injustice problems in the village. Girls were expected to do house works, to take care little brothers or sisters, to help their mother cooking, selling things. In brief, there is imbalance in terms of opportunities to get better situations between boys and girls.

Some husbands went to the city finding more jobs and therefore women were in charge in doing housework activities, performing crops operation such as weeding, harvesting, separating seeds from the plants, and storage. Besides, women were in charge both for the children and the elders. For that reason, children's nutrition was highly relied on mother's ability to earn more income. In brief, economic pressures due to the state policies place girls, young women and women in general in more difficult position compared to men. They became the second priority after men, became domesticated, received double burden for works, and even marginalized. This situation has been explained by Kate Millet under the case of economic implications.

Through the eyes of Dara, *The Clay Marble* portrays the situation in which all the political decisions made by the state led to a period of armed-conflict between groups and then between countries which then brought horrific suffering upon its people. War brings severe impact to ordinary people because the whole community participates in war. According to Nikolic-Ristavonic, women and children are vulnerable to become victims even supposing they are not wounded. She also gives more example that they might suffer from sexual violence and harassment, victims of torture and murder, victims of malnutrition, psychological violence such as feeling fearful, being lost and being separated from other family members, losing their husband, children or someone else close to them^{xxx1}.

How The Characters of Minfong Ho Attempt To Challenge Patriarchy. What is important to be observed is that the female characters such as Dawan, Bao, Jinda, Dao, Sri and Dara do not play passive role. They decide to continue their efforts to challenge injustice they face. Dawan advocates herself to challenge obstacles from the family circle, the school and the monkhood. She becomes the decision-maker for herself and therefore a leader for herself. At the end she succeeds to go to City school and finally get supports from other villagers. Dawan's good news for gaining scholarship is an uncommon surprise for her family, the school, the village and the monks. Her success breaks the mistaken belief of the village society. She is no more counted out due to her being a girl and young. She is a figure of a new girl who gains social attention and has a new choice. She, therefore, has more possibilities to gain social power.

Bao, at the end, can stand up against bullying done by her own brother. She also has bravely criticized Kwai for not getting Dawan to go. She dares to sharply speak up and confront them for having very violent attitude and actions toward her and Dawan. "You're just as mean as my own brother, and even more sneaky. Pretending to help others when you're bullying your own sister!" (SD, 84) Bao breaks the female stereotyping that female is weak, submissive, and defenseless.

Jinda bravely decides to leave Ned due to their different dreams. 'He wants to fight, and I,' she shrugged, 'I want to grow things.' (RWR, 195). Jinda leads herself to a choice in which she herself can define that is living and growing things in her father's land. Similarly, Dao decides to leave Dusit though she knows she is pregnant and nobody can help her supporting her finance. 'I can still work,

you know. With the seeding and repairing nets, and...’ (RWR, 177). She does not let her life ruined by Dusit who consider her to be unimportant and marginal. She trusts and depends on herself and seeks support from her own sister.

Sri decides to keep showing her capacity and determination in working with farmers regardless of what Mau Chom and Kamol think and say. Similarly, Dara has her courage to go back to Cambodia leaving the refugee camps. She refuses to be the passive victim of war. Living in war territories means losing control over her own life and being what she does not want to be.

Therefore, through the actions of the female characters depicted in Minfong Ho’s three novels, it can be examined that those characters choose to define themselves. Defining themselves means taking control over themselves, understanding what they choose and deciding what they need. It means refusing to be defined by their family, the larger society, even the state. Being aware of their positions, they decide to challenge by questioning, confronting, arguing and seeking supports. In brief, they deserve to be called strugglers and leaders.

2. Young Ordinary Women Dealing with Conflicts

This part presents the ways the characters of Minfong Ho manage conflicts. The discussion is considered interesting as their ways are different from the ways men deal with conflicts. They promote negotiations or dialogues to express what they need and sisterhood to seek support.

Negotiation. These are ways used by the female characters to negotiate their needs: stating explicitly the arguments, criticizing, revealing objections or making their anger known, and showing their actions or contributions. Dawan, in facing disagreement from her brother and father, prepares reasonable arguments to promote her rights. She tells openly her desire to play active role in society. She also asserts herself that the position of a girl is as worthy as a boy. To Kwai, she said, ‘I am every bit as good as you are!’ (SD, 51). To her father, she demands for fair treatment. ‘Even if you have this power, Father, you should not misuse it so.’ (SD, 104). She, therefore, advocates herself by explaining to her father how important a chance for her is.

Jinda strongly objects Ned’s idea for fighting for, joining Communist and becoming a nurse for Communist soldiers. ‘Killing people,’ she said miserably, ‘is never “that simple.”’ (RWR, 190). Sri argues strongly that weapon has nothing to do with helping Thai people. For Sri, improvement in many aspects of life should be given priority. ‘New laws on minimum wage, trade union, progressive income tax, better hospitals. And now Parliament may even change the land-rent law,’ Sri said. (RWR, 141). Dara challenges her brother’s pride for being a soldier, ‘You talk of courage? What courage does it take to shoot a girl walking home in the dark?’ (TCM, 140)

Therefore, Minfong Ho’s novels show that women have their own way of managing conflicts. Instead of using violent ways to fight and dominating, women choose to negotiate. Negotiation means opening discussions in order to be able to bridge gaps due to differences on ways of thinking. It is considered positive and leads to better resolution. Besides, it leads to positive peace that provides safety and security for women. Sadli writes that safety and security are prerequisite for gaining higher needs such self-esteem and finally self-actualization^{xxxii}. If girls and young women do not have these peaceful ways to solve the conflicts, they will be trapped in destructive situations which oppress and marginalize them even more. Though Minfong Ho’s novels portray more on individual struggles than communal, they have already portrayed the critical role of girls and young ordinary women in promoting negotiations and therefore contributing as active peace makers.

Sisterhood. Another way to manage conflicts shown by female character of Minfong Ho’s novels is seeking supports. Who might be possible actors or even possible groups to assist these young women are in fact other girls or women nearby such as family and friends. For example, Dawan, in struggling for her right to enjoy education, gains a full support from her grandma and her peer girl friend Bao. Jinda, who fights for her father and her choice to grow things to support her family life always gets encouragement from her grandma and new friend, Sri. And Dara, is always motivated by Jantu, her peer and the closest friend and Nea. Even the antagonist, Dao at the end is welcomed by Jinda and supported by her grandma. These supports or solidarity are frequently based on shared conditions or experiences and shared concern.

Solidarity and cooperation shown on the novels take many forms; showing admiration for other young woman’s achievement, opening access for more information about studying in city school, becoming a good listener, teaching values of changes, compassion, and empathy to young

women, taking side for other young woman, teaching a new skill to another young woman such as how to cure the sick and how to help another woman to give a birth, spending time together, sharing thoughts, assisting and encouraging. These individual supports depicted become very important to strengthen woman as an individual. It can be a typical sisterhood in Thailand and Cambodia and even in other Southeast Asian countries.

In sum, negotiations and sisterhood are indeed ways chosen by these young ordinary women to solve conflicts. These ways are constructive and life-affirming. These bring strength to gain social equality and counter patriarchy.

Conclusion

To link up all the findings together, girls and young women lead to a better path of life which assures their rights as human being when first they are able to identify how patriarchy operates as a system and skillful to map the dangers of it in family, larger society and the state circles. Second, they enable themselves to negotiate or build dialogues and strengthen ties of sisterhood. Minfong Ho through her creative writings meaningfully contributes to challenge unequal opportunities between boys and girls, men and women, to criticize gender stereotyping, to express objection toward direct, cultural and structural violence, and to condemn war for conflict resolutions.

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FEMALE GENDER REPRESENTATION ISSUES IN INDONESIAN YOUNG ADULT FICTIONS

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Abstract

For years, teen books were considered simple because the plot is not complicated. However, at present, there are many young adult novels are interesting to read because they explore important issues such as gender and women role in society. Young adults may be particularly susceptible to gender portrayals in literature as they work through a stage in life in which they are searching to define themselves. This paper discusses female gender issues in Indonesian Young Adult fictions. This paper will focus on novels written by unknown writers to see how the female gender is portrayed in young adult fiction since it is assumed that young adult fictions contributes to the development of the female gendered identity.

Keywords: *female gender, representation issue, adult fictions*

Introduction

Books play a significant role in transmitting society's culture to our youth¹. How the genders are portrayed in young adult literature contributes to the image young adults develop of their gender roles and the role of gender in the social order.²

The manner in which genders are represented in adolescent literature has the capability to impact young adults' attitudes and perceptions of gender-appropriate behavior in society. As author Fox (1993) states, "Everything we read...constructs us, makes us who we are, by presenting our image of ourselves as girls and women, as boys and men." Young adults may be particularly susceptible to gender portrayals in literature as they work through a stage in life in which they are searching to define themselves.

Gender stereotypes in literature can prevent young adults from reaching their full potential as human beings by depriving them of suitable role models and reinforcing age-old gender constraints in society. These stereotypes exist for both genders and are equally dangerous. While girls are portrayed as passive and weak, boys and men are rarely presented as feeling and vulnerable human beings. These type casts limit the adolescent's freedom to express him/herself and pressure the young person to behave in ways that may not be best suited to his or her personality (Fox 1993, Rudman 1995).

Indonesia YA literature

There is a large and rapidly growing body of literature for young adult readers today, but with the exception of only a few well-known works, and indeed, some of the best YA works available have been published within the last ten to fifteen years. For anyone new to the field, particularly for someone who wants to select meaningful, high-quality literature for classroom assignment or individual reading recommendations for teens, the wide range of available titles may be daunting.

Since the successful novel *Eiffel I'm in Love* by Arunita (2001), teen fiction becomes booming in Indonesia. Numerous teen fictions for young readers have appeared. Look at *Cintapucinno*, the best-selling original Indonesian teen lit that has been reprinted about 15 times. *Beauty Case*, *Jomblo*, and *Kok Putusin Gue* are other bestsellers (Gunawan, 2006). According Rosi Simamora (2005) this genre of popular literature has been so successful in attracting its audience that it currently constitutes the largest growing market in the Indonesian publishing industry³. The characteristics of teen fiction works in Indonesia are: a. their target audience, namely, the young adult ; b. particularly with respect to recent works (that is, those published after 2000), the age of the

¹ Kathryn Jacobs gender issues in YA lit

² ibid

³ See Rosi Simamora, 2005 'Teenlit; Sepotong dunia remaja'. Paper, Seminar Internasional Perkembangan dan Pengembangan Kosakata, Faculty of Arts, University of Indonesia.

authors, which is mid-teens to late twenties; and c. the predominant use of colloquial Indonesian, an informal variety of Indonesian that is closely identified with speakers from the capital Jakarta, particularly young people.⁴

In Indonesia teen fiction is known by several names such as novel remaja ‘youth novel’, cerpen remaja ‘youth short story’, and more recently, ‘teenlit’ and ‘chicklit’. The terms ‘teenlit’ (‘teen literature’) is distinguished from ‘chicklit’ (‘chick literature’). One of Gramedia’s teenlit editors, Rosi Simamora stated that the introduction of two terms, instead of one, is intended to distinguish the age of the readers: ‘teenlit’ is aimed at teenagers aged between 15 and 20 years old, while ‘chicklit’ is for older youth (roughly, 20 years and above). The distinction is used to give the readership an indication of the content of the fiction, and can serve as a kind of rating to guide readers⁵. Chicklit contains mild sexual references while teen lit does not.

Narration and Theme

YA Literature is often written from the first person point of view, an aspect that seems to be especially appealing to the young reader. It gives them a look into the mind of a character that is near their age and allows them to make a better connection and be more invested in the story. YA Literature often lets us in so we can experience all those teen emotions and insecurities along with the character. For young readers, they find a friend of sorts, while older readers are able to reminisce about their teen years.⁶

Along with the narration goes the voice. Young adult novels should have characters that are using slang and often talking in fragments. The stories tend to be dialogue heavy, frequently informing the reader about a character’s temperament whether it is through sarcasm, wit, or intellect. Slang becomes one of characteristics of Indonesia teen fiction is the predominant use of colloquial Indonesian, an informal variety of Indonesian that is closely identified with speakers from the capital Jakarta, particularly young people (Djenar, 2007). She said further that the writers of teen fiction have extended the use of colloquialism into other parts of fiction such as the description of characters, settings, and inner thoughts.

In general themes presented by young adult writers based on “their daily experiences” — around love, broken hearts, obsession and friendship.⁷ Although there are some young adult fictions that take the characters from folklore or classical works such as *Roro Mendut in Love* or parody the famous young adult novels like *Twilight* in Indonesia becomes *Tuilet* and *Toilet*.

Female Gender Representation issues in YA Lit

Young adult literature provides rich literary material for exploring issues and dilemmas of the human experience as perceived by the young (Trupe. 2006: p. 2). The beauty meaning and searching for identity are some of the major roles this literature can play. The adolescent years are timely years for dealing with issues of discrimination, cultural differences and gender since adolescents often perceive themselves as a "culture" apart from the mainstream. Thus, authors of young adult fiction who deal with themes of diversity in race, religion, class or gender can touch young readers in a profound way.

The study of female gender issues has become a legitimate and growing field. Research has confirmed what we all have witnessed in practice; girls are far more likely than boys to read a variety of books, crossing perceived gender boundaries (Dutro 2001).

Teenage girls spend a great deal of time trying on new roles and searching for examples by which to define themselves. It has often been suggested that the media play a significant role in the development of the female gendered identity. Every form of media from film to advertising to popular music has been criticized for presenting insidious messages about femininity to society. Not only do these messages shape and sometimes distort the way males view females in our society, but also they

⁴ See Dwi N Djenar On the development of a colloquial writing style Examining the language of Indonesian teen literature

⁵ Dwi N Djenar *On the development of a Colloquial Writing Style Examining the language of Indonesian Teen Literature*

⁶ See MB Mulhall in her blog Keystrokes and Word Counts. Retrieved 17 August 2013

⁷ FX Gunawan. 2006. The New wave: Return of Teen Literature. *Planet Mole* (accessed 17 August 2013)

can shape the way females define themselves (Jacobs, 2004). Magazines targeted at teenage girls are overflowing with fashion advice, beauty secrets and tips on how to attract the perfect boyfriend. These publications do little to show girls that they have anything to offer society other than to be attractive to men. What messages is Indonesia young adult literature sending to our young girls?

As Finders (1996) explains, “Literacy events in and out of school provide an area in which the individual girl learns to read and write her roles and relationships.” If books are helping to teach girls how to be girls, then what exactly are they teaching? A study of popular young adult literature by Julia Motes (1998) suggests that books targeted at the female reading population are “dominated by an obsession with appearance as well as a linkage of appearance to success with males and/or positions of prestige.”

In these popular titles, initial descriptions of characters are wrought with detailed narrative of the girls’ physical features, loaded with adjectives and sometimes filling a full page of text. While this study focused on series fiction for girls, this same detail can be found in other critically acclaimed novels. Rachmania’s novel *Eifel I’m in love* tells the story about a teenage girl, Tita, who led a perfect life. Tita is described as beautiful, rich and had a lovely family, a patient boyfriend and 2 best friends who are always by her side. However, her mother was overly protective towards her and she is not allowed to go out. Her life completely changes when her parents good friend and his son, Adith, came from France to stay with them. Tita was supposed to pick both of them from the airport. However, she waited at the wrong terminal and only realized that when Adith accidentally bumped into her and asked her whether she was the one who supposed to pick him and his father up. Adith was very cold to Tita from the start, however, her parents saw him as a reliable man and trust him to take care of their daughter. Things became worse when Adith told Tita that their parents were planning to match make them.

In *Unfat Love*, there are two female characters. These two female characters are described differently. Nadine is described fat and not pretty enough, while Sandra, her senior, is portrayed as a beautiful girl and popular. Nadine falls in love with Albert who is famous, good looking and smart. She is very surprised when Albert seems to have the same feeling as her. As a girl who is not pretty and does not have a good figure, Nadine does not realize that he only bullies her. Not only bullied by her boyfriend, she is actually bullied herself. Lack of self-confidence, she does everything whatever her boyfriend ask because according to Motes (1998) “To have a boyfriend is presented within the text as the ultimate goal and the inevitable course of events”

Though the relationship between Nadine and Albert is like Master and his slave, she accepts it because to have rich and handsome boyfriend become important as Orenstein (1994) claims that “girls know, in spite of the overt messages of success and achievement proffered them, that their body is their most valuable commodity; indeed, they believe it defines them.”

In contrast, the relationship between Albert and Sandra is like two lovers. Sandra is a model of physical perfection. Young girls are bombarded by messages that the only real illustrations of femininity are models of physical perfection, impressionable teens and pre-teens feel increasing pressure to be gorgeous. This often-unattainable goal leaves adolescent girls obsessed with beauty and appearance (Jacobs, 2004)

Another criticism of young adult literature for girls is that it is often dominated with the notion that attaining a boyfriend is the ultimate success in a female’s life. If the main female character does not already have a boyfriend, she seeks one throughout the book and wins him in the end such as in *Roro Mendut in Love*. Nesya is not described as exceptionally beautiful. In fact, she’s not described at all. Her height, weight, facial features and race are left entirely up to the reader to decide. She is depicted studying, and love science. This teenage girl clearly has more to offer than her body. But it is not enough because she has not boyfriend, and to have a boyfriend; it must be the right boyfriend. While it is certainly commendable that a girl be selective in choosing a significant other, it is the way in which this character choose that causes concern. The study by Motes claims that boyfriends are rarely described as or valued for anything other than their looks or coolness-factor (1998). Little to nothing is said about their internal traits or personal characteristics. Are they kind? Honest? Thoughtful? Moreover, do these girls even care?

Conclusion

From the discussion above it can be concluded that quantitatively Indonesian teen novels are growing to grow, qualitatively they still need to be improved, especially in the portrayal of female characters. Perfect girl is beautiful, rich, and has a good figure, while the inner conflict has not been explained in detail.

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A STUDY ON LANGUAGE TOWARDS CHARACTERS SOCIAL IDENTITY IN BERNARD SHAW'S *PYGMALION*

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Abstract

The objective of this study is to find out the description of Eliza Doolittle's and Professor Henry Higgins' character then to find out the influence of language towards characters social identity in Bernard Shaw's play Pygmalion. The writers use social identity approach to analyze the problems. From the analysis, we find that Eliza's character changes from unintelligible girl into sophisticated, elegant, and charming lady. Another character, Professor Henry Higgins is described as energetic, scientific type man but he is jerk. Then from the second problem, the influence of language toward character social identity is categorized into two, they are interpersonal behavior which is including gender and intergroup behaviors which are including social status, educational background and profession. By language, it can indicate one's social status, but it can also change people's consideration to that character. Sometimes we are still static with our concept of thinking even there is a character changing because of language use. But the other people have dynamic concept of thinking with the character changing because of language use.

Keywords: *language, social identity, characters*

Introduction

Language becomes a tool of communication for people around the world. There are many languages all over the world which is used nationally or internationally, such as English, German, French, Chinese, Japanese, etc. People use language to communicate to others by spoken or written. Like Mesthrie and friends say that "Language is not just denotational, a term which refers to the process of conveying meaning, referring to ideas, events or entities that exist outside language" (2000:6). It means that language is not only for transferring idea which has meaning but also it has function beyond that. Moreover, he states that language is indexical to one's social class, status, region of origin, gender, age group, etc. Index here means it refers to certain features of speech (including accent), which indicate an individual's social group or background. By language can refer to certain features, namely social class, status, region of origin, gender, age group so it needs further research dealing with those features or only focus on one subject only.

Language which has relation to social class will be reflected in prestige. Prestige describes the level of respect accorded to a language or dialect as compared to that of other languages or dialects in a speech community (wikipedia). So the concept of prestige is closely related to that of prestige or class within a society. Generally, there is positive prestige associated with the language or dialect of the upper classes, and negative prestige with the language or dialect of the lower classes.

Language also can be reflected from gender and age group. There are differences between male and female speakers. Female speakers tend to use more prestigious forms than males with the same social background (1987:121).

From the literature about the relation between language and social identity above, it will be connected to the literary work, that is drama, entitled *Pygmalion* which represents the life of upper class and lower class. The representative of characters are Henry Higgins and Eliza Doolittle. Henry Higgins is a professor of Linguistics is coming from the upper class and another character, Eliza Doolittle is as the representation of the lower class.

In this study, the writers will investigate the influence of language towards characters social identity in Bernard Shaw's play *Pygmalion*. Therefore, the writers formulate the questions into problem formulation as follows:

1. How do the characters of Eliza Doolittle and Henry Higgins describe?
2. How does language influence characters social identity?

Then the objectives are to find out the description of Eliza Doolittle and Henry Higgins characters and to find out the influence of language to characters social identity.

Theoretical Framework

1. Character

A character is the way someone thinks, feels, and behaves : someone's personality (Merriam Webster). Moreover, Kennedy and Gioia state that a character is presumably an imagined person who inhabits a story (2002:77). To borrow the useful terms of the English novelist, E.M. Forster, characters may seem flat or round, depending on whether a writer sketches or sculpts them. A flat character has only one outstanding trait or feature, or at most a few distinguishing marks. Flat characters tend to stay the same throughout a story.

Meanwhile round characters present with more facets — the authors portray the characters more generous detail. It contradicts with flat characters which stay the same throughout a story, round characters often change (2002:78).

One character in a dramatic work may be very formal and aloof, using absolutely correct grammar, a learned vocabulary, and long, complex sentences. Another may be informal, using conversational speech, colloquialisms, and slang. The example of dramatic work in which the characters use formal and informal language is in *Pygmalion*. The two characters, Eliza Doolittle and Henry Higgins perform with different levels of language. The contrasting language of Henry Higgins, the professor and Eliza Doolittle, the flower seller, indicates the different of social status. It can be seen from this conversation:

Liza: I ain't got no mother. Her that turned me out was my sixth stepmother. But I done without them. And I'm a good girl, I am.

Higgins: Very well, then, what on earth is all this fuss about?

From the conversation above it proves that a character's accent or dialect is significant in showing one's social status. It often becomes the objects of humor in a comedy of manner by identifying their speech.

2. Social Identity

Social identity theory is described as a theory that predicts certain intergroup behaviors on the basis of perceived group status differences, the perceived legitimacy and stability of those status differences, and the perceived ability to move from one group to another (wikipedia). In other word, we can say that one's attitude or behavior, and social environment give influence to social status differences.

Social identity theory states that social behavior will vary along a continuum between interpersonal behavior and intergroup behavior. Completely interpersonal behavior would be behavior determined by the individual characteristics and interpersonal relationships that exists between two or more people. While intergroup behavior would be behavior determined by the social category memberships that apply to two or more people (wikipedia). It can be concluded that social behavior is the unity between interpersonal and intergroup behavior. Each has different characteristics. Interpersonal behavior is the individual characteristics and the relationship between two or more people while intergroup behavior is decided by the social group that is applied for two or more people.

According to Social Identity Theory, people tend to classify themselves and others into various social categories, such as organizational membership, religious affiliation, gender, and age cohort (Tajfel & Turner, 1985). As these examples suggest, people may be classified in various categories, and different individuals may utilize different categorization schemas. Categories are defined by prototypical characteristics abstracted from the members (Turner, 1985). Social classification serves two functions. First, it cognitively segments and orders the social environment, providing the individual with a systematic means of defining others. A person is assigned the prototypical characteristics of the category to which he or she is classified. As suggested by the literature on stereotypes, however, such assignments are not necessarily reliable (Hamilton, 1981). Second, social classification enables the individual to locate or define him or herself in the social environment. According to Social Identity Theory, the self-concept is comprised of a personal identity encompassing idiosyncratic characteristics (e.g., bodily attributes, abilities, psychological traits,

interests) and a social identity encompassing salient group classifications. Social identification, therefore, is the perception of oneness with or belongingness to some human aggregate. For example, a woman may define herself in terms of the group(s) with which she classifies herself (I am a Canadian; I am a woman). She perceives herself as an actual or symbolic member of the group(s), and she perceives the fate of the group(s) as her own.

3. Gender and Language Use

Men and women use language differently has been a long story within ‘folklinguistics’, a term used by some researchers to refer to sets of popular belief about language. Language and gender has been characterised by interdisciplinarity, with valuable contributions from anthropology, various forms of discourse analysis, education, literary theory, media studies, social psychology, sociology, women’s studies and lesbian and gay studies as well as sociolinguistics more narrowly defined (2000:216).

The aspects of language and gender are most closely related to sociolinguistic issues. Jespersen as cited by Mesthrie states,

The men have a great many expressions peculiar to them, which the women understand but never pronounce themselves. On the other hand, the women have words and phrases which the men never use, or they would be laughed to scorn. Thus it happens that in their conversations it often seems as if the women had another language than the men (2000:217).

From the quotation above, we can conclude that there are distinction forms of language between women and men. In conversation, women has words and phrases which never use by men and vice versa.

For further understanding about the distinction forms of language between women and men can be seen from the example of two accounts of gendered pronoun forms in Japanese (2000:219).

	<i>Men’s speech</i>	<i>Women’s speech</i>
First person (I)		
<i>Formal</i>	watakusi watasi	watakusi atakusi
<i>Plain</i>	boku	watasi atashi
<i>Deprecatory</i>	ore	∅
Second person (you)		
<i>Formal</i>	anata	anata
<i>Plain</i>	kimi anta	anata anta
<i>Deprecatory</i>	omae kisama	∅

First, the difference in levels of formality can be observed. The level of formality of *watasi* is formal for men but plain for women and that of *anata* is formal for men but plain or formal for women. It means that women are required to use more formal forms. Second, we notice pronouns of deprecatory level, *ore*, *omae* and *kisama*, in men’s speech but none in women’s speech. There is no deprecatory word in women’s speech.

Later on in the analysis, we will find different finding that is related to difference levels of formality for men and women which is represented by Eliza’s and Higgins’ characters.

4. Previous Studies

There are several studies on language and social identity which will be elaborated as follows:

The first article about social identity theory was written by Rupert Brown with the title *Social Identity Theory: past achievements, current problems and future challenges*. In this article, he presents a critical review of Social Identity Theory which is identified into five issues, they are the relationship between group identification and ingroup bias, the self-esteem hypothesis, positive-negative asymmetry in intergroup discrimination, the effects of intergroup similarity and the choice of identity strategies by low-status groups. Then a future research agenda for the theory is sketched out with five

lines of enquiry noted as being particularly promising: expanding the concept of social identity; predicting comparison choice in intergroup settings; incorporating affect into the theory; managing social identities in multicultural settings and integrating implicit and explicit processes. The conclusion of this article remarks on the potential applications of social identity principles.

Second article was written by Ying-yi Hong, Jill Coleman, and friends entitled *Predicting Intergroup Bias: The Interactive Effects of Implicit Theory and Social Identity*. This research sought to integrate the implicit theory approach and the social identity approach to understanding biases in intergroup judgment. The authors hypothesized that a belief in fixed human character would be associated with negative bias and prejudice against a maligned group regardless of the perceiver's social identity. By contrast, a belief in malleable human character would allow the perceiver's social identity to guide intergroup perception, such that a common ingroup identity that includes the maligned group would be associated with less negative bias and prejudice against the maligned group than would an exclusive identity.

The third article entitled *Acculturation, Social Identity, and Social Cognition: A New Perspective*, was written by Amado M. Padilla and William Perez. In this article, the authors argue that new approaches are needed in the study of psychological acculturation. They posit that a new model of psychological acculturation should incorporate contemporary work in social and cognitive psychology. They hypothesize that acculturation is more difficult for those persons who must cope with the stigma of being different because of skin color, language, ethnicity, and so forth. Our study are different to the previous studies which focuses on the influence of language towards characters social identity in Bernard Shaw's *Pygmalion*. We will describe the characters of Eliza Doolittle and Professor Henry Higgins then after that finding out the influence of language used by the characters towards their social identities.

Methodology

1. Approach

The term social identity approach refers to research and theory pertaining to two intertwined, but distinct, social psychological theories. These being: social identity theory and self-categorization theory. As formulated by Henri Tajfel and John Turner, social identity theory introduced the concept of a social identity as a way in which to explain intergroup behavior. It is a theory that predicts certain intergroup behaviors on the basis of perceived group status differences, the perceived legitimacy and stability of those status differences, and the perceived ability to move from one group to another (1986:7). Then self-categorization theory is a social psychological theory that describes the circumstances under which a person will perceive collections of people (including themselves) as a group, as well as the consequences of perceiving people in group terms (Turner, 1987).

From the definition above, social identity approach has relation with social identity theory and self-categorization theory. Each has their own definition and aspects but both are interconnected each other.

2. Object of the Study

The object of the study in this article is a play entitled *Pygmalion* which was written by Bernard Shaw. His play was made into a film twice, and the screenplay he wrote for the first version of it won an Oscar. In this play, the writers will analyze the description of characters which are represented by Eliza Doolittle and Professor Henry Higgins; and to find out the influence of language towards the characters social identity.

Analysis

To answer the first problem that is to find out the description of characters in *Pygmalion*. The writers focus on describing Eliza Doolittle's and Professor Henry Higgins' characters.

1. Eliza Doolittle

She is described as a poor girl from streets who sells flowers in order to fulfill her daily needs. She is independent and bold girl who dares to warn the buyer of her flowers. It can be seen from this conversation:

THE FLOWER GIRL. Nah then, Freddy: look wh'y' gowin, deah.

FREDDY. Sorry.

THE FLOWER GIRL. There's menners f'yer! Te-oo banches o voylets trod into the mad...

THE MOTHER. How do you know that my son's name is Freddy, pray?

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y'de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oopy me f'them? (ACT I)

From the conversation with the buyer of her flowers, she warns the buyer by using her dialect without a phonetic alphabet from outside London. From her dialect, it also shows that she is unintelligible girl.

Her character turns out to be a brilliant and beautiful young woman after she is taught by Professor Higgins. From her thick accent, she moves with confidence and poise. Eliza is transformed from a poor flower girl into a sophisticated young woman and the most important thing is she stops being the object of jokes.

LIZA. [speaking with pedantic correctness of pronunciation and great beauty of tone]

How do you do, Mrs. Higgins? [She gasps slightly in making sure of the H in Higgins, but is quite successful]. Mr. Higgins told me I might come.

MRS. HIGGINS. Quite right: I'm very glad indeed to see you (ACT IV).

The conversation above shows that Liza has changed into sophisticated, elegant, and charming lady.

2. Professor Henry Higgins

He is described as energetic and scientific type man but he also has contradictive character which is as loveable jerk, and personable misanthrope. It can be proven from the statement below.

...He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings...His manner varies from genial bullying when he is in a good humor to stormy petulance when anything goes wrong; but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments (ACT II).

Higgins can be a pigheaded jerk, but he is definitely not a fool. He knows that he is a jerk and he come with a justification for his behavior. After Eliza accuses him of treating her unfairly, he tells her by saying,

HIGGINS. [Seriously] The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another (ACT IV)

Higgins' spirit can get him into trouble. He spends so much time "inventing new Elizas" with his friend, Pickering that sometimes he forgets that she is a human being. He forgets to congratulate her for her bet-winning performance. He gets so angry and nearly hurts her feeling.

HIGGINS. Then get out of my way; for I won't stop for you. You talk about me as if I were a motor bus.

LIZA. So you are a motor bus: all bounce and go, and no consideration for anyone. But I can do without you: don't think I can't.

HIGGINS. I know you can. I told you you could.

LIZA [wounded, getting away from him to the other side of the ottoman with her face to the hearth] I know you did, you brute. You wanted to get rid of me (ACT IV).

To answer the last problem that is the influence of language toward the characters social identity, it can be seen from the interpersonal behaviors, including gender and the intergroup behaviors, including social status and educational background.

1. Interpersonal Behaviors

Interpersonal behavior would be behavior determined by the individual characteristics and interpersonal relationships that exist between two or more people (wikipedia). Related to this theory of social identity, we can see from Eliza and Higgins characters that their interpersonal relationship exist between both of them. Formerly, Eliza is a poor and uncivilised girl who becomes a flower seller. Her language is so unintelligible with a cockney accent, which is often used to refer to working-class Londoners in the East End.

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.] (ACT I)

Comparing to Professor Henry Higgins who is brilliant linguists. He is an author of Higgins's Universal Alphabet. He is as the representative of the upper middle class society. His language is perfectly correct in pronunciation, well arranged of grammar and great choice of words.

HIGGINS [with professional exquisiteness of modulation] I walk over everybody! My dear Mrs. Pearce, my dear Pickering, I never had the slightest intention of walking over anyone. All I propose is that we should be kind to this poor girl. We must help her to prepare and fit herself for her new station in life. If I did not express myself clearly it was because I did not wish to hurt her delicacy, or yours. (ACT II)

From his statement, it proves that he speaks in a clear pronunciation with a great choice of words and correct grammar.

But in three months under the training by Professor Higgins, Eliza Doolittle turns into a duchess who learns to speak properly and begins dressing differently. Eliza, who is exquisitely dressed, produces an impression of such remarkable distinction and beauty as she enters that they all rise, quite flustered. Guided by Higgins's signals, she comes to Mrs. Higgins with studied grace.

LIZA [speaking with pedantic correctness of pronunciation and great beauty of tone] How do you do, Mrs. Higgins? [She gasps slightly in making sure of the H in Higgins, but is quite successful]. Mr. Higgins told me I might come. (ACT III)

From Eliza's statement, we can see that by language under the training, one's character can be changed into the desired ones.

We can conclude that based on the theory of gender and language use, there are distinction forms of language between women and men. In conversation, women have words and phrases which never use by men and vice versa.

2. Intergroup Behaviors

Based on the theory stated before that intergroup behavior would be behavior determined by the social category memberships that apply to two or more people (wikipedia). Connected to language which is used by the characters, Eliza and Higgins, it is influenced by social categories such as social status, profession, and educational background.

Eliza Doolittle was born as a poor girl that belongs to working class society. Basically, people belong to working class society will have their own language with the specific accent.

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket]
There's manners f' yer! Te-oo bunches o' voylets trod into the mad. (ACT I)

From Eliza's utterance, we can show that people belong to working class society, use language with the specific weird accent. Typical jobs for people in working class society are blue-collar jobs which depends on daily or weekly wages. Most of them work for others. They cannot be independent workers. Seeing from the educational system, most of them do not experience the higher education. It is proved on Eliza's job. She is a flower seller who is given a wage after selling flowers. She does not experience any education system, in fact, she is unintelligible girl.

THE FLOWER GIRL [far from reassured] Then what did you take down my words for? How do I know whether you took me down right? You just show me what you've wrote about me. [The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. What's that? That ain't proper writing. I can't read that. (ACT I)

It also happens with people from the upper middle class society. They have formal and excellent accent as being duch or duchess. They speak elegantly by using correct pronunciation and great diction. They experience formal education to the highest level of education, therefore most of them belong to white-collar jobs who can get personal incomes monthly or even they hire people to work in his/her company. The character is represented by Professor Henry Higgins who is an author of Higgins's Universal Alphabet. Of course, he speaks fluently with the correct pronunciation and grammar. He earns money for his profession by being linguist and researcher.

HIGGINS. This is rather a bit of luck. I'll show you how I make records. We'll set her talking; and I'll take it down first in Bell's visible Speech; then in broad Romic; and then we'll get her on the phonograph so that you can turn her on as often as you like with the written transcript before you. (ACT II)

From Higgins' utterance, we know that he is a linguist who plans to do the research and Eliza becomes the subject of the research. He also bets with his friend to change Eliza's character into a duchess only in three months.

Language gives big influence in the characters social identity. But one's identity depends on people's point of view though it is influenced by social environment. In case of Eliza Doolittle who turns into duchess with a great looking and lovely manner, for Higgins, she is still a flower girl who come from working class society but for Higgins' friend, Pickering, she is like a lady with a lovely manner.

LIZA. I know. I am not blaming him. It is his way, isn't it? But it made such a difference to me that you didn't do it. You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will. (ACT V)

By language, it can indicate one's social status, but it can also change people's consideration to that character. Sometimes we are still static with our concept of thinking even there is a character changing because of language use. But the other people have dynamic concept of thinking with the character changing because of language use.

Conclusion

From the analysis, it can be concluded that from two problems that are elaborated, the writers found on a first problem that there is a character changing of Eliza from being unintelligible into sophisticated, elegant, and charming lady. Meanwhile Professor Henry Higgins is described as energetic, scientific type man but he is jerk. Then from the second problem about the influence of language toward character social identity, can be identified into two categories, interpersonal behavior

which is including gender and intergroup behaviors which are including social status, educational background and profession. Therefore language really influence the characters social identity.

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READING SOCIETY AND CULTURE THROUGH LITERARY TEXT: THE SIGNIFICANCE OF CULTURAL STUDIES APPROACH IN LITERARY CRITICISM

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Abstract

Studying literature is studying about human, society and its culture as a whole. Through the texts of literature, the representation of society and its culture can be interpreted and investigated deeper by elaborating literary texts to be analyzed in the form of academic writing. The task nowadays, however, is not easy since there have been many types of 'literary' texts found in (or coming to) Indonesia, which may be considered as popular literature, such as Meyer's Twilight and Harry Potter. In classroom practices, these popular texts are often analyzed using traditional intrinsic approach such as the characterization and plot. In order to develop or gain new insights from these contemporary literature, we need to look beyond what is written by examining also what ideology it attempts to deliver. This article, therefore, aims to examine the significance of using cultural studies as one of the contemporary approaches in studying literature. The paper explores the importance and advantage of using cultural studies as one of the tools in interpreting literature. The use of cultural studies approach offers not only an interesting way of reading literary works but also opens many perspectives and values of literary works as the representation of human and society and its culture which are revealed from literary works.

Keywords: *Society, literary text, cultural studies, and literary criticism*

Introduction

Doing literary research is doing a comprehensive reading. It means that literary research needs a comprehensive understanding to discover literary texts. It is a need to reach a comprehensive reading to interpret and scrutinize literary texts. In the case of analyzing literary texts, a researcher/writer should have passion and desire to read many sources related to literary texts which are examined in order to gain comprehensive understanding to literary texts as the material object in the research. It is hoped that the comprehensive reading resulted the new findings of the interpretation to the literary texts which are analyzed.

Of course, there are many methods and ways how to explore literary texts to make an interpretation interestingly and comprehensively. Therefore, a literary competence should have deep reading (be mastered) to have a comprehensive reading in analyzing literary texts. This needs the awareness to the literature as knowledge which is literary studies is divided into three; history of literature, theory of literature, and literary criticism. In short explanation, history of literature is needed to have an understanding about the development and the unique characteristics of literary works from period to period. Whereas theory of literature is a means to analyze and interpret literary works. Then literary criticism is the practice of judging literary works.

As a continuing of structuralism approach which is called as traditional approach, post-structuralism criticism proposes not only interesting way in interpreting literary texts but also offers a comprehensive reading to literary works. On the other hand, the use of structuralism approach is still used in English department classroom in analyzing literary texts especially for popular literature. Therefore, this article tries to explain more the importance of the use of cultural studies as one of approaches in interpreting literary works. Cultural studies itself according to Hans Bertens becomes one of the important means since the mid 1970s initiated in England by (2001, 175). By using qualitative method which is supported by collecting references as data, the paper proofs that cultural studies approach contribute to the new reading of society and culture depicted in literary works.

Why Cultural Studies?

Literary work is a phenomenon of life. As Nyoman Kutha Ratna (2007, 28) said, it also has cultural referential to society. It means that text as sign is needed to reveal the interpretation of culture depicted in literary works. This opens a large and colourful interpretation to literary texts through the symbols

within literary works as the representation of culture. He also argues that one of the important things in using cultural studies in analyzing literary works is examining the aspects of culture and its society portrayed by literary works so that researcher and reader have a comprehensive understanding of literary works, intrinsically and extrinsically.

Whereas Lois Tyson (2006, 295) says cultural criticism refer to analysis of any kind of cultural aspects. Cultural studies, therefore, leads a blending analysis to literary texts. Interpreting literary works is not end in exploring inside texts such as character and characterization, setting, plot, point of view, conflict, and even moral value. However, the interpretation should move on to the analysis of the context of social formation as a cultural process within society which can read through literary texts. Richard Johnson in Jhon Storey (1997, 76), suggests:

cultural processes are intimately connected with social relations, especially with class relations and class formations, with sexual divisions, with the racial structuring of social relations and with age oppressions as a form of dependency (1997, 76).

It means that the use of close reading analysis and detailed observation to analyze literary works are important in doing cultural studies approach.

Hence, cultural analysis is not separated/divorce between intrinsic and extrinsic elements of literary texts. Both of them are analyzed in order to get a comprehensive interpretation to the representation of society and culture through literary texts. This encourages researchers, especially English department students, to enrich their knowledge about society and culture portrayed in literary works. As argued by Richard Johnson, Deborah Chambers, Parvati Raghuram and Estella Tincknell:

A cultural analysis of a fictional text is nearly always concerned with the relationship – the dialogue, even – between the (apparently) intrinsic elements –its formal structure, characters, themes – and the (seemingly) extrinsic aspects of context, especially those concerning the social moment of production and the articulation of power relations (2003; 187).

Johnson adds that the method of cultural studies in analyzing literary works as explained above is using two procedures, a detailed observation and close reading (Ibid.).

The example method of cultural studies approach offers many advantages in doing research of literary works. According to Christ Barker (2004, xviii), cultural studies investigates deeper to human's culture in many aspects of life. In the context of literary works, this encourages reader especially for literature students to have critical thinking because the main point of using cultural studies approach is asking every aspect of life through literary texts.

Finding Meaning of Society and Culture through Literary Text

Ziauddin Sardar (1999, 5) concludes that cultural studies is study about everything. It means that cultural studies opens many possibilities to explore many things in this life which is related to cultural problems. Nevertheless, this paper wants to give a limitation of using cultural studies as a means of investigation of literary texts. The analysis is led to find the meaning of society and culture in literary works by using interdisciplinary approach as the core of cultural studies. Sardar (1999, 7) again explains that cultural studies borrows other disciplines such since cultural studies is not a single discipline. That is why the analysis of literary works are using several approaches especially using contemporary theory approaches such as post-structuralism, deconstruction, new historicism, and postcolonialism.

Therefore, finding meaning should be elaborated more and more in examining literary texts. Barker (2004, 118) states that meaning is a concept of representation of society and culture. It is an important thing in cultural studies to know social relations and formations in literary texts. Almost every single text inside the literary texts constructs a reflection of culture among society that can be found through the texts. The main purpose of literary researcher here is revealing the meaning.

Related to how to get the meaning of human's culture in literary texts, Jonathan Culler (1992, 43) explains the practice of using cultural studies as approach as follows:

The project of cultural studies is to understand the functioning of culture, particularly in the modern world: how cultural productions work and how cultural identities are constructed and

organized, for individuals and groups, in a world of diverse and intermingled communities, state power, media industries, and multinational corporations. In principle, then, cultural studies includes and encompasses literary studies, examining literature as a particular practices (1992: 43)

It is obvious that cultural studies encourages researcher and reader to investigate the cultural aspects so that the understanding of the society and human's behaviour can be interpreted. Symbols that are used by society, the way of living, mass behaviour, cultural trends among youth, and popular cultural revealed in literary texts are very interesting to be explored.

The appearance of cultural studies criticism also gives new perspective to analyze literary works since this contemporary approach omit the gap between serious or canon literature and popular literature. It is common that serious or canon literature is categorized as high literature, on the other side popular literature is grouped as low literature. Cultural studies treats both as an equal entity. This opens big opportunities for English department students to broaden their study of literature. Even popular literature is far more interesting for some students because of many reasons. For them, the literary works which are categorized as popular literature such as Stephanie Meyer's Works, J.K. Rowling's works, teen literature represent the youth life. There are several examples of how to analyze popular literature using cultural studies approach and of them is done by Marcela Kostihova (2012). In her book, she uses two criticism, structuralism and psychoanalysis criticism. The important thing is they should be motivated to present their analysis by using contemporary approach than the traditional ones.

In his book, Tyson demonstrates the very practical way of literary works analysis by using contemporary approaches. Interestingly, he analyzes one novel through many perspectives and approaches. This proves the richness of literary texts. In the case of cultural interpretation, it is important to underline the explanation of thick description in order to interpret literary texts given by Tyson. He writes:

New historical analysis involves what is called as thick description, a term borrowed from anthropology. Thick description attempts, through close, detailed examination of a given cultural production – such as birthing practices, ritual ceremonies, games, penal codes, works of arts, copyright laws, and the like – to discover the meanings that particular cultural production had for the people in whose community it occurred and to reveal the social conventions, cultural codes, and ways of seeing the world that gave that production those meanings (2004, 288).

The explanation of thick description by new historicism approach can be applied to analyze both serious and popular literature. There are many thick description can be found in popular literature. The cultural practices for instance for social group such as youth group have each meaning and this is fascinating to be analyzed.

As explained before, one of the key points to get a comprehensive analysis is to enrich knowledge by reading much because cultural studies employs multidisciplinary approach. The application of cultural studies approach also can be used to the popular literature that is mushrooming today. For the reason, reading is a must to improve analysis by using cultural studies. Nowadays, it is not difficult since internet provides almost everything information especially about literature and literary works.

Closing Remark

The development of literary criticism and theory show the dynamic process of literary studies. Started from the ancient Greek period since Plato and Aristoteles, literary criticism nowadays which is called contemporary approach open new nuances and perspectives to interpret literary works. As one of the contemporary approaches, cultural studies contributes to the effort of the analysis of literary texts by providing new reading of literary texts since one of the characteristics of cultural studies is studying about everything which is depicted in literary texts. This gives open discussion and judgment among students when they do the critique of literary texts in literature class.

Cultural studies, therefore, also should be applied in interpreting texts especially for popular literature which are familiar with youth people as the readers and researchers.

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**REDEFINITION OF IDENTITY IN POSTCOLONIAL SOCIETY
AS SEEN THROUGH THE WOMEN CHARACTERS
IN PRAMOEDYA ANANTA TOER'S *THIS EARTH OF MANKIND***

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Abstract

The notions of the “Orient” and the “Occident” will always appear as an unavoidable reality since it is the impact of the simultaneous interactions among groups and individuals in postcolonial society. At the beginning, the characteristics of the “Orient” are commonly defined by the “Occident” who holds the interest of power. As a result, the representation of the “Orient” is usually unjust and it will also create homogenization. Though, the characteristics of the “Occident” will not always suitable to be considered as the antagonistic one. Indeed, the postcolonial situation brings the tainted and cross-cultural interaction between the “Orient” and the “Occident” into being. (Said, 1978:3-5)

Thus, within the postcolonial study, identities among the people with colonized or decolonized experience are fluid. Both Colonized as the “Orient” and Colonizer as the “Occident” cannot have merely one static identity. The recognition of hybrid identity, then, exists. This hybrid identity is a form of the effort of postcolonial society to redefine their identities by themselves. The hybrid also wants to voice out their awareness of their double identity and advocate their aspiration against the homogenization.

*This study will firstly, describe the characteristics of three women in Pramoedya Ananta Toer's *This Earth of Mankind*. The characters of three women, in the context of Dutch colonialism over Dutch East Indies: Nyai Ontosoroh, Annelies Mellema, and Magda Pieters are interesting to discuss; they have different race and hybrid. Secondly, this study will draw the relation between the characteristics toward the theory of hybridity and subaltern voice in postcolonial studies. Finally, the study will draw conclusion on how identity's redefinition of postcolonial society in Indonesian literary context is still ongoing and it can be reassessed through postcolonial theories.*

Keywords: *redefinition, postcolonial society, hybridity*

This Earth of Mankind: A Postcolonial Literature

Postcolonial literature, as its concept, presents the existence of Colonizer and Colonized in a particular place, in which the Colonizer holds the hegemonic and pervasive power to repress the Colonized. This contact creates resistances toward colonialist perspectives which are manifested through social reality and political stance. As Boehmer (1995) characterizes, ‘as well as a change in power, decolonization demands symbolic overhaul, a reshaping of dominant meanings. Postcolonial literature formed part of that process of overhaul.’ Postcolonial literature has indeed a position to be a device to resist and repair the colonialist discourse.

Pramoedya Ananta Toer's *This Earth of Mankind* is a masterpiece of Indonesian canonical postcolonial literature depicting the complexity of colonial discourse in terms of racial differences policy occurred during the Dutch colonialism toward Dutch East Indies. This literary work presents three women characters; Annelies Mellema, Magda Pieters, and Nyai Ontosoroh who struggle to redefine their position as a marginalized individual being in postcolonial society. Firstly, Annelies Mellema is portrayed as a Mixed (Indo); a daughter from unmarried affair between Herman Mellema, a Dutch successful businessman in East Java and Nyai Ontosoroh, a beautiful Javanese woman. Secondly, Magda Pieters is described as a Dutch teacher in HBS who has a bold spirit to challenge the Eurocentric colonialist values though she earns a position as a Colonizer. And thirdly, Nyai Ontosoroh is told as a beautiful Javanese Native who is trapped in an arranged married to a Dutch businessman named Robert Mellema. Though she earns the position as Colonized, she still has a wide view of life, to liberate herself as what she wants to be by successfully running her own agriculture company, Boerderij Buitenzorg.

The characterizations of these three women characters from three different racial backgrounds are significant to be analyzed. Women in postcolonial era bear two burdens in society since the very

beginning; they are attached with double colonization. This term coined in the mid-1980s, identified by Holst Petersen and Rutherford's *A Double Colonization: Colonial and Post-Colonial Women's Writing* published in 1985, 'a term refers to the observation that women are subjected to both the colonial domination of empire and the male domination of patriarchy. In this respect empire and patriarchy act as analogous to each other and both exert control over female colonial subjects, who are, thus, doubly colonized by imperial/patriarchal power' (Ashcroft, Griffiths, Tiffin, 2007:66).

In the context of *This Earth of Mankind*, indeed, Annelies Mellema, Magda Pieters, and Nyai Ontosoroh have to deal with that kind of condition. Double colonization that is undergone by these three women characters is manifested through their racial identity and society perspective. Through these characterizations, the efforts to redefine the position as hybrid being in postcolonial society are revealed.

Theory of Hybridity

In the case of postcolonial studies, the referring colonialist discourse has correlation with the binary oppositions between Colonizer and Colonized as explained by Edward Said in *Orientalism* (1978). In short, 'Orientalism is a Western style for dominating, restructuring, and having authority over the Orient' (Said, 1978:3). Said's definition is an example of Foucault's definition of a discourse, in which the Occident can have control of knowledge over the Orient.

However, as a matter of fact, the depiction of the reality in postcolonial realm is not stop merely on the binary opposition and conflicting distribution of power between the sides of Colonizer and Colonized. In this sense, this idea is in line with Bhabha's view on the formation of 'Third Space' culture. Cultural identity, based on Bhabha, always emerges in the contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable (Ashcroft, Griffiths, Tiffin, 2007:108). Furthermore, Bhabha also explained that the cultural differences in postcolonial society will later develop into more multicultural society and at the end reach the stage of hybridity. 'For a willingness to descend into that alien territory... may open the way to conceptualizing an *international* culture, based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity*' (Bhabha 1994:38).

To be sure, the formation of the 'hybridity' as multicultural postcolonial society is indeed experiencing some process. Borrowing Peter Barry's theory, there are three stages in achieving the hybridity as a formation of cross-culture, namely 'adopt', 'adapt', and 'adept'. Peter Barry contextualizes the three stages consecutively in sense of the emerging spirit of colonial writer in postcolonial era, as follows.

The '*Adopt*' phase of colonial literature, since the writer's ambition is to adopt the form as it stands, the assumption being that it has universal validity. The second stage can be called the '*Adapt*' phase, since it aims to adapt the European form to African subject matter, thus assuming partial rights of intervention in the genre. In the final phase there is, so to speak, a declaration of cultural independence whereby African writers remake the form to their own specification, without reference to European norms. This might be called the '*Adept*' phase, since its characteristic is the assumption that the colonial writer is an independent 'adept' in the form, not a humble apprentice, as in the first phase, or a mere licensee, as in the second (Barry, 2002:127).

Thus, by combining two theories, we will deeply depict how the characterization of Toer's women characters correlates with the effort of the characters in redefining their identity in postcolonial society. At the end, we will conclude how the redefinition of identity done by Toer's women characters reveals the effort of celebrating hybridity movement in postcolonial society to challenge the binary oppositions as colonial discourse that maintains the rivalry between the Colonizer and Colonized.

Hybridity: Adopt, Adapt, Adept

To apply Barry's theory of 'Adopt', 'Adapt' and 'Adept' phases together with Bhabha's hybridity theory, we discover the acquisition of context to make both theories applicable. Bhabha explained that there are no longer binary oppositions between the status of Colonizer and Colonized. It means that, both Colonizer and Colonized have the equal bargaining position, so that their conflicting interests are going to deteriorate. We put the context of Bhabha's hybridity to Barry's theory upon it. The result is that there is 'blur' discourse power between the status of Colonizer and Colonized.

Firstly, referring to the three stages to advance the hybridity; *This Earth of Mankind* represents the portrayal of society that undergoes the 'adopt' stage. According to Peter Barry, the 'Adopt' phase of colonial literature reflects the writer's ambition which is to adopt the form of Colonizer as it stands, the assumption being that it has universal validity. However, in the context of hybrid theory where power is equal to Colonizer and Colonized, it is plausible to see the phenomenon when the Colonizer is also influenced to adopt the Colonized knowledge and stance, and the vice-versa. In fact, still, there are requirements to make a character is sufficient to be recognized in the 'Adopt' phase.

In this sense, the portrayal of Annelies Mellema character as a Mixed (Indo) is suitable. Though, principally, Annelies has gained European blood from her father, she eventually rejects it. The European heir she obtained is actually bringing some advantages to her. In the context of Dutch East Indies, the colonial discourse said that social status of being an Indo is higher than the status of being a Native because she still owns the Colonizer's European blood. However, she refuses the European status of herself. She even decides to be a Native (Pribumi) following her mother's heir. Annelies decides so because in the novel, her psychological development is much influenced by her mother's figure. As stated in the novel, Annelies undergoes through some colonizer's local and oral tradition from her Javanese mother. Firstly, Annelies is introduced by Nyai Ontosoroh, her mother, to the state of woman independence, on how Nyai educates Annelies to manage the management of the business over Boerderij Buitenzorg after her European father is unable to handle the company. Annelies also learns Javanese language and politeness from Nyai Ontosoroh. On the other hand, it is also from the story of Nyai Ontosoroh's past life that she can grasp the European's liberation in form of woman liberation's seed against patriarchal society. Secondly, Annelies is also practicing the local tradition of Javanese while she is being with Minke in their relationship. She respects the status of Minke as a Native by calling her 'Mas'. In Javanese tradition, 'Mas' is a form of respectful address for a young man companion. Even, it is Annelies herself who firstly offers Minke to have conversation in Javanese language. Thus, it is seen that Annelies is able to practice the Javanese tradition very well, so that Minke feels as if Annelies' family is a midst Javanese one.

"'Mas!' that was the first time she had called me thus—a call that made by heart pound, making me as if I were in the midst of Javanese family." (Toer, 1991:65).
"Does Mas prefer I speak Javanese?" (Toer, 1991:65).

At the end, we conclude that Annelies' decision is somehow showing the effort to advance the 'Third Space' done by Colonizer to imitate the Colonized's local and oral tradition. Annelies shows an awareness to diminish her European traits to adopt more Native virtues to be applied as her own standard of virtues. Thus, Annelies is consciously leaving her European heir to grab more the adoption of Javanese tradition as the essential merits of her life. It is in line with 'adopt' phase defined by Barry.

Secondly, *This Earth of Mankind* also wants to represent the 'adapt' phase which is portrayed by the character of Magda Pieters. Though she earns a position as a Colonizer, still, she has bold spirit to challenge the Eurocentric colonialist values. She is suitable with Barry's 'adapt' phase because as a Dutch Colonizer, she does manage to liberate herself from the Colonizer status. However she does not totally leave her European qualities. She still holds the European values of liberation, to deeply dig up the knowledge of Dutch East Indies's and to support the Natives' movement to challenge the colonialist hegemonic power. Her effort is shown when she teaches and supports Minke to discover the large knowledge of liberation in European framework. We can see the evidence found in the novel when Magda Pieters taught Minke and the other students of HBS about colonial power in Dutch East Indies. She said that there is a system of 'invisible power' that hegemonizes the people in Dutch East Indies as the occupied country. However, she does not say that she is involved in the maintenance of that colonial power.

"It is a system or power structure to consolidate hegemony over occupied countries and peoples. Someone who agrees with such a system is a colonialist, who not only agrees with it, but also legitimizes it, carries it out and defends it." (Toer, 1991:211).

At the end, we conclude that Magda Pieters has already been aware that actually she belongs to the Colonizer status. Yet, she does not agree with the colonization that is done by her Colonizer folks even she has vigor to challenge it. She already has her own standpoint, which is to spread the liberation virtues toward Natives in terms of education at school. In spreading those liberation virtues, she operates the European way of teaching in line with Native's liberation agenda to rewrite their past and challenge the colonial discourse that situated the Native culture to be the exotic and primitive one.

Thirdly, *This Earth of Mankind* also wants to represent 'adept' phase which is portrayed by the character of Nyai Ontosoroh. Though she earns the position as Colonized, she still has wide perspectives of life: to liberate herself as what she wants to be. In Toer's novel, she successfully liberates herself from Javanese feudalism and Eurocentric superiority norms at the same time. It is proven by her effort to manage the Boerderij Buitenzorg agricultural company by herself, to rise up her daughter by her own effort, even to defend her right as Native in Dutch White Trial.

"Had I become a Dutch woman with brown skin?" (Toer, 1991:91).

In this sense, Nyai Ontosoroh has obtained the 'adept' stage since she is able to express her willingness to leave any boundary of Javanese feudalism and to absorb the liberation virtues of Europe. However, she still has the awareness that as a Native, she is indeed still obtains the status of Colonized. Though, she also maintains her political stance, to have the vigor to aspire her right as Colonized to stand out against Colonialist view. Nyai Ontosoroh herself criticized the way Dutch colonial exercises their power over Natives of Dutch East Indies. She said that the Dutch colonial managed to spread their power over Natives of Dutch East Indies. At the end, Dutch sadistically manipulates their status to exploit the Natives' potentials, including her own potential as a Native.

"In the end," she said later in a very soft voice, 'the issue is always the same: European against Native, against me. Remember this well: It is Europe that swallows up Natives while torturing us sadistically...Er-r-ope...only their skin is white,' she swore. "Their hearts are fully nothing but hate." (Toer, 1991:329).

Three Women's Redefinition of Identity, Voices From 'Subaltern': Creolization, Diaspora, and Transculturalism

Subaltern voice is firstly defined by Antonio Gramsci in which he said that 'subaltern' has the meaning 'of inferior rank'. In postcolonial context, the 'subaltern' refers to those groups in society who are subject to the hegemony of the ruling classes. Subaltern may include peasants, workers and other groups denied access to 'hegemonic' power. (Ashcroft, Griffiths, Tiffin, 2007).

Three women characters in Toer's novel are the examples of the subaltern class in postcolonial society. Firstly, they are women who considered as the second class in patriarchal society. Secondly, they want to challenge the hegemonic colonial discourse related about their status. It is seen from their effort to redefine their status—no longer as Colonizer or Colonized—but more to be a 'hybrid': Creole, Diaspora, and Transculturation.

Within the context of Toer's novel, the character of Annelies is a sufficient character to be considered to be a Creole. It is her effort as a 'powerless' class in society--an Indo woman--to challenge the colonialist discourse. Before we explain further the character of Annelies in relation with Creolization theory, firstly, we would like to define the characteristic of the Creolization as the process to be a Creole. Secondly, we would like to state some qualities of being a Creole based on some theories.

First of all, we take the definition of Creolization process according to *Introduction: Hybridity in Contemporary Postcolonial Theory*, in which it is stated that 'creolization is one of manifestation of politics in hybridity'. Furthermore, Edward Braithwaite explained that creolization 'is a cultural process' – 'material, psychological and spiritual – based upon the stimulus/response of individuals within the society to their [new] environment and to each other'. Although 'the scope and quality of this response and interaction' are 'dictated by the circumstances of society's foundation and composition', they produce a totally 'new construct' (1971:11). From Braithwaite's explanation, it is clear that a Creolization is a cultural process that faces several stages to be advanced. Based on that notion, we try to figure out the stimulus and responses experienced by a Creole to adapt in the new society.

Principally, the stimulus and responses experienced by a Creole is actually in line with the nature of politics in hybridity itself. The explication on how the concept of 'Hybridity' can be traced

into being requires several features of process, regarding the circumstances where a hybrid lives and interacts. The process considers the social reality, the historical specificity and the political stances which affiliated to a hybrid to begin with.

Therefore, based on the three circumstances of the context of hybridity politics stated above, we would like to make the parameter of situation to answer why Annelies character can be recognized as a Creole in several reasons. Firstly, Annelies is a daughter of European father and Javanese mother. As a Mixed, the colonial society around her considers that she is having higher status rather than the Native of Dutch East Indies. This is a historical specificity that she cannot reject. Secondly, regarding the status of Annelies as a Mixed, at the same time, Annelies is also being 'hegemonized' with the portrayal of Nyai Ontosoroh as her dominant mother. It is being so because in the novel, Annelies is told to be a very dependant person to her mother. She is attached to her mother's figure as a strong, bold, and independent woman. Furthermore, Annelies is also strictly educated by her mother to be an independent woman who can defend her own dignity. This is how the personality of Annelies is formed. She only looks at her mother as her 'mirror' of her identity. It is the second stage we call as the social reality that is experienced continuously in the heart of Annelies herself. This idea is explained through Dr. Martinet's opinion about Annelies, "*It seems herself has been taken from her,*" Dr. Martinet continued, "*She lives in fact like an orphan. She feels permanently dependent. Even here in her own private world, there is no one she can rely on.*" (Toer, 1991:203). He further explained the origin of this matter by describing the influence of Nyai Ontosoroh over Annelies, "*Her (Nyai Ontosoroh) heart is very hard, her mind very sharp, but in all this it is her strong success in all her endeavors that has made her into such a strong individual, and so daring. But she has one big failure in a certain matter. It's understandable: Every self-educated person has a failure that stands out.*" (Toer, 1991:204).

The two events stated above: the historical specificity and the social reality is the two proceeding process to establish the 'Third Stage' which is very prominent; the stage of political stance. Here, we believe that the permanent historical specificity and the personal meaning of social reality are the two events which make Annelies aware of her existence as a hybrid, specifically as a Creole within the postcolonial society where she lives. The two events subliminally form the character of Annelies to acquire a political stance as her personal standpoint. At the end of the day, Annelies is a subject who can redefine the status of herself as an individual being in postcolonial society. She can reject the historical specificity attached to her as a Mixed. Also, she gives meaning to the domination of her strong-figured mother to her identity as a 'Self'. Thus, Annelies is confidently said, "*I'm not an Indo. I don't want to be an Indo. I only want to be like Mama.*" (Toer, 1991:31).

Standing on the identification of historical specificity and social reality which define the political stance in the end, we also found the idea of Diaspora is attached in the character of Magda Pieters and Transculturation is undergone by Nyai Ontosoroh. Using the same method to identify the political stance of Annelies, we would like to explain the definition of Diaspora and Transculturation in postcolonial study and analyze the stimuli and responses of Magda Peters and Nyai Ontosoroh.

As explained by Aschroft, Griffiths, Tiffin (2007:61), 'Diaspora, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world.' Through this definition, we conclude that Diaspora is already affiliated to the individual, thus the dispersion is inevitable for those who undergo the movement from his or her homeland into new region.

In the context within *This Earth of Mankind*, we see that Magda Peters, presented as a Dutch who teaches in HBS—a school for high class society of Dutch East Indies, is Diaspora. As a temporary settler in Dutch East Indies, she conjoins her perspective of colonization with the spirit to voice out the liberty for Native. It is reflected to the way she teaches the European value and Native virtues to her students in HBS. Although she is a Colonizer in Dutch East Indies, her political stance is for the sake of Natives. Presented in the story, she even encounters the Colonizer judgment of Minke—her Native student who delivers his perspective of Dutch East Indies through his controversial writings—by defending him during the process of trial which in the end gives an unfair decision for Minke's side. "*Magda Peters said she thought the court was unjust toward us, even insolent*" (Toer, 1991:289). As a result of her defense toward Minke in that trial, she is deported to Europe.

Meanwhile, on the stage of social reality, there is an opinion of Maarten Nijman which states disagreement of Magda Peters' perspective. This disagreement actually emphasizes that the historical specificity does matter in postcolonial society. It is inevitable for Magda Peters to be seen as a Colonizer.

"She is a fanatical radical. She's one of those busy with 'Indies for the Indies' movement."

"They say the Indies should be equal with the Netherland. She and her kind don't want to know about all limitations that exist in the Indies. Only disaster will befall those who dare fight against, let alone defy, those limitations. And among all those limitations the most numerous are the unwritten limitations. In the Netherland, of course, there is total freedom. Here no such thing exists. There is nothing wrong with being liberal as long as the limitations here are recognized and no one causes any commotions." (Toer, 1991:294).

The portrayal of Magda Peters above shows us the identity's redefinition of Magda Peters. As a Dutch, she is powerless in the eyes of the 'hegemonic'; she is the 'subaltern' one. Though, she surrenders her power and prefers to stand among the other powerless party to aspire the 'subaltern voice'. Although her political stance is not always welcomed by the Natives because she has an affiliated historical specificity which is her identity as Diaspora, she determines her political stance on behalf of the Colonized. It is actually a form of Magda Peter's realization of her 'hybrid' being in the midst of postcolonial society.

Another further stage of hybridity, which is Transculturation, is undergone by Nyai Ontosoroh. Transculturation itself is considered as 'a phenomenon of the contact zone', as Mary Louise Pratt puts it. 'This term refers to the reciprocal influences of modes of representation and cultural practices of various kinds in colonies and metropolises'. It explains further, 'The term has been used by ethnographers to describe how subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture' (Aschroft, Griffiths, Tiffin, 2007:213). In the context of Dutch East Indies, the culture which is considered as the metropolitan is the European culture and the marginal group is obviously the Native's local and oral tradition, specifically represented by Nyai Ontosoroh herself. Firstly, she is the 'subaltern' because she obtains Native status in colonial discourse. Finally, Nyai Ontosoroh can redefine her identity by undergoing 'Transculturation' to liberate herself from any restriction of Javanese feudalism and European discourse.

Observing her historical specificity, she is a Javanese woman with the real name Sanikem—a daughter of a clerk, Sastrotomo. She is sold by his father in order to get a better position in his job to Tuan Besar Kuasa, Herman Mellema. Since that day, she becomes the concubine of Herman Mellema. Instead, since the beginning of her concubinage period, she tries to be adaptable with Herman Mellema's treatment to her. Mellema teaches her many things with the Europe education standard, thus it transforms Sanikem into an educated Native woman. Sanikem—then she is called Nyai Ontosoroh as she is attached to Buitenzorg company. *"Just for her, as a woman, to be so educated is extraordinary. Even in Europe it would be an astounding feat"* (Toer, 1991:204). Finally, Nyai Ontosoroh can build and run her own agricultural company after Herman Mellema ignores his family.

Despite of her success, the impression of society, both in Dutch and Dutch East Indies, toward the concubine is very bad. It is portrayed clearly through Minke, *"Not only Mrs. Telinga and I knew, but it felt as if the whole world knew, that such indeed was the moral level of the families of nyais: low, dirty, without culture, moved only by lust. They were the families of prostitutes; they were people without character, destined to sink into nothingness, leaving no trace."* (Toer, 1991:54). Based on social reality, Nyai Ontosoroh gains the lowest position in the eyes of society. However, this common judgment does not suit to the personality of Nyai Ontosoroh. Through Minke, we can see the proof, *"But did this popular judgment apply to Nyai Ontosoroh? This was what was confusing me, No, she wasn't like that."* (Toer, 1991:54). The way Nyai Ontosoroh presents herself in performing the quality of a concubine who has such a power and talent, causes Minke, who thought that he comes for better class of society, feels inferior and intimidated. Her qualities ensure Minke that Nyai Ontosoroh is indeed a Native who gets so many influences of Europe. We then conclude that Transculturation happens in Nyai Ontosoroh.

Her past experience and transformation as an educated Native reforms her identity. She defines her political stance in which she releases her identity as a Native because of her past trauma, although

in the end of the day, she still realizes her position as a Native; she is still hegemonized by the Colonizer in the Dutch White Trial. Here we see Nyai Ontosoroh as a successful subject in redefining herself and voice out her stance in postcolonial society.

“So, Ann, that was the simple ritual whereby a child was sold by her own father, Clerk Sastrotomo. And who was it who was sold: I, myself, Sanikem. From that moment on I lost all respect and esteem for my father—for anyone who has ever sold their own children, for whatever purpose or reason.” (Toer, 1991:84).

Final Remarks

In conclusion, we have proven that in postcolonial context, the relation of the subjects involved is not merely talking about binary opposition of Orient and Occident. In truth, there is also a context from postcolonial surroundings that triggers the individual to redefine their identity and status in the society. The postcolonial context is essential to form the new identity of an individual, as a manifestation of the subject's effort as 'subaltern voice', for example, to liberate her/his 'Self' from the colonial discourse. Therefore, there will be new subjects that have gained new identities as the impact of the 'tainted' culture in postcolonial itself.

From the analysis upon Pramoedya Ananta Toer's *This Earth of Mankind*, we have pointed out the relation within postcolonial society which is more than just the antagonism manner and clash of interests between the powerful Occident toward the powerless Orient. Indeed, we believe that colonialist discourse should be challenged. Though, we believe that the way to challenge the colonialist discourse is more realistic toward the reality of 'cross-culture' happened in postcolonial society: by forming the new culture of 'Third Space' or 'hybridity'. Three women characters within this novel are the examples of the postcolonial cross-culture's impact. This notion can be examined from the theory of 'adopt', 'adapt' and 'adept'. Furthermore, each of women characters in this novel has also undergone the stage of hybridity's politics: Creolization, Diaspora and Transculturation. As one of the impacts of cross-culture, it is proven that those characters have successfully redefined their identity as women in postcolonial society.

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IDEOLOGIES USED IN TRANSLATING CULTURAL WORDS IN THE ENGLISH TRANSLATION OF AYU UTAMI'S SAMAN

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Abstract

Translating literary work is not an easy job since there are not always any equivalent meanings in the source language that can be found in the target language. What the translators have to do is to find the closest natural equivalent words of the source language in the target language. They have to know the culture of both languages, i.e. the source language and the target language, in order to deliver the right message in translating literary works. Since the culture of the source language and the target language have its own uniqueness, problems relating cultural words will appear in translating literary texts. Translators usually follow some guidance in translating the texts. One of the guidance is the ideologies. Ideologies are principles that must be believed by certain communities in certain societies. There are some ideologies in translating literary texts, whether the translation is acceptable and unacceptable or whether it is right and wrong. The main objective of this study is to find out which ideologies used by translator when the translator translated cultural words in English Translation of Ayu Utami's Saman.

Keywords: *literary translation, cultural words, ideologies*

1. Introduction

Reading a well-known literature novel is delightful. It tells about specific real life condition at the time when the novel was written, especially if the novel is highly appreciated by the readers all over the world. Therefore, it is the job of a translator to bring the same feeling of the source language (SL) readers to the target language (TL) readers so that the readers TL will also feel the greatness of the novel.

Ayu Utami is a famous controversial author of *Saman*, who describes the real events happened in Indonesia during Soeharto's New Regime in. It was launched few weeks before Soeharto resigned from his 32nd sovereignty in 1998. It tells vividly about Soeharto policies, labors case, religions, sexuality.

1.2. Statement of Problem

The problem in this paper is which ideologies are used by translator in translating cultural words in English translation of Ayu Utami's *Saman*.

2. Theoretical Review

2.1. Theories of Culture

Newmark (1988: 94-95) defines culture as "the way of life of manifestations that are peculiar to a community that uses a particular language as its means of expressions." Koentjaraningrat (1974: 6-8) taking the idea of Kroeber and Clyde Kluckhohn mentions that culture has seven universals elements. They are called 'cultural universals', meaning elements in a certain culture can also be found in other culture in the world. The seven main elements in cultural universals are equipment and technological system; occupational system; organizational system; language system; arts; knowledge system; and religion system. Based on the definitions above, culture consists of two main parts, i.e. behaviour and ideas. Behaviour consists of the seven elements of cultures. Ideas reside in someone's thought and concepts. Therefore, translators should have an in-depth understanding of the elements of culture and take into consideration those aspects in translating literary works. Connecting words and culture, Newmark (1988:193) defines cultural words as words that denote a specific material cultural object.

2.2. Literary Translation

There are several principles in translating literary texts. First, translation is a process in transferring the message from source language into target language. Second, translating literary texts, translators should translate not only understand the "usual" meaning of the words or sentences but also aspects related to aesthetic functions of the literary texts compromising among others rhymes, tones, and

sound-effects. Third, translation is an act of communication that crosses cultural and linguistic boundaries. Fourth, in translating a text, translators should understand the readers. Fifth, translation process should pay attention on the differences from both languages and cultures. Sixth, translator should focus on the certain purposes. Seventh, a translator has the major role in translating the text. Eight, translators must have a good knowledge not only of both languages but also their respective cultures.

Some requirements should be followed by translators in translating cultural words. First, translators must fully understand the language and the culture of the target language. Second, Nida (1964:156) mentions, “there can be no absolute correspondence between language.” Nida and Taber (1974) also say that translation consists of reproducing the text in the target language the closest natural equivalent of the source language in terms of meaning and style. In other words, there is no exact equivalent of cultural words of each language. Therefore, translators should be very careful in translating cultural words.

2. 3. Translation Ideologies

Ideologies are principles that must be believed by certain communities in certain societies. There are some ideologies in translating literary texts, whether the translation is acceptable and unacceptable or whether it is right or wrong. Venuti (1995) says that publishers are the main subjects who ‘have power’ to decide the ideologies used in order to fulfill economic or non-economic purposes. There are two ideologies used in translating the literary texts. They are *domestication* and *foreignization*.

The first ideology focuses on the target language. The right, acceptable and good translation occurs if the readers read the translation as their own language or they read the text as if it is not the translation but as if it is the original text. Nida and Taber (1982: 12) also say that “translator must strive for equivalence rather than identity”, the best translation does not sound translation, “and a conscientious translator will want the closest natural equivalence”.

According to Venuti (1995), Nida and Taber use transparency and domestication. The three keys of this ideology are *fluency, transparency and domestication*. Venuti (1995:17) cited in Hoed (2006: 85) describes the meaning of transparency is “*rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign text amenable to fluent translation.*” The point of this ideology is the translation should be read as if the translation is the original text. It is acceptable in the target language. For example: (1) *si cantik* is translated into *Beauty*. (2) *si ganas* is translated into *Beast*.

The second ideology focuses on the source language. The right, acceptable and good translation happens if the readers and publishers want the foreign culture to be included in the translation. Venuti (1995: 20) cited in Hoed (2006: 87) calls this ideology *foreignization*. He describes *foreignization* as “*an ethnodeviant pressure on those values to register the linguistics and cultural difference of the foreign text, sending reader abroad.*” Relating on Newmark’s diagram V in figure 2, the translation emphasizes on the source language, i.e. faithful translation and semantic translation. For example:

(3) *Mak* is translated into *Mak*.

(4) *Arjuna* is translated into *Arjuna*.

3. The Methodologies

3.1. The Method

This study is qualitative research. Qualitative research also relies on the researcher’s interpretation. This research is intended to analyze the text based on the theoretical framework, not interviewing the translator.

3.2. Data Sources

Title	Saman	Saman
Author	Ayu Utami	Pamela Allen
Year of publication	1998	2005
Publisher	Kepustakaan Populer Gramedia	PT Equinox Publishing Indonesia
Number of pages	197	180

4. Findings and Discussions

4.1. Findings

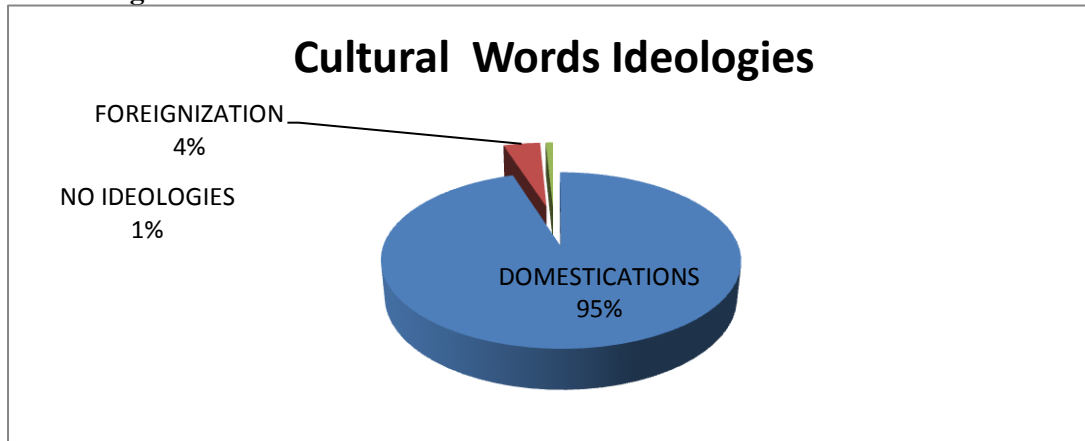


Figure 1

Based on the figure one, there are 809 cultural words or 95 % are translated using domestication ideology. There are 35 cultural words or 4 % are translated using foreignization ideology while there are 7 cultural words or 1 % are not translated by the translator.

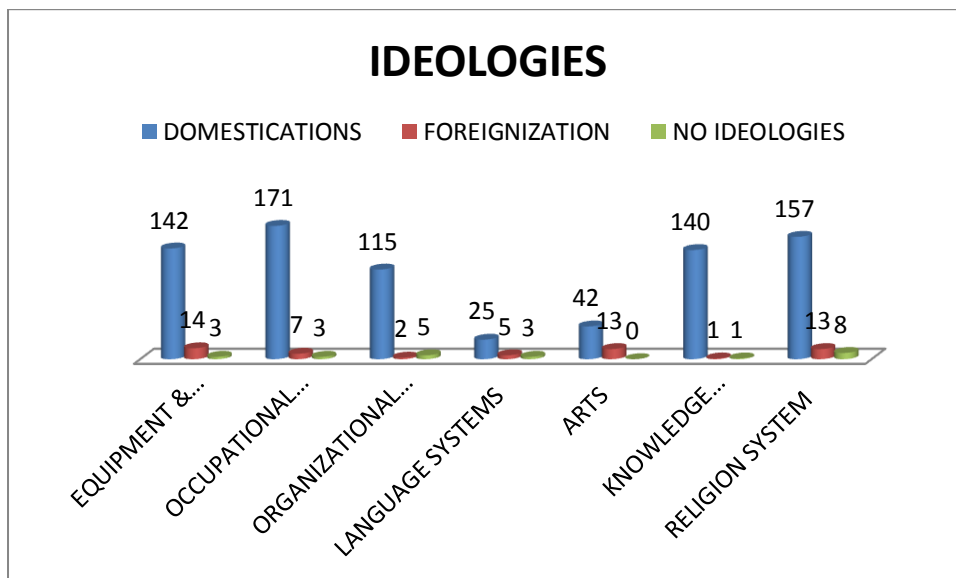


Figure 2. Ideologies

Based on the figure, for the equipment and technological system, the translator mostly used domestication ideology for 142 cultural words or 89.3% and 14 cultural words used foreignization ideology or 8.8%. The cultural words not translated are 3 or 1.9%. In occupational system, the translator mostly used domestication ideology for 171 cultural words or 94.5% and 7 cultural words used foreignization ideology or 3.9%. The cultural words not translated are 3 or 1.6%. In organizational system, the translator mostly used domestication ideology for 115 cultural words or 94.3% and 2 cultural words used foreignization ideology or 1.6%. The cultural words not translated are 5 or 4.1%. In language system, the translator mostly used domestication ideology for 25 cultural words or 75.7% and 5 cultural words used foreignization ideology or 15.2%. The cultural words not translated are 3 or 9.1%. In arts, the translator mostly used domestication ideology for 42 cultural words or 76.4% and 13 cultural words used foreignization ideology or 23.6%. In knowledge system, the translator mostly used domestication ideology for 140 cultural words or 98.6% and 13 cultural words used foreignization ideology or 7.3%. The cultural words not translated are 8 or 4.5%. In religion system, the translator mostly used domestication ideology for 157 cultural words or 88.2% and 13 cultural words used foreignization ideology or 6.3%. The cultural words not translated are 23 or 2.6%.

4.2. Discussions

4.2.1. Equipment and Technological System

These are the example of domestication ideology used by the translator in equipment and technological system, as follows:

- (5) *bilik* → *house*
- (6) *kerangkeng* → *cage*
- (7) *stoples* → *a glass of jar*
- (8) *pantolan* → *trousers*
- (9) *ketela* → *yams*

These are the example of foreignization ideology used by the translator in equipment and technological system, as follows:

- (10) *Pedussi Inn* → *Pedussi Inn*
- (11) *singlet* → *singlet*
- (12) *satin* → *satin*
- (13) *pretzel* → *pretzel*
- (14) *bakmi GM* → *bakmi GM*

4.2.2. Occupational System

These are the example of domestication ideology used by the translator in occupational system, as follows:

- (15) *tengkulak* → *middlemen/broker*
- (16) *KUD* → *cooperative*
- (17) *pedagang* → *merchant*
- (18) *sundal* → *whore*
- (19) *gembel* → *tramp*

These are the example of foreignization ideology used by the translator occupational system, as follows:

- (20) *ronggeng gandrung* → *rogeng dance on demand*

4.2.3. Organizational System

These are the example of domestication ideology used by the translator in organizational system, as follows:

- (21) *hamba* → *servant*
- (22) *pemda* → *young man*
- (23) *ayah* → *father*
- (24) *bocah* → *kid*
- (25) *mbah putri* → *grandmother*

These are the example of foreignization ideology used by the translator in organizational system as follows:

- (26) *mak* → *mak*
- (27) *sultan* → *sultan*

4.2.4. Language System

These are the example of domestication ideology used by the translator in language system, as follows:

- (28) *Kidung Raja Salomo* → *The Song of Solomon*
- (29) *sembah sujud* → *your devoted son*
- (30) *babi lokal* → *bastards*
- (31) *anjing pribumi* → *native mongrels*
- (32) *Tuhanlah gembalaku* → *The Lord is my shepherd*

These are the example of foreignization ideology used by language system, as follows:

- (33) *lumen de lumine* → *lumen de lumine*

- | | |
|--|---|
| (34) <i>Allahu Akbar</i> | → <i>Allahu Akbar</i> |
| (35) <i>lela ledhung...yen ing tawan ana</i> | → <i>lela ledhung...yen ing tawan ana</i> |
| (36) <i>Requiem.Requie, aeternam</i> | → <i>Requiem.Requie, aeternam</i> |

4.2.5. Arts

These are the example of domestication ideology used by the translator in arts, as follows:

- | | |
|-------------------------|-------------------------|
| (37) <i>gurat-gurat</i> | → <i>verse</i> |
| (38) <i>alamanak</i> | → <i>journals</i> |
| (39) <i>kepodang</i> | → <i>Javanese rhyme</i> |
| (40) <i>sinom</i> | → <i>pattern</i> |
| (41) <i>arca batu</i> | → <i>stone statue</i> |

These are the example of foreignization ideology used by the translator in arts, as follows:

- | | |
|--------------------------|-----------------------|
| (42) <i>tayub</i> | → <i>tayub</i> |
| (43) <i>gamelan</i> | → <i>gamelan</i> |
| (44) <i>wayang orang</i> | → <i>wayang orang</i> |
| (45) <i>rebab</i> | → <i>rebab</i> |

4.2.6. Knowledge System

These are the example of domestication ideology used by the translator in knowledge system, as follows:

- | | |
|--------------------------------|----------------------------|
| (46) <i>teologi pembebasan</i> | → <i>doctrine</i> |
| (47) <i>hamil anggur</i> | → <i>phantom pregnancy</i> |
| (48) <i>selaput dara</i> | → <i>hymen</i> |
| (49) <i>pupuk</i> | → <i>fertilizer</i> |
| (50) <i>jerami</i> | → <i>straw</i> |

These are the example of foreignization ideology used by the translator in knowledge system, as follows:

- | | |
|-------------------------------|----------------------------|
| (52) <i>Raflessia Arnoldi</i> | → <i>Raflessia Arnoldi</i> |
|-------------------------------|----------------------------|

4.2.7. Religion System

These are the example of domestication ideology used by the translator in religion system, as follows:

- | | |
|-----------------------|-----------------------|
| (53) <i>Tuhan</i> | → <i>God</i> |
| (54) <i>azab</i> | → <i>torment</i> |
| (55) <i>roh kudus</i> | → <i>holly spirit</i> |
| (56) <i>rekoleksi</i> | → <i>retreat</i> |
| (57) <i>pater</i> | → <i>father</i> |

These are the example of foreignization ideology used by the translator in religion system, as follows:

- | | |
|-----------------------|--------------------|
| (58) <i>Romo Daru</i> | → <i>Romo Daru</i> |
| (59) <i>altar</i> | → <i>altar</i> |
| (60) <i>Nyepi</i> | → <i>Nyepi</i> |

5. Conclusion

The ideology that the translator mostly applied is *domestication*. The total is 95 %. It means that the translation of cultural words focuses on the Target Language (TL) of the readers.

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THE USE OF HAIKU TO INCREASE CRITICAL AWARENESS IN ANALYSING TEXTS AND PASSAGES

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Abstract

In order to understand and to be able to discuss texts or passages such as literary works or scientific articles, learners should be able to read the medium-length or really long passages and to be critical towards the content of the texts. The usual method to measure learners' understanding of the texts is by making comprehension questions to answer. This technique is useful but it might create some boredom since the students limit their creativity in answering to only the sentences that answer the questions. This situation might restrict the learners to be critical in responding the content of the texts. This research proposes the idea of using Haiku, a short poem originally from Japan, to increase learners' critical awareness to analyse any reading texts or passages. The questions formulated in this research are: First, what is the significance of Haiku in increasing the learners' critical awareness towards the content of the reading texts and passages? Second, how is Haiku implemented as one of the teaching techniques? The objectives of this study are to find out the significance of Haiku in increasing the learners' critical awareness towards the content of the reading texts and passages and to find out the implementation of using Haiku in order to increase the learners' critical awareness in analyzing the content of texts or passages. Document Analysis and library study would be employed in conducting this research.

Keywords: *haiku, critical awareness, texts and passages*

1. Introduction

Academic world today encourages all elements to build and increase their critical thinking skill; the skill that requires reflective and independent thinking together with the ability to synthesize some issues based on data, facts, arguments, and conclusions. Many assignments and assessments involve questions that lead to ones' critical understanding; even the word 'critical' explicitly becomes the title of certain subjects, like Critical Reading and Writing (CRW) and Critical Listening and Speaking (CLS). According to Scriven and Paul (1987), critical thinking is the intellectual process of actively and skillfully conceptualizing, applying, analyzing, synthesizing and evaluating information gathered from, or generalized by, observation, experience, reflection, reasoning or communication, leading to some arguments" and this definition requires higher (senses) in an academic area.

When a critical thinking skill is implemented in an academic area, students are expected to dig deeper below the surface of the subjects they are studying and engage in critical dialogue with its main theories and arguments. This is usually through engaging in critical debate in seminars, presentations, or writing produced for assessment or publication.

However, critical thinking skill is not built in one night since there is not the time to research everything people encounter. The depth of understanding that comes through direct experience, practice and experimentation has to be replaced by critical analysis of the work of other people every now and then. Those activities need constant curiosity and inquisition and most people tend to stop at the point they define, without having the need to know 'why' and 'how'. In the classroom, for example, teachers and students need to put more attention to whatever issues being discussed in the class and question to self and others 'why' and 'how' the issues happened. In addition, students need to develop the ability to evaluate the work of others critically.

The first step to build a critical thinking skill is by reading some texts about some particular issues and discuss the article with some guided questions. Reading gives the readers more time to understand, analyze, and synthesize and their critical thinking process can be measured by assessing them. One of the perceptible assessment is writing and one of the outcomes in order to observe the students' critical awareness is by writing a Haiku poem.

Haiku is a short poem originally from Japan and it uses mostly to express about nature. In this study, Haiku is one of the ways to express their critical thinking towards something in a poetic way. Some students consider Haiku as a new technique to express their critical thinking and this study tries to find out the significance of Haiku in increasing the learners' critical awareness. The Haiku is used as the production of what they think towards the content of the reading texts and passages and to find out the implementation of using Haiku in order to increase the learners' critical awareness in analyzing the content of texts or passages.

2. A Review of Related Literature

2.1. The importance of developing a critical thinking skill and critical awareness

According to Elder (2002), human behavior is always motivated because they are purpose-driven and this behavior leads to curiosity; a desire to know something. Curiosity in human behavior is a foundation to build critical thinking skill as long as it is supported by implementing suitable activities such as asking proper questions that lead to discussion, working in groups and comparing each other's opinions, solving problems.

Critical thinking skill and critical awareness can be defined in various contexts, situations, materials to which it is applied. Critical thinking is something people frequently do in their everyday life; it is not something that is foreign to them. In most activities such as buying a car, choosing courses at University, moving out of home, deciding between several job offers, selecting a phone or internet package, and travelling from one place to another with time and budget constraints, people have to seek information, analyze alternatives, evaluate the alternatives in relation to their aims and requirements and reach some conclusion. All of these processes are part of critical thinking; thus, critical thinking is an activity people are familiar with from everyday life.

Being critical can mean being negative in people's daily life since it tends to find faults over someone or something but it has broader meaning as it involves making judgements and evaluations. Making judgements involves distinguishing between fact and opinion, evaluating the validity of information sources, particular theories and their application to particular situations. These judgements need to be well grounded in research, wide reading in order to find other related information, and include consideration of all possible viewpoints.

Critical thinking in an academic sense is based on a synthesis of a number of factors, and is not just based on personal opinion. It is desirable in all academic work since it will allow one's knowledge and skill to develop and evolve, from exposing fallacies and bad reasoning to making cooperative reasoning, creating constructive tasks, acquiring knowledge, improving our theories, and strengthening arguments. The picture below depicts the definition of critical thinking based on the contexts of everyday life, a university life and in a discipline.

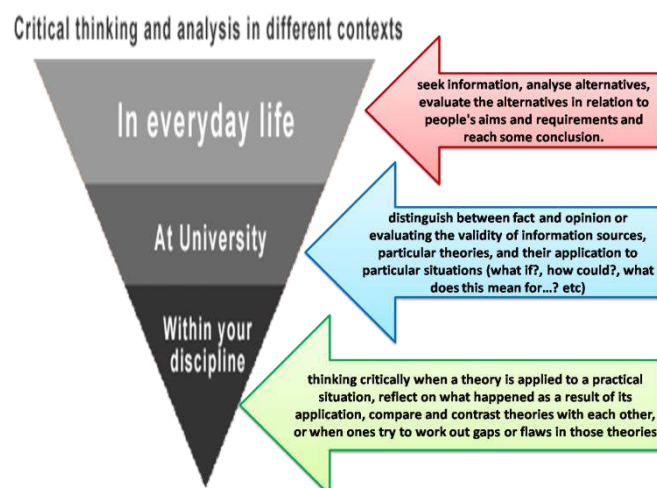


Figure 1. The definition of critical thinking based on the contexts of everyday life, a university life and in a discipline

The terms “critical thinking” and “critical analysis” are consistently used by academics to explain what the students should be when they are to analyze some concerns. The purpose of having a critical analysis is to engage all learning domains (conceptualizing, applying, analyzing, synthesizing and evaluating) and to involve intellectual values that “go beyond” such as clarity, accuracy, precision, consistency, relevance, sound evidence, good reasons, depth, breadth, and fairness (Scriven and Paul, 1987). Since a critical thinking requires higher order of thinking, its development should be initiated from an early stage of a human life.

Developing and Building a critical thinking skill should be started from the critical age or from early childhood development. In a critical age, connections are formed between the billions of neurons in our brains and these neurons develop in response to verbal stimulation and other experiences. When people in this period are exposed with rich environment such as talks and stimulation, it helps the brain to develop connections, and the richness of these experiences affects the strength of these connections. When a person gains this ability, it means he or she is ready to encounter more complex activities such as problem solving, questioning, arguing, and clarifying goals and these activities lead to further analyses and discussions.

The use of concepts, ideas and theories to interpret data, facts, and experiences in order to answer questions, solve problems, and resolve issues makes critical thinking skill and critical awareness important to improve. It encourages people to base their thinking in logic, not feelings, to pay attention to our own and others’ assumptions, biases and perspectives, to care about doing our intellectual work honestly and accurately rather than about being right, to put effort into doing our work comprehensively and precisely, and to consider alternatives and other points of view. They lead to better understanding towards the world without looking down on others’ perspectives.

In a language classroom, critical language learners are those who have cognitive abilities to carry out certain tasks effectively. The creative language learners should be able to combine responses or ideas in novel ways, and to use elaborate and intricate thinking patterns (Feldman, 1997). Critical language learners must also be able to identify and cite good reasons for their opinions and answers, correct themselves and others' methods and procedures, and adapt to uniformities, regularities, irregular circumstances, special limitations, constraints and over-generalizations (Lipman, 1988).

The steps of building critical thinking skill and critical thinking awareness are depicted in the picture below.

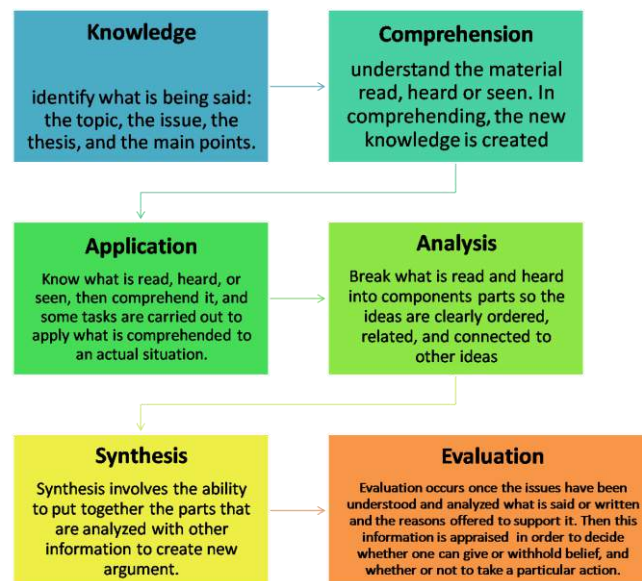


Figure 2. The steps of building critical thinking skill

2.2. Developing Critical Awareness in reading texts and passages is a challenging process

Reading skill is a language skill that requires knowledge construction in order to have deep understanding and it is considered the most challenging skill besides writing. Reading offers more than access to new information that can be added to what the readers know already; it can also lead to a qualitative restructuring and re-evaluation of what they know. Reading does not only widen the

horizon but can also change it and enrich the ability to understand the people and world around the reader. All academic study requires much reading and competent readers might involve a dynamic, meaning-making interaction between the page and their thoughts.

According to Barnet and Bedau (1993), making predictions is a major activity in the reading process. The reader's mind is constantly guessing what is coming next and what comes next might either confirm or revise its prediction and moves on. There are three levels involved in a reading process, they are reading for literal meaning (read “on the lines” to see what is stated), reading to draw inferences (read “between the lines” to see what is not stated but implied, reading to evaluate (read “beyond the lines” to form your own opinion about the material).

When a reader is in the stage of a critical reader, he is reading to evaluate. Evaluative reading comes after the readers have summarized, analyzed, and synthesized the reading passages. The readers think about what they are reading while they are reading it. In developing critical awareness in reading some texts, the readers should understanding the reading process. Reading critically means that a reader needs to make judgements and interpretations about how a text is argued. Readers are suggested to do some note-taking and highlighting and some questioning such as "How does this text work? How is it argued? How is the evidence (the facts, examples, etc.) used and interpreted? How does the text reach its conclusions?"

The challenges of guiding a student to have critical thinking are their willingness to have sustainable reading activity. Bosley (2008) assures that there are some reasons indicating the challenges on guiding students to have critical reading. Students are taught to read receptively; to read for information. They have not learned to approach texts with a questioning stance that probes for underlying assumptions or intentions. Students often read at surface level; if they do not get the message of the passage, they give up rather than engage in the difficulty of the task.

These conditions should have encouraged the instructors to teach critical reading strategies explicitly and must be reinforced through practice. Bosley also suggests transform the reading approach: from receptive reading to productive reading, from blank reading to procedural knowledge. Therefore, the students would engage all elements needed to have a critical reading activity.

2.3. Haiku encourages students to write their reflection

In a language class, students' critical thinking skill can be assessed by showing their language production like writing and speaking, depending on the objectives of teaching. There are many forms of writing production in order to be the outcomes of students' critical reading such as essay, summary, reports, and literary work like poems or short stories. Each of the outcomes has its distinct characteristics and generic structures.

Most students feel reluctant to write since most of critical writings should have a formal tone and language and a strict writing organization. Writing activity is no longer fun since they are forced to sound academic. Regarding the situation, using literary work might give them alternative to ‘escape’ from the formal critical academic writing rules for a moment. A poem being discussed in this research is Haiku.

Hakutani (2009) states that a Haiku poem is a Japanese poem, which can also be known as a hokku. A traditional Japanese haiku is a three-line poem with seventeen syllables, written in a 5/7/5 syllable count. It often focuses on images from nature and it emphasizes simplicity, intensity, and directness of expression. Haiku began in thirteenth-century Japan as the opening phrase of renga, an oral poem, generally 100 stanzas long, which was also composed syllabically.

A haiku is a type of poetry that can be written on many themes, from love to nature and it does not have to be rhyming. Haiku was traditionally written in present tense and focused on associations between images. As the form has evolved, many of these rules--including the 5/7/5 practice--have been routinely broken. However, the philosophy of haiku has been preserved: the focus on a brief moment in time; a use of provocative, colorful images; an ability to be read in one breath; and a sense of sudden enlightenment and illumination.

Sample of a Haiku poem will be shown as follows:

<i>The sky is so blue.</i>	<i>5 syllables</i>
<i>The sun is so warm up high.</i>	<i>7 syllables</i>
<i>I love the summer.</i>	<i>5 syllables</i>

In terms of being a production of critical reading and writing, A Haiku poem can make students think critically in a poetic way. They are able to express their critical thinking towards the discussed reading passage in a form of a three-line poem and it enforces them to use the words effectively in order to convey their evaluations and arguments. Below is one example of a critical Haiku poem to criticize a consumerism behavior:

*I live in a cardboard
But I have so much jewelry
Since lifestyle does the talking*

The example of a critical Haiku poem above criticizes a consumerism behavior, that people tend to follow the lifestyle of other people, buy things without needing them but tend to ignore the primary needs such as house and food. By using a Haiku poem, the students are not only encouraged to make a critical writing but also a creative writing.

3. Research Method

This research is a qualitative research and it was conducted by applying content analysis and observational research. The content analysis was chosen since this research analyses the students' writing production: the Haiku poem and an observational research was chosen since the documents were observed and recorded (submitted) and supported with a detailed report with analysis.

In order to understand the students' critical thinking process in reading, a critical reading and writing class is an appropriate place to conduct a research. The research was conducted by involving 29 (twenty-nine) participants. They were the third-semester students of English Education Study Program who took Critical Reading and Writing 1 as one of the compulsory subjects in Sanata Dharma University.

This class is designed to give students practices to read and write responses critically based on the given texts or passages. The theme-based texts are related to descriptive, argumentative, persuasive and expository genres. They are trained to apply logical principles, careful standard of evidence and reasoning to the analysis and discussion of claims, beliefs and issues by formulating questions, assessing and evaluating the contents, coherence, cohesion of the texts, and producing four main essays on descriptive, argumentative, persuasive, and expository genres.

They had a wide range of English proficiency, from pre-intermediate to advanced. The learners have been exposed with English from many subjects that are delivered in English so they were expected to produce well-written critical responses toward reading passages discussed in the class. The students started to make the critical Haiku poem on the second meeting, on 3 September 2013 based on the texts discussed in the class and they have produced three haikus.

4. Discussion

For many students, having a critical reading activity means criticizing the authors' ideas and this may seem to be in conflict with their usual beliefs and behaviors. The students are expected to do more than just describe a theory or concept in assignments like analyzing, evaluating, or judging a concept. Their criticisms toward the issues have to be constructive and this requires a deeper understanding of a topic and wider appreciation of knowledge expansion and improvement

Critical reading occurs after some preliminary processes of reading. The process is initiated by skimming research materials, especially introductions and conclusions, in order to strategically choose where to focus the critical efforts.

In developing the critical awareness from understanding the passages from producing their critical thinking into a piece of critical poem, there were some steps taken into account. The figure below shows the steps of how students developed their critical awareness.

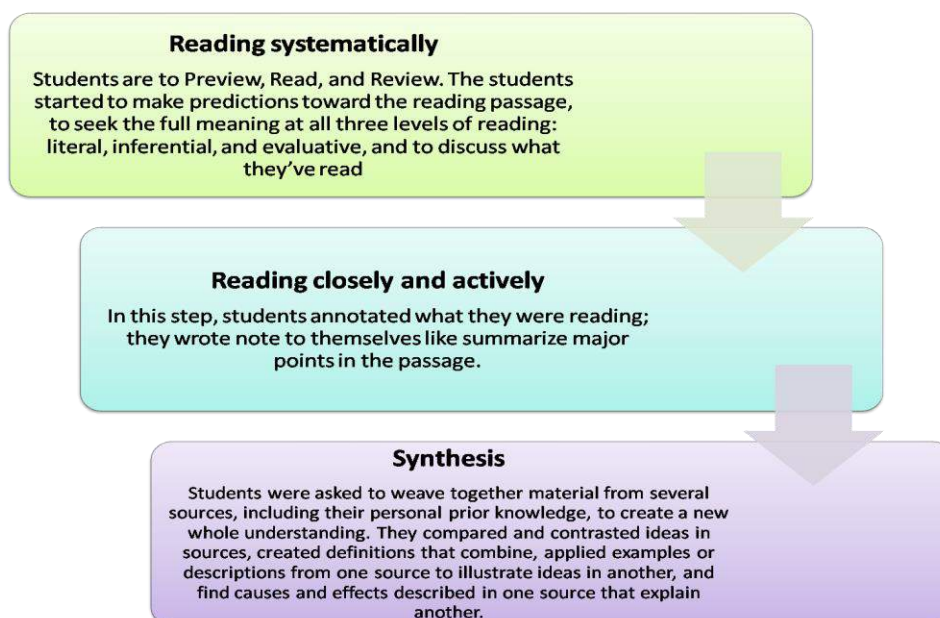


Figure 3. The steps of the critical reading process

The figure above shows the steps to lead the students to have critical reading and writing more systematic. If the students make the systematic transfer from critical reading to the critical writing, the process to express their critical thinking will happen even more smoothly. The transformation process in the Critical Reading and Writing 1 can also be depicted in the figure on the next page:

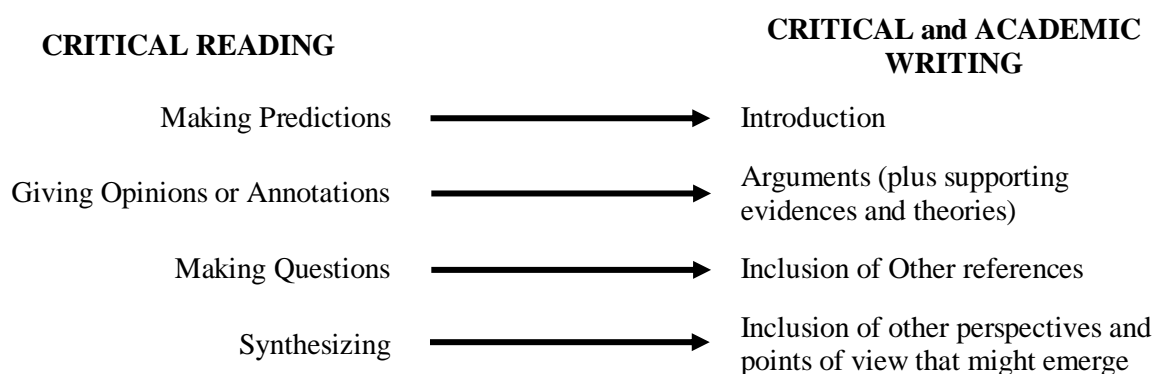


Figure 4. The transmission of Critical Reading Process into Critical Writing

The table below shows the Haiku poems made by the research participants based on the reading passages discussed in critical reading and writing class.

Influence of Technology: Life? There is an app for that	Consumerism and Its Discontent	Their Personal Opinions of the CRW class
Yudha Pranggodo 121214064	Gisa Maya Saputri 121214063	Gisa Maya Saputri 121214063
There are many social media You make me understand everything But you stole my time	Look at my pretty diamond It makes me shine brightly Although I can't eat for a month	The alarm rings in 6 a.m. Wake me up to CRW class Then see my lecturer smiles

<p>Dwiki Pranandita 121214079</p> <p>Mobile phone is awesome Texting, calling, and net surfing It paralyse me all day</p>	<p>Puguh Kristanto Putra 121214078</p> <p>They sell and you buy Almost nothing that can't be bought It is not about need but prestige</p>	<p>Paskalis Magistra Dewa 121214090</p> <p>First day in a week at 7 o'clock And I am forget my breakfast So I hate this situation</p>
<p>Emilia Dyah Puspita 121214065</p> <p>My cellphone is at my bed Let's go to bed and accompany me all night</p>	<p>Kurnianingtyas Dita Purwita Sari 121214089</p> <p>My monthly finance was born in early month Die in the end of the month</p>	<p>Yohana Sri W 121214069</p> <p>New Topic Today Beginning with Sleepy but Ending with Happily</p>
<p>Tessa Murena P 121214082</p> <p>No sleep, No Food, No Friends Keep browsing and Chatting That is all that I need</p>	<p>Avysta Christanti 121214072</p> <p>I see it, I like it I touch it, I want it I buy it, but never use it</p>	<p>Yohanes Veryndra H 121214088</p> <p>I write down my name I write down my student number I write my future</p>
<p>Maria Gishella Ajeng 121214073</p> <p>Gadget is here now My life seems beautiful Although I am alone</p>	<p>Yohana Vita Lelita 121214081</p> <p>Buying something in there Just because of the brand The money is gone like magic</p>	<p>Regina Novelisa 121214083</p> <p>Wake up in the morning breeze No Fried Rice But CRW Class</p>
<p>Yohanes Veryndra H 121214088</p> <p>Do you love computers? Yes, you really love computers Will you marry them?</p>	<p>Regina Novelisa 121214083</p> <p>Want this and that Empty the wallet Ignore the needs</p>	<p>Puguh Kristanto Putra 12124078</p> <p>Monday at 7 a.m. Reading and Writing are our first job It is challenging and this is fun</p>
<p>Hilarius Raditya 121214067</p> <p>It is my new friends I do not need my family, I do not real life I have not to care about anybody around me! Great!</p>	<p>Hilarius Raditya 121214067</p> <p>It is about pride and Ego I neither need nor want it No matter what I have to have it!</p>	<p>Gratia Hervina Stephanie 121214071</p> <p>Word Sentence and Paragraph Reading Writing and Vocabulary Remember to avoid plagiarism</p>

Above Haiku Poems show that the students tried to convey their opinions and arguments based on the passages that had been discussed in the class. Some of the critical awareness that they expressed can be in a form of mockery, sarcasm, or self-reflection. When they were given the freedom to express their feelings, not merely in a form of academic writing, they were able to write critical arguments. Therefore, the use of Haiku poems can help students to synthesize their critical thinking into some more creative critical writing.

5. Conclusion

In order to develop students' critical thinking and critical awareness, students have to practice organizing their arguments and have the following steps: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. When those learning domains are applied in Reading and Writing Activities, there are three steps to be taken into account: Reading Systematically, Reading Actively, and Synthesizing. The transmission process to express their critical thinking from reading to writing activities are Making Prediction in order to have the introduction, Giving Opinions or Annotations in order to have Arguments (plus supporting evidences and theories), Making Questions in order to include other references, and Synthesizing in order to include of other perspectives and points of view that might emerge. Haiku, as one of the literary works can be one alternative to put their criticism based on the reading texts discussed in the class into a more creative way. It not only gives them a fun activity of critical writing but also give them opportunity to have thorough understanding towards the reading activity in order to create one beautiful and meaningful Haiku.

Acknowledgement

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THE POWER OF READERS' INTERPRETATION ON "NEGRO" BY LANGSTON HUGHES: A LITERARY CRITICISM EMPLOYING READER-RESPONSE THEORY

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Abstract

Abrams in his book The Mirror and the Lamp (1953) has formulated the co-ordinates of Art Criticism four broad classes e.g. the work of art itself—the objective theories, the artist of the art—the expressive theories, the art as essentially an imitation of the universe—the mimetic theories, and last, the audience of the art—the pragmatic theories. This study is going to explore more on the latter theories namely by employing Reader-Response Theory where readers are seen as the important source of text interpretation. Iser in Thompson (1992:12) illustrates that the reader-response theory shifts the critical focus from the text to the reader. It means that the point of difference lies on the reader as the focus analysis. By involving the readers of Langston Hughes' "Negro", the researcher is actually trying to achieve the study objectives e.g. exploring the readers' interpretation on the issue of racial discrimination depicted by the poem and reassessing the pragmatic theories, particularly the reader-response theory in order to emphasize that readers are also worth studying in the context of literary criticism.

This study involves students of English Literature Study Program Year 2012 Class B who are placed as the readers and the respondents of this study. They are to read the poem, Langston Hughes' "Negro", and are required to write down their responses, opinions and interpretation on it. Therefore, the data gained for this study are from the questionnaire sheet. As a result, the data are categorized and coded based on the readers' perception toward racial discrimination and their awareness and sensitivity on racial discrimination. Firstly, readers have given various responses, and through the responses they show the power of tolerance, understanding and sympathy on the racial discrimination vocalized in the poem. These are the points that sometimes a critic cannot directly get and feel since these interpretations are really derived from the readers, the alive responses. Secondly, the reader-response criticism practiced here can really show the different perspective of conducting literary criticism by focusing on the readers. Thus, studying the readers can be worth trying and be placed as one way of studying a work of art.

Keywords: *Langston Hughes' "Negro", racial discrimination, reader-response theory*

Introduction

A literary work and its readers are believed to have a close relation in the reading process of interpreting one particular literary work. According to Bressler (1999:64), a text does not and cannot interpret itself. To determine a text's meaning the readers believe they must become active readers and participants in the interpretative process. It shows that readers are involved to reveal the text's meaning and interpretation by participating through their comments, opinions and or interpretation. Besides, Regan in Eliot&Owens (1998:139) has noted that Stanley Fish, whose ideas about reader response have been repeatedly modified since the 1960s maintains that literature is the activity that the reader performs: the place where meaning occurs is in the reader's mind and not in space between the covers of a book. The latter is to strengthen the relation of a text and its readers that the readers' mind is actually the place or the source of the meaning; thus, the meaning is actually not only found in the text, the space between the covers of a book, but also indeed it could be produced and derived from the readers.

Furthermore, when introducing the elements of analyzing works of art, Abrams in his book *The Mirror and the Lamp* (1953) has formulated the co-ordinates of Art Criticism into four broad classes. Those are the work, the artist, the universe and the audience. Abrams also categorized those four elements into four popular approaches e.g. the work of art itself—the objective approach, the artist of the art—the expressive approach, the art as essentially an imitation of the universe—the

mimetic approach, and last, the audience of the art—the pragmatic approach. By mentioning the audience under the pragmatic approach as one of the elements, Abrams has introduced the audience as the new orientation into the theory of art, (1953:21), yet actually it is not a really new concept in the study of literature since historically the root of reader-response criticism can be traced in 1920s to 1930s firstly by I.A. Richard, Bressler (1999:64). Therefore, it is acceptable to mention even readers have obviously been responding to what they have read and experienced since the dawn of literature itself.

Under the pragmatic approach, the reader-response theory is proliferated, yet there are actually some other similar names of theories to illustrate this particular study focusing on readers. For example, this critical practice of studying readers is commonly referred as ‘reader-response criticism’ whereas in Germany it is usually referred as reception theory or reception aesthetics, Regan in Eliot&Owens (1998:137). In this paper, the term used is the common one that is the reader-response theory in which it operates its definition as follows:

The theory concerned with the relationship between text and reader and reader and text, with the emphasis on the different ways in which a reader participates in the course of reading a text and the different perspective which arise in the relationship. Thus, reader-response theory is concerned with the reader’s contribution to the text, and it challenges, with varying degree of plausibility and conviction, the text-oriented of Formalism and the New Criticism, which have tended to ignore or underestimate the reader’s role, Cuddon (1998:726).

The definition above is employed in this study since it is to accommodate the participation of the readers of a poem written by Langston Hughes entitled *Negro*. The following is the mentioned poem:

I am a Negro:
Black as the night is black,
Black like the depths of my Africa.

I’ve been a slave:
Caesar told me to keep his door-steps clean.
I brushed the boots of Washington.

I’ve been a worker:
Under my hand the pyramids arose.
I made mortar for the Woolworth Building.

I’ve been a singer:
All the way from Africa to Georgia
I carried my sorrow songs.
I made ragtime.

I’ve been a victim:
The Belgians cut off my hands in the Congo.
They lynch me still in Mississippi.

I am a Negro:
Black as the night is black,
Black like the depths of my Africa.

It means that the study explores more on Reader-Response Theory and its practice where readers of this particular poem are seen as the important source of text interpretation. By reading the above poem, the readers who happen to be the students taking Prose Class B at English Language and Literature Study Program at Universitas Jenderal Soedirman are actively involved in the interpretative process of making meanings of Langston Hughes’ *Negro*. Consequently, this Introduction part is

closed by mentioning the objectives of this paper. This paper aims at describing the power of the readers of Langston Hughes' *Negro*. The power lies on the readers' responses of showing tolerance, understanding and sympathy on the racial discrimination vocalized in the poem and showing of their ability to relate their responses to the source text. Secondly, this paper tries to be taken as one example of a different perspective of conducting literary criticism that is by focusing on the readers. Eventually, it is to illustrate that the study of readers is worth investigating.

Reader Response Theory and Its Strains

As it has been suggested by Iser in Thompson (1992:12), he illustrates that the reader-response theory shifts the critical focus from the text to the reader. It means that the point of difference lies on the reader as the focus analysis. Placing the readers as the focus of analysis means that readers and their responses, comments, and interpretation are appreciated. It is in line with what has been argued by Regan in Eliot&Owen (1998:139) that what reader-response criticism would claim is that the answer to such questions cannot be derived solely from the words to texts. The meaning of a text is never completely formulated, but rather "activated" or "realized" through the reader's involvement. Thus, the reader is involved in the making meaning by being asked, being interviewed, or even filling the questionnaire in order to activate their involvement, for instance. By doing so, the readers are actually shaping the meaning of the particular text. However, a question may appear such as by asking their responses, comments and other is it considered enough as a way of involving readers in the making meaning process? This question can be handled by understanding the focus, the concern, and the strains of Reader-response criticism and reception theory proposed by Regan in Eliot&Owen (1998:139) as follows:

- The kinds of reader that various texts seem to imply
- The codes and conventions to which readers refer in making sense of texts
- The mental processes that occur as readers move through a text
- The sociological and historical differences that might distinguish one reading response from another

The focus, the concern and the strains above are used as the parameters to work on the readers' responses gained. It means that the responses are going to be analyzed to reveal based on one of those focuses. For example, in one focus of revealing why different readers produce different interpretations, even when they abide by similar rules and conventions. This question can be answered by focusing on the second concern that is about the codes and the conventions to which readers refer in making sense of texts. According to Regan in Eliot&Owen (1998:140-141), one of the answers is because the reader's competence is shaped and governed by those social institutions that teach readers to read and, in doing so, establish what might be deemed an acceptable or appropriate interpretation. Thus, it shows that readers and their background, in this case is social institutions, will help explain why certain readers make a certain meaning toward the text.

Meanwhile, this particular study also employs a certain focus of reader-response theory to achieve its objectives. The focus or the strain is taken by employing one that is proposed by Bressler (1999) namely the structuralism reader-response criticism. Structuralism reader-response critics believe not only those readers must be an active participant in the creation of meaning but also the text has more control over the interpretative process than does the reader, (1999:69). Further Bressler illustrates this as follows:

According to structuralist critics, a reader brings to the text a predetermined system of ascertaining meaning (a complex system of signs and codes like the sirens and the red light) and applies this sign system directly to the text. The text becomes important because it contains signs or signals to the readers that have established and acceptable interpretations.

This means that when readers are giving their meaning, their interpretation to a text, they also consider the text as the source of that particular interpretation. It is because within the text there are signals and signs, in forms of words and language, and the readers utilize these words and language to create the accepted interpretation according to them.

The structuralism reader-response theory is applied in this study in a way that the readers are required to quote or to show which parts of the poem give or lead them to mention such responses. This is done since it is to relate the codes and the words that have influenced the readers to respond that way. In this case, the response is led into the issues of racial discrimination; thus, after giving the responses, the readers are also asked to quote which parts of Langston Hughes' "Negro" help them to respond so. To conclude, this study has applied the structuralism reader-response as one of strains in reader-response theory in order to trace back the reasons of the responses from the point of the text as the resource of those responses.

Research Method

This study involves students of English Language and Literature Study Program Year 2012 Class B who are placed as the readers and the respondents of this study. They are to read the poem, Langston Hughes' "Negro", and are required to write down their responses, opinions and interpretation on it. As this study employs the Structuralism Reader Response Theory, the readers are required to relate their responses to the poem and it is shown by the questions in the questionnaire. The questions are as follow 1) What do you think of the poem above? 2) Do you think it suggests the issue of slavery and or racial discrimination? Explain your answer. Quote the part/line of the poem to support your answer. 3) What do you learn after reading the poem above? Therefore, this study is treated qualitatively, and the data gained for this study are from the questionnaire sheet. Next, the data are categorized and coded based on the readers' perception toward racial discrimination and their awareness and sensitivity on racial discrimination.

Finding and Discussion

The Power of Tolerance, Understanding, and Sympathy: The Analysis

In the beginning of the analysis, this paper starts with the initial responses expressed by the readers showing what they perceive as what they think about after reading Langston Hughes' "Negro". From 25 readers involved in this study, almost 23 readers consider that the poem is about the issue of discrimination, particularly racial discrimination, racism, and the pains they have caused to the African people. There are some similar responses gained from the readers mostly written below:

It tells me that black people get a discrimination in every aspect of life, Ibnu Fajar.
It tells us about a Negro's effusion of pain because of discrimination, M. Rizqi.
The poem tells about the life of black people that became a slave and get the racial discrimination. The issue is also very interesting and very different with another poem that tells about love, Leviyanna Hening.
I think the poetry tells about discrimination, racialism, and racism to the African people. This poem clearly describe someone (African) perception how black people different with people with white skin and how people with white skin treat the black people unfairly, Uni Priyanti.

The readers mostly think the same as the main issue derived from the poem is about the racial discrimination happened to African people. The number of the readers who suggest the same opinion really reflects the strong issue of racial discrimination in the poem. Even some readers are able to notice the strength of the poem is because of the explicit and mature words used in the poem. It is reflected by the quotation below:

I think it told about African-American racism and discrimination. But the author used more explicit and mature words, Yoga Herbiyanto.
It tells us about racial discrimination that happened to black people. I think this is the adult version because of the words used. It talks about how hard the life that black people lived in the past. They had to build the powerful buildings which people don't know that the black people built them physically. They could only sing their soreness the way from Africa to Georgia, Selita Mida

Meanwhile, some other responses showing a deeper understanding of the racial discrimination can also be found among the readers' the first impression after reading the poem. Those are quoted as follows:

The poem is about the racial discrimination, how black people always considered the lowest level of race and treated unfair, like slavery and discrimination in every aspect of life, Anang Gunaifi Alfian.

Here, it shows that Alfian can catch the main issue from the poem about the racial discrimination happened to Black people, and even he sympathizes the situation as they always gain improper treatment from others in every aspect of their life. Next, Hasanah has also shown her degree of understanding, like other readers, and her feeling of sympathy toward the racial discrimination happened to African people.

I think it is talking about racial discrimination. And it tells about the history of African American people from the past to the present. The speaker is an African American man who tells the activity and the treatment of the black community in the early 20th century until now. The tone of this poem is proud, sad, disappointed, Umrotun Hasanah

The comment of saying the tone is proud, sad and disappointed actually has remarked her understanding to the African people and at the same time it also shows what has the poem done to her. The poem leads her to sympathize, to understand what has happened to the African people. This could never be revealed until the Reader-response theory is employed in this kind of literary criticism. It shows that the poem has done much to the reader namely it arouses the power of sympathy and understanding.

Analyzing some other readers' responses, the writer is able to sense greater tolerance, sympathy, and understanding as well as respect from these readers. All of them are reflected within the responses and comments the readers have written in their questionnaires.

I can learn based on that poem that, minority in majority's place is very tortured and that is hard when we tried to uphold minority's right equal with the majority. So, the precise thing that I've got is, don't insult and regard a minority people is abject. We need to be a good receiver of the difference and majority even though they are totally different from us because all human have a same right, Sanko Rinaldy.

The response from Rinaldy above has shown the power of spreading tolerance among human beings. His statement means a lot that people should understand and try to treat people equally either as minority or majority in the society. *Don't insult, be good receiver and all human have the same right* are the words reflecting that people should tolerate others in this case is like what happens to African American people. Through his response, he vocalizes the idea of tolerance as a reflection after reading the poem.

Furthermore, some other responses gained from the readers reflecting the power of tolerance and sympathy can be seen in the following data:

"say no to racism". This world must be no racism and discrimination, because all people are same. God created us equality, so don't (do) racism. Much African people are success than us. Keep our brotherhood, so our world will be peace, Fauzia Aulia.

The message that I got after read the poem is: we as a human do not discriminate with another. All people are same. The physical appearance may be different, but we have the same degree. Do not ever degrade someone else, or treat them unfairly, and consider another as a slave or like animals, Leviyanna Hening.

All people in the world were born with equality and same of skin. We live in same world. This world must be no racism, discrimination, and slavery. This poem opened our eyes about the grief from Africa- America people. We know that many black people had been success. They are different just in their skin. Life together is beautiful, we can share and nothing cry and sadness, Anggar Setyo Aji.

Based on the quotations above, some similar responses are found exploring about the voice of condemning the racial discrimination or racism conduct as depicted in the poem. The readers above suggest not discriminating people, to wipe out the racist conduct and even to treat all people the same as people are born with the same right. Besides, they seem to be very not comfortable to see the depiction of the racial discrimination in the poem as it can be seen from the words such as “*say no to racism*”, *Do not ever degrade someone else, or treat them unfairly, and consider another as a slave or like animals, This world must be no racism, discrimination, and slavery, Keep our brotherhood.* Eventually, it leads Aji to respond that *This poem opened our eyes about the grief from Africa- America people.* Indeed, this statement reflects that the issue of racial discrimination is very so strong that its readers could also feel the grief.

Respect is also a sounding issue found within the readers’ responses on the poem. Some readers even mention and explain this issue very strongly. They really want to emphasize that the depiction of African American people’s life treated as slave and discriminated is not right. This is shameful. Here are some of their responses describing an offer of respecting others.

I learn about many things, we must respect other people although they different with us, don't be racialism, because we are humans too, Rifki Hadi Ismail.

This is a wrong view, a mistake of word society, considering black people as bad, lower. People today live with community of race, religion, position, and whatsoever make them make their own perspectives of right, and tends to consider other as wrong. Why these differences doesn't make us aware that it's meant to be, why these doesn't make us understand how to tolerate each other, how to respect other's perspectives for there is no absolute right, why we cannot live as one under the human race.?. and to me, lets see those colors as colors of flowers in a garden that we always look with amaze, Anang Gunaifi Alfian.

I think people actually have different characteristics. And we must appreciate or respect each other. We are same, who create by God. So, don't judge someone by their skin colour, Umrotun Hasanah.

I learn about differences in this life. I think that injustice things come from differences, it means that we human must learn about respect each other about differences, anything differences not even race, but all of differences, such as religion, social status, etc. When it done, i think this world will be better, there will not be blood, fear, sad, poor things, all about peace, happy, and feel proud that God give us a life, Septian.

Although the people negro is black, the people negro have ability to change be better. And we must remember, we dont distinguish between race white and race black because we must care to among all, Zakiyyah Silmi Rabbani.

All the readers’ responses above propose of respecting others, other races. The reason is because all the races are considered the same, equal, and even colorful. That people consist of so many characters and characteristics is very normal and human situation, yet what makes it not human is when they treat one another unfairly; on the other words, they discriminate others who are considered lower. This situation can be prolonged; it must be stopped for the sake of humanity. Alfian even has given examples how beautiful it would be if all the differences are living in one harmony, just like in one garden with so many colorful flowers. The responses and opinions above are very elaborative as the readers could make an analogy of various races in the world.

At last, it can be concluded that such responses coming from the readers are actually the real meaning and interpretation from the readers to understand and to react on the issue of racial

discrimination brought by the poem. The real meaning and interpretation produced by the readers strongly suggest that racial discrimination must be banished and most importantly people should respect and tolerate others. Hence, Langston Hughes' "Negro" has been successfully working to invite the readers in the process of making its meaning. Its readers believe that what is depicted in Langston Hughes' "Negro" is wrong; it is a misconduct of humanity issue; therefore, its readers propose of spreading the respect, the tolerance, sympathy and understanding among others.

The Readers' Responses and Their Sources: Structuralism Reader-Response Analysis

The second part of the finding and discussion is to explain the relation of the readers' responses and the source of those responses. As proposed by Structuralism Reader-Response Theory—one strain in Reader-Response Theory-- when readers are giving their meaning, their interpretation to a text, they also consider the text as the source of that particular interpretation. Therefore, this part discusses the readers' responses mentioned above and some other responses that have not been discussed earlier as well as to analyze the sources of those responses taken from the Langston Hughes' "Negro".

In this part of analysis, there is another issue brought by some readers as they mention the issue they learn from the poem is not only about racial discrimination but also the issue of slavery. The part of the poem influences the readers of shaping the meaning of the poem as slavery issue lies on the following part of the poem:

*I have been a slave:
Caesar told me to keep his door-steps clean.
I brushed the boots of Washington.
I have been a victim:
The Belgian cut off my hands in the Congo.
They lynch me still in Mississippi.*

The part of the poem above is cited by almost all of the readers as the source of the responses leading them to mention that the poem is about both racial discrimination and the slavery. Some of them explain that they consider the words being used are so explicitly exposing those issues. This is like what has been quoted from Yoga Herbiyanto and Fauzi Aulia Mu'tio as *the author looks explicit in his words*. The use of slave and victim here really lead the readers to seize the issue of slavery and racial discrimination. Meanwhile, Dzikri Nurfajrian & Muhammad Rizqi are able to explain further that why the issue can be both slavery and racial discrimination. They argue as follows:

"Negro" explicitly tells us the issue of slavery. It is written in the second stanza. The author is a Negro, and he represents 'I' for all Negro. So, it means that Negro became the slaves of Caucasian. It also suggests us the racial discrimination that Negro was always being the laborers and suspected of the crime. This is racial discrimination.

The explanation above is more like a cause and effect that Nurfajrian and Rizqi perceive after reading the poem. It means that the slavery was happening as it is depicted in the poem due to the prior conduct of racial discrimination that is by dehumanizing the Negro. These readers are able to create meaning that slavery and racial discrimination are related each other.

Furthermore, another strong response and its source are given by Umrotun Hasanah. She wrote that:

From Stanza One, the speaker begins with telling his identity. He says that he is a Negro. This reflects that the speaker wants to declare about himself and his people community. He describes that the skin color of African American people is black and their origin is from Africa. From Stanza Two, the speaker describes the history of African American people who have been a slave since the time of Julius Caesar. And their job was not a noble one, because many of them at that time worked as boots cleaners in Washington DC.

Based on Hasanah's responses, the every single word employed in the poem really strengthens the issue of the slavery and the racial discrimination. Further she continues that:

Stanza Three, the speaker tries to explain the black people achievements through their works. Even though they were slaves, They were proud to be able to build pyramids in Egypt. And they are also proud for their skills and strength to build Woolworth Building.

Next stanza, the poem tells about the history of African American music. It is originated from Africa. They created ragtime music which is now becoming Jazz music. The speaker emphasizes that black people have contributed a lot in this music history while at the same time they faced hardships or difficult time in that era. Because the speaker says "All the way from Africa to Georgia I carried my sorrow songs."

This poem depicts that black people are sometimes unlucky because they often become victims in their community. They are treated unfairly. This may be caused by racism. And even this happens since the past until the present.

In the last stanza, the speaker rephrases the first stanza. This means that he emphasizes about what has happened to black people history. Even though their hardship is lighter from year to year because of modernization but sometimes they still get unfair treatment in their community until now

What she wants to emphasize perhaps Langston speaks about the history of African American people from the past to the present. Some stanzas show that they are proud through their contribution of having their strong body and their musical ability. On the other hands, they are sometimes sad and disappointed with the treatment in their community because of racism. Her response is very strong and her argumentation also shows that there is tight relation between her responses with some words found in the poem. This is accordance with what is believed that within the text there are signals and signs, in forms of words and language, and the readers have utilized these words and language to create the accepted interpretation according to them.

Thus far, this discussion part is closed by concluding that the reader-response criticism practiced here can really show the different perspective of conducting literary criticism by focusing on the readers. Thus, studying the readers can be worth trying and be placed as one way of studying a work of art.

Conclusion

This reader-response criticism has shown the power of readers' interpretation of saying that the poem under the study has vocalized the issues of racial discrimination and slavery. The readers are also able to vocalize their tolerance, sympathy and respect as their responses after reading the poem. Another thing to conclude is there is strong tight between the poem and the readers' responses proven by the ability of the readers to show the parts of the poem that influence them to say so. Indeed, the structuralism reader response theory has played a part in this study. However, the result of this analysis would be different if the study is conducted using different strain in the reader-response theory such as the social background of the readers, the subjective criticism and others. This is actually a recommendation for further research that study of literary work is very possible to employ the readers as the main focus of analysis.

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**CONSTRUCTION OF IDENTITY AND SEXUAL PLEASURE
REFLECTED IN AUSTRALIAN WOMEN'S WRITINGS:
*POPPY AND MONKEY GRIP***

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Introduction

Drusilla Modjeska and Helen Garner are Australian women's writers who have been significant in the development of women's place in Australian literature. I chose Drusilla Modjeska and Helen Garner because they are two of the Australian women writers who have gained International reputations. Their works also reflect feminist ideas and issues. *Poppy* was published in 1990 and an award winning book. It was recognized as one of best-known contemporary autobiographies by women (Nuttal, 1998: 189). Modjeska has won many literary awards, including the New South of Wales Premier's Award and the Nita Kibble Literary Award. It is also called a life writing or fictional biography because it is a mixture of biography and autobiography. It describes the experience of the Anglo-Irish immigrants in Australia. *Monkey Grip* is Helen Garner's first book, published in 1997. It won a National Book Council Award. She was the first woman to win the award. Garner is one of the most famous and most debated Australian writers. Garner also won the 1986 South Australian Premier's Festival Award for *The Children's Bach* as wells as many other awards. Her writing style was new for Australian literature.

Some critiques said that *Monkey Grip* was the first novel by an Australian author that expresses feminist ideas. Garner has also been criticized for her 'formless' writing style in the novel. Despite her popularity, Levy (1995: 4) argues "*Monkey Grip* is often thought to be the first feminist novel'. However, Levy (1995:4) adds 'it should be stated that *Monkey Grip* was not the first novel associated with the second wave of the women's movement's to be published in Australia'. Nevertheless, Bird (2000: 198) points out that '*Monkey Grip* was marketed as the book that would change women's lives, and eagerly read by many: Garner's writing always calls on identificatory reader politics'. Brophy (1992:275) describes '*Monkey Grip*'s style as the adoption of the model of episodic journal entries... The possible literary importance of *Monkey Grip* as a strange new structure in the overwhelming presence of realism's conventional architecture in Australian fiction was not taken up by one reviewer'.

Hopkins (1995: 53) in *Reading Poppy* states Poppy covers many of feminist issues. He (1995:52) adds that the novel 'the reevaluations of motherhood; questions of love, sexuality, family relationships, sexual politics, abandonment, betrayal; definitions of madness; the politics of production and reproduction; privileged patriarchal ways of knowing; the invisibility of women and the need to name women's experience'. In addition, Hopkins also mentions that the main character, Lalage is portrayed as feminist figure that lived through Western Feminism of the 70s and 80s. Both Modjeska and Garner present women's voices and conflicts n patriarchal world. They wrote stories based on their live experience. Donovan quoted by Eagleton (1996:82) states

Women had in letter-writing, and autobiography or memoir, genres which were not subject to critical censure, because they were not published. The emergence of the novel, in part from these semi- private genres, gave women a non-traditional form with which to work and relieved them of the fear of not living up to classical doctrine.

The objective of this paper is to study how the Australian women's writers portray women's identity and sexual pleasure in order to see whether their works reveal feminist ideas and deliver women's voices and messages in relation to gender roles in patriarchal societies. My interest in these issues is partly informed by my cultural background that is matrilineal society in Indonesia. I am interested to study women's problems in patriarchal society as portrayed by the women authors. Examining women's roles in the texts could allow their reader to understand a detailed examination of

the characters' social and cultural contexts. The approach used to study the characters' construction of identity and sexual pleasure in *Poppy and Monkey Grip* is feminist literary criticism. There are two reasons of choosing feminist literary criticism. First, it has become an important approach in studying literary works since 1970s. Second, feminist literary criticism provides useful framework for analyzing women's works. Moreover, the main characters depicted *Poppy* and *Monkey Grip* is women.

Theoretical Framework

Feminist criticism enables a new understanding of, and a new perspective on, the relation between literature and its readers. This new perspective suggests that cultures can change through their reflection on literature (Fetterley, 1998:566). The goal of feminist critics is to study social, cultural, political, and sexual issues in order to understand women's experiences which have been excluded from literary studies. Guerin (1999: 197) argues '...feminist critics generally agree that their goals are to expose patriarchal premises and resulting prejudices, to promote discovery and reevaluation of literature by women, and to examine social, cultural, and psychosexual contexts of literature and literary criticism'. Rivkin and Ryan (1998:529) argue that feminist literary criticism can be divided into two stages: '...one concerned with the critique of misogynist stereotypes in male literature, the other devoted to the recovery of a lost tradition and to the long labor of historical reconstruction'.

Women's voices remained largely unheard until the feminist movement in 1970s. Since then there have many works published which portray women who had been marginalized and oppressed by the society in which they lived. Women are often portrayed inaccurately in literature and the image is often wrong and 'misogynistic'. For a long time before the feminist movement, women's experiences of their bodies, sexual desires, roles and images have been limited by their construction within culture and society. Not only that, the society's rules and norms limited women's freedom and voices. As Showalter (1989: 470) argues 'The ways in which women conceptualize their bodies and their sexual and reproductive functions are intricately linked to their cultural environments'.

Female writers' voices have been hardly found or exposed. That means that women's problems and feelings have been presented from male authors' perspectives. While women's writings have now entered the world of literature, their works are still undervalued because androcentric culture continues to value work by men and women differently. Their voices are unheard and their writings are ignored because their writings are regarded as artless and lacking in quality. Men's roles and patriarchal values have become female writers' focus but women's roles presented are normally as subjugated and stereotyped. As feminists have criticized that patriarchal culture has focused on men's interests and feminist critics have argued that literature world has not shown equal gender power (Guerin, 1999). Women writers have messages to deliver to both women and men. There are many women writers who have entered the world of literature, as a result of the women's movements. As Judith Fetterley (1998: 561) says 'literature is political'.

Construction of Identity

Woman's identity formation cannot be separated from changes of norms in the society and changes of political and economic situations. In these novels, these issues are discussed, based on the setting of the text itself. I argue that in *Poppy* Modjeska shows her reader the fluctuations of woman's identity. It is clearly described that Poppy and Lalage's identity is shaped through the changes of economic and political situation that they experienced. The reader also can learn about the changes and differences of the status of unmarried women in Australia after the women's movements in the 1970s and 1980s. Women's personal experiences also change them and result in a transformation of their identity. Modjeska describes vividly the events that change *Poppy's* identity since she was a girl until she died. She illustrates how Poppy's femaleness was suppressed and her existence was marginalized. She did not have space for herself because she was busy with her work and her existence and knowledge were ignored. She could have freedom from the boundaries, which locked her up in family responsibilities after she was divorced. The experiences she got while she traveled shaped her new identity. However, her identity does not change drastically, but it is a long and hard process of eliminating her old and rigid subjectivity. Poppy learns about life and has a new point of view about love and life. She could create a legitimate space for herself and she travelled around the world alone. Moreover, this text describes seeking a mother's history is integrated with seeking narrator's own identity. It is not only Poppy's identity which is identified but at the same time Lalage's focus on her mother it enables her to

see a reflection of herself. In fact, she assumed a completely new identity after her journey to India where she changed her name to *Ma Prem Sono* that means The Gold of Love. As she writes to Marcus:

I am no longer poppy. A childish name, a pet name, used by people for whom I was no pet, a shallow empty name. I am in other hands now. My new name is Ma Prem Sono. The gold of love. That is how I will be when I come back (P. 278).

In *Poppy*, Modjeska shows Lalage's exploration of Poppy's history. Lalage is very curious about Poppy's identity but it leads the reader to a view of how Lalage finds herself in Poppy's own identity. The reader learns that Poppy's identity could not develop because she was suppressed by her parents, husband and by society's rules and dogma in England after World War II. It is important to note that Lalage as the narrator is created by Modjeska. Lalage is the vehicle for Modjeska's authorial presence that creates an identity for her mother whose real name is Poppy. However, Modjeska's book *Poppy* is not the real story of her mother. Bower (1994: 4) claims 'Poppy's identity is a construction by the narrator and ultimately by Modjeska. However, it is also important not to assume a transparent correlation between Lalage and Modjeska'. Regarding the relation between Poppy and Lalage, Modjeska (1999) explains

In truth, there is no Lalage in Modjeska's life, nor in Poppy's life. Lalage and Drusilla are sisters in one of Poppy's favourite books, *Ordinary Families*, by E. Arnot Robertson. Poppy named her daughter after the character Drusilla. So Modjeska calls herself Lalage in her *Poppy*, creating a parallel, fictional self as she writes her mother's story. Poppy was indeed Drusilla's mother but Drusilla's Poppy is not necessarily her mother. She is Drusilla's fiction...

Poppy's identity is created using both the imagination and sources available to the author about her mother. Poppy is therefore a fictional character although she is based on Modjeska's mother. Similarly, the narrator or Lalage may have some relation to Modjeska but it is important to avoid collapsing them together. As Bowers (1998:4) states

Poppy's identity is a construction by the narrator and ultimately by Modjeska. However, it is also important not to assume a transparent correlation between Lalage and Modjeska. To search for external verification for the similarities between Lalage and Modjeska, or between the voices of Poppy and her narrator is to succumb to the assumptions of an essential, autonomous identity and to the normative conventions of a subject/object dichotomy.

Interestingly, Poppy's identity also develops through her relationship with the priest, Marcus. After she was divorced, she had a relationship with him. He helped her to stand up for herself and forgot her sadness and overcome of the feelings of loss she had in the past. Her husband is created as the antagonist who does not like to listen to her opinions. On the other hand, Marcus is protagonist who helps her to get her self-confidence and to make her dreams come true. However, Marcus' chauvinism makes it hard for him to accept Poppy's plan to travel alone out of the country. In his opinion, Poppy has gone too far in her independence and liberation.

This text also shows how Poppy is disappointed that Christian marriage did not protect women from their husbands' betrayal because many men did not keep their sacred vows. It shows how women were marginalized and trapped by their husband's superiority. Not only that, unmarried women or widows were not respected by the society. Then it is shown that feminist achievements in the 1970s have brought impact on Poppy. She participated in women's meetings to fight for equal rights and protested against men's attitudes toward women because they were not faithful. Both Poppy and Lalage achieved their freedom in patriarchal society and they were free from their husband's superiority and oppression. Moreover, Modjeska also compares the changing attitudes towards marriage from Poppy's time during the late 1940s and Lalage's marriage in 1967. Lalage did not ask for Poppy's approval about her relationships. She broke the social norms and religious conventions

because she lived with her boyfriend before getting married. This makes me Poppy think that her daughter has grown up in the wrong direction.

In *Monkey Grip*, the process of seeking and changing identity is not developed as vividly as it is in *Poppy*. Identity is represented as continuous and unchanging. Nora and the other female characters try to be consistent in their choice of maintaining polygamous relationships, instead. Garner gives more attention to the struggles of the female characters in pursuing the waves of their sexual desire and to attracting men's attention than to developing or changing their attitudes, beliefs and identities. My impression of Nora's identity in this text is that she is not attached to the traditional cultural values and norms. She has established a new life style that she wants to pursue. Pam Gilbert remarks on *Monkey Grip* as quoted by Goldsworthy (1996:30) 'The women in this novel are attempting to make new patterns to resist the weight of centuries and forge alternative ways of dealing with romantic love, with sex, with children, with domesticity, with other women. Romanticism has to be carefully reconsidered'. Nora's love relationships often involve jealousy, and pain. She does not consider changing her mind about her life style. Nora is addicted to love and men and despite the problems she faces. Garner shows her main character is not affected by this but rather maintains the same identity throughout the novel.

Garner portrays Nora's identity as a real and loving. She sometimes cries and expresses her anger and disappointment. The pain and jealousy toward other women who sleep with Javo does not change Nora into a woman with a different identity. Nora cannot see the link between her problems and her free sexual life style. In this novel, Garner does not focus on women's problem because of the patriarchal society, but rather focuses on Nora's breakdown in subjective consciousness. Goldsworthy (1996:40) argues that a 'split consciousness is experienced by most of the characters. The realistic portrayal of the character means that *Monkey Grip* stands as a realistic story. I argue that the relationship between Nora and Javo makes Nora act as a mother for him than as a lover. Her relationship with Javo makes her powerless as a woman. She cannot decide whether she to fight for love or to forget it. She is proud of being a woman and her lovers enjoy her body. She realizes that she cannot have love from the man she loves. Garner represents Nora as a character who experiences ambivalence.

Some critics have suggested that the human relationships in this text are based on Garner's life. Brophy (1992:274) argues that 'Finally, a number of reviewers insist or suspect that *Monkey Grip* is about Helen Garner'. Whether it is based on her experiences or not, she has successfully attracted much attention from the critics and her readers. Although this text seems more like a diary rather than a novel, she has captured a woman's dilemma in her effort to maintain an identity, while having polygamous relationship and being involved romantic love. Garner argues that she did not regard *Monkey Grip* as a novel because for her it was just a piece of writing. As she says in the interview with Watchel (1993:2), 'I just had this thing, this piece of writing, and I took it to a publisher and they accepted it. It's almost in retrospect that I see myself as having written a novel'.

Sexual Pleasure

In *Poppy*, the reader sees how the female characters' attitudes towards their lives are influenced by the feminist movements in the 1970s. Modjeska includes many quotations from feminist theorists as well. Poppy and Lalage do not hesitate to explore and enjoy their body and their sexual desire. Poppy who still believes in monogamous relationship does not understand Lalage's attitude towards sex because she is involved in heterosexual and homosexual relationships. Modjeska describes the freedom that Poppy and Lalage experience after their unhappy marriages. They do not have to control their sexual desire anymore and there are fewer limitations on them. For Lalage, the situation has changed because the norms of the society and social conditions are not as restrictive as they were before the 1970s. Her position that of her friends in the society and in their sexual lives, are seen more like that of men's.

Poppy suggests that a woman's body is a woman's power. Modjeska uses Poppy's and Lalage's sexual relationships to deliver her messages about the feminine body. They are aware of its power and they maintain their power over their femininity. They are active in enjoying their sexual desires. They do not feel bad and guilty about exploring their sexual desires. Having their feminine bodies means that they can enjoy sex and do not have to feel like objects of man's sexual desire. The text shows that women can maintain their subjectivity and identity. Coward (1985: 16) argues that 'Feminine positions are produced as to the pleasures offered to us; our subjectivity and identity are

formed in the definitions of desire which encircles us'. Modjeska does not only criticize masculinity but also values it as her heroine needs her lover's support to make her feel complete as a woman. She keeps her relationship with Marcus, the priest as a secret. As Poppy writes in her diary, 'with Marcus I am the child, a tiny creature, and also the mother, a full breast; with Marcus I am everything I have ever been, I'm the past and the future, and he is the one who blesses me' (P. 184).

It is difficult to decipher the meaning of Marcus for Poppy. A reader is provided with different sources and impression throughout the text. The reader has to figure out what kind of relationship Marcus and Poppy have, what Lalage thinks about her relationships with male and female lovers, and what she thinks about her own mother. Poppy believes in a monogamous relationship and challenges her desires and femininity to cure a man's impotence. On the other hand, Lalage as a young woman who immigrates to Australia and benefits from the movements of feminist movement in 1970s does not want a permanent relationship. After her marriage broke up, Lalage has relationships with men and experiences lesbian desire. Poppy believes that her daughter uses feminism to protect herself from having a permanent relationship. Nevertheless, this text does not make any moral judgments about heterosexual and lesbian relationships.

In *Poppy*, Lalage, the narrator tries to deny some aspects of her mother's femininity, sexual body and desire for a man. In this text, Lalage sees the intimate relationship as a way of exploring love and sexual desire. She feels uneasy about Poppy's awareness of her female body. Lalage is afraid to admit the fact that Poppy is not only a mother but also a woman with a lot of passion and desires. On the other hand, Lalage is ambivalent about her sexual desire because she does not know what she wants in her sexual relationships. Poppy accuses her of hiding behind her feminist ideas.

The complexity of women's sexual pleasures is also evident in *Monkey Grip*. The free sexual life style in *Monkey Grip* leads the characters in this text to a loss a perspective. Intimate relationships among the characters are complicated because they are involved with each other. The female characters in *Monkey Grip* are young modern women who have a freedom to explore their sexual desire in the society that forbids them to have sex outside marriage. It is described that Nora cannot have a monogamous relationship because she cannot have a long sexual relationship with the same person. Nora also fantasizes making love with another man. Nevertheless, Garner shows that a free sexual life style can cause problems and jealousy. Nora is trapped by her conflicting desire to have fun sex only and to have a romance. Thus, Nora's life style does not give her happiness. She is disappointed that she fails to have fun sex and true love. In fact, her lover only loves her body. Garner reveals that her main character Nora is proud of her identity: being a woman and having her body. She knows that her lovers also enjoy her body. She realizes the different feelings she has when she makes love with Javo or with other men. In *Monkey Grip*, the reader learns that women and their sexual pleasures are not easy to explain.

Their free life style leads them to a loss perspective. Nora and the other female characters try to be consistent in their choice of maintaining polygamous relationships. The female characters struggle to pursue the waves of their sexual desires and to attract men's attention than to develop or change their attitudes, beliefs and identities. Pam Gilbert remarks on *Monkey Grip* as quoted by Goldsworthy (1996:30) 'The women in this novel are attempting to make new patterns to resist the weight of centuries and forge alternative ways of dealing with romantic love, with sex, with children, with domesticity, with other women. Romanticism has to be carefully reconsidered'.

Garner shows relationship can become destructive for Nora and for the other female characters. Nora feels that she has been used by Javo but she is in love with him. It is tragic that the female characters seem to be lost despite their freedom to have sex with any men they like. They believe that they have created an equal situation with men when they can have sex anytime and anywhere. Although sleeping with a lover of a friend could be seen as a betrayal, what happens in *Monkey Grip* cannot be seen as a betrayal according to their standards of polygamous relationship. Their free sexual life style allows them have to forgive each other when their partner sleeps with another women. Nora, Angela, Rita and Claire are friends but sometimes there is a tension between them because their lovers sleep with their friends. Jealousy among the group does not make them rivals or enemies. They remain friends and still help each other. Nora unsentimentally forgives her boyfriends and her girlfriends, despite her dealings of hurt. However, they realize that they cannot leave their feelings behind. Longing for love and trapped in jealousy is like a battle. Goldsworthy (1996: 40) marks '*Monkey Grip* reflects the battles with the implications of sexual freedom that

women in particular were going through at that time: romantic love is pursued, and sexual jealousy suffered through, without the characters ever saying, asking or seeming to know what result or resolution they are hoping to achieve...’.

In my opinion, Nora becomes a slave of her sexual desires because when she realizes that Javo loves her body, she provides her body and sexual desires for him. It causes her pain because she is confused between feeling love and having sexual desire for him. A problem occurs because she cannot have the same pleasure with other men as she has when she is with Javo. When she is with Javo, she experiences not only a sexual pleasure but also a psychological and emotional pleasure. In contrast, she gets different pleasure when she is with other men. When she is with other men, she feels that it is a normal heterosexual relationship. Nora is trapped by her conflicting desire to have fun sex only and to have a romance. She is disappointed that she fails to have fun sex and true love.

Conclusion

In *Poppy* and *Monkey Grip* the authors vividly draw on the many discourses women had in their life, primarily those of suppressed, love, romance, broken heart, confusion, jealousy and sexual pleasures. These intersect vividly in the form of life writings. *Poppy* and *Monkey Grip* speak about women’s problems within a domestic or family atmosphere. The two texts indicate that patriarchal constructions of women’s identity results in women losing their voices and their freedom. However, it is clearly described that subjugation and marginalization can be broken through if a woman has education and confidence.

Both Modjeska and Garner reflect the issues central to feminism: they create realistic images of women and reflect on the personal experiences of women. They draw on personal experiences in creating and developing the characters’ identities. They also present feminist ideas or women’s voices: they want freedom and their liberation. Love, marriage, divorce, and betrayal are the common themes in the texts. Both writers interestingly depict how women in Australia achieve and maintain their identities. Modjeska shows that woman’s identity is constructed through her definition as the ‘the other’ in a patriarchal society. Garner does not directly focus on the construction of women’s identity. She reveals that there is an alternative for women to reject both patriarchal norms and traditional values. There are more alternatives for women after they are divorced. The experiences of the female characters in achieving or maintaining their identities and their sexual desires represent images of women from different backgrounds and periods.

Women in the texts can have choices about what they want to be and what types of sexual relationships they want to have. Modjeska portrays that a woman can feel proud of her female body and take pleasure in her sexual desire, without being controlled by men. Women can use their femininity and acknowledge men’s masculinity in order to achieve women’s complete self-fulfillment. However, in *Poppy and Monkey Grip*, the reader can see that ambivalence tends to arise from the new freedoms. Lalage realizes that her identity as an Australian is not real because she is not. Nora and her female friends also suffer ambivalence because of their choice to reject patriarchal values. They are trapped between have polygamous relationship and to find a romantic love. However, I argue that women in the texts can escape themselves from what they have to be in order to find themselves. These women’s writings depict women’s personal experiences and their struggle to have a happy life without being dependent to men. Through *Poppy* and *Monkey Grip*, Modjeska and Garner have delivered women’s experiences and voices to achieve their new identity out of the patriarchal rules. They clearly depict that women can have choices to explore their sexual desires and avoid male superiority. Poppy and Lalage in *Poppy*, Nora in *Monkey Grip*, Rina, Monique, and Sophie in *La Barka*, and Laila, Yasmin, Tala and Ukok in *Saman* do not want to live within the old patriarchal rules. They struggle to break the old values of the society because they want to have love and a happy relationship. They do not consider having sex outside marriage a sin.

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REASSESSING QUEER STUDIES TO ENGLISH LITERATURE IN INDONESIAN CONTEXT

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Abstract

The emergence of theory in 1970s offers diverse approaches and studies in literary criticism. This opens opportunity for people to read and analyse literary works from different point of view which lead to deeper understanding about the works. Besides that these approaches and studies enable the readers and researches to find connection between literature and others fields, which opened up a new world of interpretation. One of the studies is Queer studies or Sexual Diversity studies. This study relates to sexual orientation and gender identity. Firstly it was taught at University of California, Berkeley in the spring of 1970. The techniques used in queer studies are trying to search for queer influences and themes in works of literature and film.

Keywords: *queer studies, sexual diversity, Indonesian context*

The emergence of theory in 1970s offers diverse approaches and studies in literary criticism. One of them is Queer studies or Sexual Diversity studies, although it is not well-developed in Indonesia like other contemporary approaches and studies, the study is important because it offers deeper understanding about the diversity of sexuality. The study of sexuality is not very popular in many schools and universities Indonesia, it is because not a common topic to be presented in a work of literature and be discussed about. After the fall of Suharto in 1998, Indonesia writers and publishers gained freedom to discuss and print about it openly in the work of literature, since then many works of literature which discuss about homosexuality were produced or being translated to *Bahasa*. This created an opportunity for Indonesian people to be exposed about homosexuality. Unfortunately, it is quite difficult for many students to analyse the work that discuss about homosexuality because we do not have knowledge about the study of sexual diversity. It is important to expose our students to the theory so they will have basic understanding about the study. By exposing the students to the theory, which is well-developed in the western world, hopefully in the future, we will able to develop a theory about sexual diversity in Indonesia that can be used to analyse the sexual diversity in our country and literary works.

Queer Theory

Often mistaken with queer studies, queer theory is known as a constructivist approach. The theory itself developed in the late 1980s, it asserts gender roles and sexual identity as socially constructed rather than an essential, inescapable part of our nature. This theory studies literary text differently in compare of different authors', in different eras, construction of sexual and gender identity. As stated by Dr. Mary Klages, "the word "queer" in queer theory has some of these connotations, particularly its alignment with ideas about homosexuality. Queer theory is a brand-new branch of study or theoretical speculation; it has only been named as an area since about 1991."

Despite of the development of the approach in the western world, it is not well-developed in Indonesia like other contemporary approaches and studies. Scholars like Tom Boellstorff believe that Indonesian people were introduced to the terms "gay" and "lesbi" in the late 70's and early 80's. Indonesian people copied them from the Western terms "gay" and "lesbian" which they learned from the media. These terms mostly used and still use incorrectly. Indonesian's understanding of sexuality is very limited which is probably a result of the heterocentric norms dictated and sustained by the New Order era (*era orde baru*) government and moreover it is considered taboo to discuss about sexuality openly, this condition lead Indonesian people avoid discussing and analysing the topic. The study of sexuality is not very popular in many schools and universities Indonesia, it is because not a common topic to be presented in a work of literature and be discussed about. After the fall of Suharto in 1998, Indonesia writers and publishers gained freedom to discuss and print about it openly in the work of

literature, since then many works of literature which discuss about sexuality were produced or being translated to *Bahasa*.

This created an opportunity for Indonesian people to be exposed about sexuality, one of them is about homosexuality. Unfortunately, it is quite difficult for many students to analyse the work that discuss about homosexuality because we do not have knowledge about the study of sexual diversity. Many novels discussing sexuality and homosexuality as their themes or sub-plots were published. In 2003, a novel entitled *Garis Tepi Seorang Lesbian* (A Margin of a Lesbian) by Herlinatiens was published. It tells about the struggle of a lesbian woman to live in a religious and heterosexual family and society. Herlinatiens' novel is considered the "coming out" of Indonesian gay writing, although it is not the first novel which discusses homosexuality as there are some writings which were published prior to and after 2003, they are Mira W's *Relung –Relung Gelap Hati Sisi* (A Dark Chamber of Sisi's Heart), Ratih Kumala's *Tabula Rasa*, Djenar Maesa Ayu's *Nayla*, Albertheine Endah's *Jangan Beri Aku Narkoba* (Don't Give Me Drugs) and *Dicintai Jo* (Loved by Jo), Ernest J.K. Wen's *Sepasang Remaja Lesbian di Persimpangan Jalan* (A Lesbian Teenager Couple at a Cross-road), and Clara Ng's *Indiana Chronicle-Bridesmaid* and *Gerhana Kembar* (A Twin Eclipse). In 2004, there were four novels by male writers, which tackled gay male relationship as their main themes. The year of 2004 then is deemed as the emergence of Indonesian gay literature. Some of the titles are *Lelaki Terindah* (The Most Beautiful Man) by Andrei Aksana, *Cermin Merah* (Red Mirror) by N. Riantiaro, *Ini Dia, Hidup* (This Is, Life) by Ezinky, *Roman Sarkastik: Cinta, Lelaki, dan Penghianatan* (Sarcastic Romance: Love, Men, and Betrayal) by Erza Setyadharma T., *Shit Happens* by Christian Simamora and Windy Ariestanty.

The Application of the Approach

I did a research on homosexuality in the Indonesia contemporary novels using the theory of queer. The theory believes that gender roles and sexual identity as socially constructed rather than an essential, inescapable part of our nature. After I did my analyse, how the society constructed sexual identity. Five novels, which are discussing homosexuality, are read and analysed. By using the queer theory, it is expected that it is easier for the readers to find the influence of queer and how the notion of normality and abnormality is being constructed by the society.

From the analysis I have done, it can be said that there are dominant images. I could conclude that there are two key images which are evident in the novels. The first one is the negative stereotypes imposed by the heterocentric society upon the homosexual; that is homosexuality as a sickness, abnormality, and sin. This is the way the society tries to perceive homosexuality through the eye of psychology, nation, and religion. Homosexuality is seen as sickness when it is believed to be the result of a certain psychological issue; as an abnormality when it cannot fulfil the requirement of proper citizenship; and as a sin when it transgresses the religion dogma. The negative images are also manifested in different perceptions such as: gay men are hedonist and sex-starved people. Consequently, these negative images create closeted, cast-away and deeply remorse gay men. Here it can be perceived that the Heteronormative society tries to construct negative stereotype of homosexuality.

Second, the images are presented by the writers. They try to give new positive images and also depict the reality or the utopia of the homosexuals in Indonesia. The new and positive images that can be found in the novel are the images of gay men as proud and open gay man, loyal and supportive partner, and normal. These new images are created to debunk the negative images of homosexuals. It is hoped that in the future many homosexuals will be able to come out about their sexuality and be proud of it. In some of the novels, homosexual is also perceived as a role model of a loyal and supportive partner. Here, it can be seen in the stories, how homosexuals put commitment as the foundation of their relationship, and how homosexuality is seen as a natural thing, not a sickness. This idea is in accordance with Oetomo's ideas that believes "homosexual is a natural thing like heterosexual, It is considered not natural by the society norms, which are highly influenced by the religion's dogma and incorrect clinical research result" (Oetomo, 2004, p.103).

This new images are expected to change homosexuals' way of thinking in seeing themselves and also the society's perception about homosexuality. As stated by Oetomo, many homosexuals "have a low self-image: many of us have a self-low esteem. Some of us also feel guilty, sinful, and abnormal It is the society's mistake to label us as abnormal" (Oetomo, 2004, p.245).

Conclusion

By reassessing the queer theory in analysing homosexuality, the study becomes very important because it offers deeper understanding about the diversity of sexuality. It is unearthing the existence of homosexuality and the influence of queer theory in a literary work. It is important to expose our students to the theory so they will have basic understanding about the study. By exposing the students to the theory, which is well-developed in the western world, hopefully in the future, they will be able to develop a theory about sexual diversity in Indonesia that can be used to analyse the sexual diversity in our country and literary works.

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FAULKNER'S MORAL VISION IN *GO DOWN, MOSES*

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Abstrak

Novel Go Down, Moses adalah salah satu karya William Faulkner yang menggambarkan situasi masyarakat Amerika dan kondisi kemanusiaan yang menyatu antara cinta dan pengrusakan. Ini diperjelas dengan hubungan antara bangsa Kulit Putih dan bangsa Kulit Hitam, bangsa Afrika-Amerika. Ike McCaslin adalah tokoh utama keturunan bangsawan Kulit Putih yang mempunyai hati seperti mutiara. Dia tidak memperlakukan budaknya seperti bangsa kulit putih Selatan lainnya yang menganggap bangsa Afrika- Amerika, budaknya, setengah manusia. Tujuan analisis ini adalah untuk mengungkap visi moral dan filosofi yang terdapat dalam novel Go Down, Moses. Dalam menganalisis karya Faulkner ini penulis menggunakan pendekatan moral dan filosofi. Hasil analisis novel ini akan mendapatkan berbagai kejadian yang dapat dijadikan tauladan dalam kehidupan sehari-hari masa kini yang berhubungan dengan sifat-sifat luhur kemanusiaan, dan menawarkan kehidupan yang diidealkan, seperti cinta hutan belantara, persamaan hak kelas atas dan kelas bawah, penanggulangan system aristokrasi, dan hidup sederhana. Kehidupan seperti itulah yang didambakan Ike McCaslin yang tercermin pada diri penulis sendiri yaitu William Faulkner

Kata Kunci: moral dan filosofi, Go Down, Moses, kulit hitam, budak

Introduction

Go Down, Moses is a novel consists of related seven short stories written by William Faulkner describes about the relationship of White people and Black –Americans as their slaves, hunt in the wood of South America, Mississippi before and after The Civil War (1860-1865). Through this novel Faulkner presents Ike McCaslin as the main character who experienced in hunting in the wood, felt guilty with the slavery system in the South, and concerned with the Black fate because they are treated injustice by the South Aristocracy.

The novel pictures Southern situation and its human condition which combine both love and destruction. This is illuminated by the relationship Black and White. The latter accomplishes moral disinclination for slavery which was done by earlier generation resulting in the ill burden of recent generation (Najma, 2000:17)

Ike McCaslin or Ike is the best character of Faulkner. He is different from other Southerners. He has his own personality as the quality of being somebody. His personality is shaped by being conscious of himself and his relatives, descendants of the Southern people, by being rational and truthful, and giving attention to Southern people. Faulkner pictures Ike McCaslin as a person who is very concerned that what he face in the South is very different from what he hopes. He is ashamed by grandfather toward the Black and the lower people. Ike believes that there is a right way to treat each human beings, white, black include their land themselves. By having these things the writer wants to reveal moral values owned by Ike McCaslin presented by Faulkner.

It becomes clear that Faulkner uses Ike responses to illustrate the futility of the static idealist rather than the sacrifice of the dedicated and determined reformer. As Faulkner mentioned in the Nobel Prize Speech at the University of Virginia indicates clearly how far man must progress beyond the idealism of Ike of the world in order to make an effective contribution to the moral and ethical status of his society (Hallvard, 1964:iii-iv)

To analyze the data the writer applies Moral philosophical Approach as stated in Guerin (2005) that “The basic position of such critics is that the larger function of literature is teach morality and to probe philosophical issues. They would interpret literature within a context of the philosophical thought of a period or group”(77). The important thing of the literary works is to convey what is taught to the readers relate to the society where the author or the character live. The writer thinks that this is the first task of us as a critics to make clear the meaning of the literary works. In this case the

writer wants to reveal how Faulkner views the life that he learned and experienced from history and his descendants that make him distinguished from other American authors in his time, because moral value in literary works, usually, is a reflection of author about the worth of life.

Furthermore, a literary work written by an author always, at least, orders moral message that related to the ideal characteristics of human beings, struggles for the right and human values. These belong to human beings are universal (Nurgiantoro 2005:321). Through the characters presented by the author the application of moral in attitude and behavior are his or her way of life. In this case the writer shows the readers how Ike struggles the rights of Black as human beings as the reflection of Faulkner's own life in the South

The Analysis

Ike McCaslin as a Southerner owns specific behavior towards the land and the people. Those are love of wilderness, equality to inferior, liberation of the old aristocracy, and simplicity of living. These "idealized ways of living and acting are the best ways for the society" (Gabriel,1974:149). Faulkner uses Ike and other characters to illustrate how a moral value can develop from a failure to understand the real attitude and behavior towards Black especially.

1. Love of Wilderness

As a very young man, Ike McCaslin is educated in wilderness by Sam Fathers. While hunting in the wilderness, he learns that all man, white, black or red are equal. This way of thought give him a distinguished personality that different from other hunters or Southerners.

When he is ten, Ike learns valuable things from the wilderness, i.e. humility and patience. He remained calm when dealing with a problem, humble and moderate when giving his opinion, "The humility was there; he had learned that. And he could learned patience. He was only ten. [...] It seemed to him that he could actually see the deer, the buck, smoked colour, elongated with speed, vanished, the woods, the gray solitude still ringing even when the voices the dogs had away" (Faulkner,1942 : 196). When Ike see hunted animal, he could put up with himself not to shoot them. It means that at the very young age he can restrain himself from killing animals, not like others who tend to destruct wilderness. For Ike, a good hunter is to be appreciable what is in the earth, not to kill or not to destruct. Not like people surrounding who kill and destroy wilderness, Ike, on the other side, tends to protect the wilderness. Ike's view is that a hunter should get experience from wilderness as Faulkner describes, "[...] To him, they were going not to hunt bear and deer to keep yearly rendezvous with the bear which they did not even intend to kill"(193).

Furthermore, Ike is very concerned with the wilderness created by God that should not be traded,

[...] Because He told the Book how He created the earth, made it and look at it and said it was all right, and He made man. He made the earth first and people it with dumb creature, and then He created man to be His observer on the earth and the animals on it in His name, not to hold for himself and descendants and inviolable title forever, generation after generation, to the oblong and squares of the earth. But to hold the earth mutual and intact in the communal anonymity of brotherhood, and all the fee He asks was pity and humility and sufferance and endurance and the sweat of his face for bread (257).

Ike's opinions are that God provides land and creates human beings, plants and animal as well. The earth or land and wilderness are grown with various plants and inhabited by many animals. These are tools for human being to raise and take care of them. Thus, all of these are not to be owned for themselves or their descendants. God created land for human creatures and they should support their need from what God gives them. Therefore, according to Ike that the land that is possessed by plantation owner is a stolen thing. This act is a sin. Farther plantation owners exploited human resources which are treated as subhuman

The wilderness end with changes. Ike is very disappointed to see the wood become sawmills and railroads and highways, "[...] the path made by deer and bear become roads and the highways [...]" (340). However, at last, he can accept the changes. He is constantly made aware that they live in a new era. "Then suddenly he knew why he had never wanted to own any of it, arrest at least that much of what people called progress [...]" He seemed to see the two of them_ himself and wilderness

as coevals”(354). A long with his old age, Ike surrenders to the reality. All he loves in the wood come to end together with him.

By using Ike McCaslin as the best character Faulkner suggests that man should not destroy the earth created by God, but make it as useful as possible, and use it properly. Because God forbids to overturning to what He has brought to the creatures, He asks men to take care of it and make it profitable.

2. *Equality to Inferior*

Southerners do not regard human beings as having no difference. Man should belong to his race, blood or wealth. But for Ike, God created human beings equal. It happen when he was sixteen. The conflicting thing comes to his life. Now he is able to understand his father and his uncle’s ledgers, which he was not interested in reading when he was twelve. From those letters he is aware that he lives in the earth on which the curse deriving from his forefather lies. It means his grandfather Lucius Quintus Carother McCaslin had inherited the curse and pass this on to the succeeding generations.

After understanding the letters and being influenced by the lessons he gets in wilderness, he redeems his forefather’s sin. First, he decides to repudiate the inheritance, when he is twenty-one. This decision is also motivated by the virtues he learns. He believes that the land should not be personally owned but it should be a common a property. It means that he is confident with his determination to free himself from the land. He is aware that the plantation or the land that he owns derives from the injustice done by his great grandfather to the Negroes. He is very shameful because he is brought up and lives in the land where the curse lies. He recognizes that, “[...] the slaves which Carothers McCaslin had inherited and purchased – Rocius and Phoebe and Thucydides and Eunice and their descendants, and Sam Fathers and his other for both of whom he had likewise bought the land, Tennie Beauchamp whom the twin Ampdeus had from a neighbor in a poker game”(263).

Making a detailed examination of the ledgers, Ike understand that the heritage was the result of the trade of slaves. Even the slaves could be owned playing a poker game. He realizes that his grandfather, father and uncle had not treated slaves as human beings, so that, “he refused to inherit the land and he believes that land was common property and everybody should own it, And, he recognizes that black people are human beings and they need land and freedom to make living”(Utley,1984:331).

Besides, Ike tries to remind the white people how to treat the white themselves. He is not reluctant to accompany his Negro cousin to go to the bank and to transfer the money. This means Ike wants present the Negro to the White without discrimination,

“-how the white and Negro cousins went side by side to the bank that morning and Lucas said,”Wait. It’s up the money[...].”

“Wait”, Lucas said.”Will the bank keep it for a black man same as for a white?”

“Yes,” the white man said.” I will ask them to”(Faulkner 109)

Farther, the other way to present black as human beings is to share the inheritance. Ike makes a decision to share inheritance to black McCaslin who had been treated unjustly by his forefather. He thinks that black has worked hard in the plantation and they have the rights to inherit the plantation and to make their living, so that, they should own the inheritance. Ike tries to find Tennie’s Jim (James Beauchamp), Lucas’ brother, who runs away from the plantation one night when he was twenty-one. Lucas and James are mulatto grandchildren of McCaslin who inherited the legacy. Ike is impartial, he also looks for Fonshiba, their sister, then shares her legacy, as Isaac thought,”I will have to find her. I will have to. We have already lost one of them. I will have to find this time”(277). Lucas receives the legacy and remains living in the plantation.

Ike traces his ancestors by reading through the ledgers and Edmonds, who had been as Ike’s father, helps him. He understands that old McCaslin, his grandfather, holds Negroes to work in the plantation. This means Negroes make the white live longer because they work hard for the white’s life, “[...] beyond the life of that life’s sons and may be even through and beyond that of the son of those sons [...] They will outlast us because they are_”(294). Ike is aware of the Negro’s tragic fate, since the Negroes are considered as property. Old McCaslin owned a child from his Negro servant, but he discarded the Negro woman because she was inferior race. With his cunning mind, he gives the legacy, the sum of a thousand dollars to his illegal infant, because old McCaslin thinks he would die and he would not have the opportunity to pay it.

By those cases, Ike seems to be conscious that LQC McCaslin should not do those things to the Negroes. On the other side, Ike McCaslin praises, and even places the Negroes higher than the white.

“Because they will endure. They are better than we are. Stronger than we are. Their vice are vices aped from white men or that white men and bondage have taught them: improvidence and intemperance and evasion_not laziness: evasion: of what white men had set them to, not for their aggrandizement or even comfort but his own”(294).

It is clear that Ike is not only respectful to the Negroes but is also very considerate of equalizing Negro to the white. Actually, the Negroes are better than the white because they own good strength. They worked hard but the white did not give them a chance to think of their future. They are taught not to be lazy and moderate in behavior and they are not allowed to do anything else outside the white's command. Their blood is a part white. Ike thinks why they should be injustice.

Eventhough Ike's effort to equalize the Negroes is not successful yet, he has a great hope that it will happen someday. “*Maybe in a thousand or two thousand years in America, [...] But not now! Not now! [...]*” (36). Ike trusts that sometime in the next centuries white Americans and the people considered inferior will live in convertibility.

3. *Liberation of Old Aristocracy*

The Old South was attentive to patriarch's authority. This father-son relation did not create conflict to the system because boys become popular again with their high nations. Male ancestors and their fathers have common aims. They have a passion for the hunt, a loyalty to family honor, and mistrust the women (Brown, 1982:195) But young man who breaks the family tradition could prove himself a man and convert family heritage into patrimony (198).

Ike McCaslin as the only heir of the McCaslin keeps violating the patriarchal system. To liberate it, Ike shares the inheritance to the white relative who does not own the name of McCaslin. After discussing with Cass Edmonds, great grandson of McCaslin daughter, finally he takes a decisive step to give the plantation to Cass. In accordance with the Old South tradition, the female side is not accounted to inherit, but Ike remains to share the inheritance with those who do not own the name of McCaslin,

[...] even though their surname might not even be Edmonds then; and he: ‘Hebet too. Because that's it: not the land, but us. Not only the blood, but the name too; not only its color but its designation: Edmonds, white, but, a female line, could have no other but the name his father bore: Beauchamp, the elder line and the male one, but black, could have any name he liked and no man would have cared, except the name his father bore who had no name [...]’ (Faulkner 298-299)

On the other hand, Ike's wife wants the heritage that Ike has been renounced, when she says “Papa told me about you. That farm is really yours, isn't it?”(311). His wife tries to persuade and explain to him that whom he consider his brother is not really his brother, he is only a cousin from female side who has been married. Following the Old South tradition which believed in the patriarchal system this female side does not have the rights to own the heritage from his predecessors. In this case, Ike's view on his wife that she is just the same with that of other Southerners. Ike will never take over the heritage anymore, so his wife refuses to have further sexual relationship.

Ike's wife claims that Ike should not share the plantation with Cass since he is a grandson of the twin brothers' sister who married Edmonds. But Ike is not able to be influenced by his wife's offer. As women's common desire at the time is to be a mistress of a rich man. Unfortunately, Ike's decision could not be changed. He is convinced to share the inheritance to whoever, according to him, should have the right.

All of Ike's effort are very controversial when observed from the Southern tradition and Southerners' character which highly respected the aristocracy system. On the other side, Ike wants to liberate the system which is unfair and which provides racial injustice towards the Negroes as slaves.

4. *Simplicity of Living*

Ike determines to choose living in simple way. He becomes a carpenter and leaves the plantation. He liven in a house given by his father in law. Being isolated from other people, Ike thinks he becomes free from the sin of his forefather. Frankly, his heart never meets freedom, because at the

end of the story he is going to Delta to see the wilderness that has become a flat road. He despairs about the condition. However, as a human being he is powerless as the world changes. He should accept it, “[...] Now they went in cars, driving faster and faster each year because the road were better and they farther and farther to drive”(335). He is aware that the world that sights is different, “[...] the land across which there come now scream of panther but instead the long hooting of locomotive: trains of incredible length and drawn by a single engine “ (341). The wilderness that he loved was gone as it changes to roads and railroad. This means the traditional ways change to modernism.

Ike, as a Southerner, loves his land, the country where he was born and brought up. In this land he gets education, he learns the values of life. In the country his descendants bring about the system, they become wealthy, and own huge land and slaves.

Conclusion

William Faulkner, as a modern writer, is intimate with the spirit of his family’s past and relates to them as he present his ideas through the central character, Ike McCaslin. As a figure who knows about his descendants Faulkner through Ike McCaslin criticizes Southerners who had destruct the wilderness, discriminate the Black. In short, Faulkner criticize the Southerners concerning with the wrong principles even at the end Ike has not been able to change, overall, the moral of Southerners, but Faulkner owns a big hope sometimes it can be changed.

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**WOMEN DISCRIMINATION IN LANGUAGE:
A FEMINISM APPROACH
IN NOVEL ANNA AND THE KING WRITTEN BY ELIZABETH HAND**

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Abstract

The aim of this research is to reveal the patriarchy system and woman discrimination based on the Siam's culture during the King Mongkuts' Era in novel entitled Anna and the King written by Elizabeth Hand. This research focus on how the woman character makes their resistance against gender injustice caused by the system, especially in language.

Anthropology and feminism is utilized in this analysis. Anthropology approach made use the culture elements theories, and from the seventh elements that formulated, only one element that is language system which seems very essential to be discussed. In other hand, the feminism approach used to analyze the event related with the gender injustice which existed between Siam Monarchy. The result shows that there is treatment differentiation between men and women in language system, because they deemed to be subordinate by men.

Introduction

Literature is one of the principal languages that must be learnt by people. Although we know that literature has several features in its position as a text, which has artistic and aesthetic values and it's kind of an imaginative work. Those three characteristics are what make literature different from other text. According to Damono, literature as the social institution is using language as the media, and the language itself is as a social reality. So, it is stated that literature cannot be separated from its relationship among writers, literature and society, because its affect each other. It is normal if there is a problem among the three elements collision. (Damono, 2003:1). Furthermore, from these three elements formulated by Damono above, it appears that literature was born from such a long process that will never be separated from the cultural phenomenon of the author.

One of the literary work which is loaded of cultural values is Anna and the King novel written by Elizabeth Hand. This novel is made based on the movie version script, so it is very easy to be understood. This novel derived from the novel Anna and the King of Siam written by Margaret Landon in 1944, which told the story about the English woman who became a teacher in Siam in King Mongkut's era. In order to make the analysis more specific; the author will only examine the differences in language system which is one of the elements of culture. And after that, the author tries to analyze the women discrimination made by the Siamese men in language system.

Cultural and Gender Issues

Relations between men and women have always been influenced by the fundamental differences between them. This male perspective is still held by the public which is called by gender refraction. Therefore according to Murniati, this kind of gender refraction is made from the social constructions that can be changed according to the time, place and the will of society.

The gender issue then led people to change the social construction of patriarchy system in society, because it brings up the issue of injustice, violence and oppression against women especially in the palace of Siam.

According to Fakhri, gender is a character which attributed to men and women who are socially and culturally constructed (2000:08). So of course, this gender issue will never be finished as long as they still questioned about their position in their cultural environment.

In the other hand, culture is a whole system of ideas, actions and products of human endeavor in the context of society that belongs to human. According to Koentjaraningrat (2000:181), culture is a result of creativity, initiative and sense.

Culture has universal elements that can be applied in every country in the world. Based on Koentjaraningrat (2000:203-204), there are seven cultural elements which constitute the main content of world culture:

1. Language system;
2. Knowledge system;
3. Social organization;
4. Technology and life equipment system;
5. Livelihood system;
6. Religion system;
7. Art system.

In this study, only the language system related with the women oppression which will be discussed.

Feminism

Feminism is an approach that focuses on women struggle to obtain their existence recognition. According to Djajanegara, the beginning of this movement was a convention held in Seneca Falls in 1848, which was regarded as the Women's Great Rebellion, which managed to make their own version of Independence's Declaration "all men and women created equal" (2000:1).

It is well known, one of the initial activities of feminist literary critics are review and evaluate the work of women writers from the past (Sugihastuti, 2000:130). It aims to show the image of women in the work of man who featuring women as creatures in various ways are suppressed, misrepresented and ignored by the patriarchal tradition.

Hereafter, the research will be followed by using descriptive analysis method. Ratna argues that these methods can be fulfilled as long as not contradictory. This method is done by describing the facts which are followed by analysis.

Research findings and discussion

The matters that will be discussed in this paper is the right of speak between men and women. This can be evaluated by analyzing the tone of voice, stress, intonation and sentences produced by men and women. The third thing would be associated more with the attitude of men to women when they talk each other.

This analysis will be started with Anna's arrival in Palace of Siam and she was encountered by the Prime Minister, Khralahome. There is a conversation between Anna and Khralahome and it is found several times in the text, Khralahome calls Anna as "sir".

"Have you friends in Bangkok Sir? (Hand, 1999:20)

"Sir is married?" (Hand, 1999:20)

Basically, the word "sir" is aimed specifically at men, so it makes Anna feel uncomfortable with this designation. As we know that "lady" is the right designation to women. So, anna with her curiousness asks Khralahome about the reason he called Anna that way. That's why Anna asks Khralahome about that.

"....and please, can you explain why you call me "sir"?"

"women do not stand in presence of His Excellency." (Hand, 1999:20)

Based on the quotation above, we can see the reason which encourages Khralahome to call Anna as "sir". In Siam, women were not allowed to stand equal with men, but Anna, the only woman in Siam who braves enough to stand equals a prime minister and that's makes Khralahome disturbed. So, when Anna asks Khralahome about her designation, the interpreter answered sarcastically.

The interpreter looked at her disdainfully. "Women do not stand in presence of His Excellency...."

The interpreter's disdain grew clearer. "And how did he die?" (Hand, 1999:20-21)

The above quotations prove that both the interpreter and prime minister felt humiliated and angry related with Anna's behavior. They looked at Anna disdainfully and distressfully. This negative impression arises because in Siam, the status of men was higher than women, so Khralahome trying to show his power to Anna.

The next scene is when Anna tried to ask the King's promises related with a home which had been promised by the king, but so far has not been provided yet.

Anna smiled too then lifted her head to gaze fearlessly into the King's eyes...

"Then His Majesty will appreciate why having a home outside the palace walls is of such great importance to us, "she went on quickly. "A home which had been promised but so far has not been provided."

The King tilted his head. "It is my pleasure that you live in the palace," he said firmly.

Anna's resolve echoed his own. "But it is not mine, Your Majesty."

The King's eyes flashed. He stepped toward her, his voice booming across the tranquil garden. "You do not set conditions your employment. And you shall obey!" (Hand, 1999:54-55)

The bold sentences above show that the King's order should be implemented whether she like it or not. And the King's orders filled with rage and power which shows a hard pressure to anybody to obey his orders. From the tone and stressed produced by the King's orders, it can be concluded that he has a powerful position. His social status is higher than Anna, so he can give such an order to Anna without anyone can disturb his decision.

Patriarchy system in Siam was very pressed upon, the women almost have no rights in all walks of life. They are forbidden to speak before the men let them too, and this event can be seen as the fights between Prince Chulalongkorn and Louis at school. King Mongkut was informed by Fa Ying and tried to find more information from his main wife, Lady Thiang. At first, no one of the King's wives dared to speak the truth, but finally Lady Thiang explains to the King what has happened between them. *"The British boy pushed Chulalongkorn, Your Majesty," she said in a low voice.* (Hand, 1999: 75). But from her explanation, it seems that she still cover up what has happened, even sounds blame Louis. She has no dares enough to speak the truth, but then King Mongkut asked the cause that provoke the fight, so she just tell the truth. *"Finally she said haltingly, "Prince insult memory oh boy's dead father."* (Hand, 1999: 75). She doubts to tell the truth because she's reporting is a prince who will replace the King's position oneday.

In addition the right of speak, intonation owned by men and women also different. It is indicated from the novel that men have a firmer intonation than women. The concrete example in this novel is the tone which is owned by the King in every words is command, which is filled with firmness, and also slightly underestimate the women capabilities. It can be seen from the quotation below.

The King was intrigued.

"You are teacher?" he said at last.

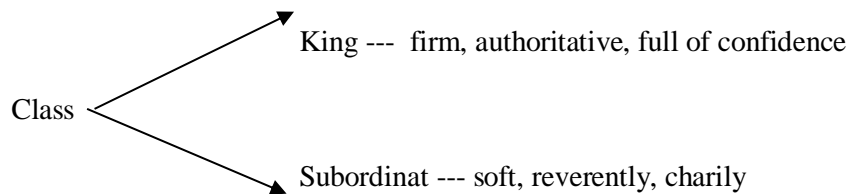
"I am, yes," said Anna, flustered.

"You do not look sufficient of age for scientific teaching. How many years are you?"

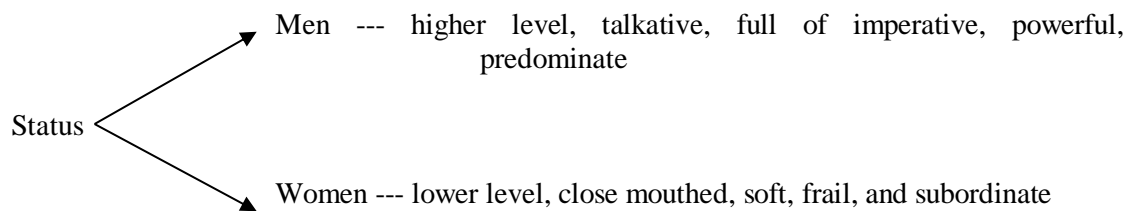
Anna fought to maintain her composure. "Enough to know that age and wisdom do not necessarily go hand in hand, Your Majesty." (Hand, 1999: 45)

Based on some quotations above, it shows that the attitudes of men and women when talking were very contradictory. Women may have the opportunity to be more courageously like what happened to Anna, but they have very minuscule possibilities because of the patriarchy system which had command of Siam at that time.

So, from the analysis above it can be concluded with binary opposition can be drawn as follows



The conclusion of the binary opposition above is the existing class differences in Siam was between King and subordinates, so that the group from the King has a higher position that subordinates, hence they have the ability to speak confident, authoritative and assertive. While subordinates have the opposite attitude of speaking, they were more cautious, quietly and respectfully.



From the social status above, it can be divided into men and women. The men position in Siam was higher than women, so that they could be more arrogant and powerful. This arrogance can be shown from the way they spoke firmly, straightforward, and full of confidence. Whereas the women, because of their position lower than men, they have very soft tone and respectful while speaking to men.

Between the binary opposition above, class and status, it can be concluded that the men is like a King in power, so they dominate the women that can make them speak at will. On the contrary, the women as the subordinate that always follows what has been said by predominates, and because of their subordinates are required to speak gently and respectfully in order to please men.

Conclusion

From the research that has been done can be concluded that the language as the daily communication also contain of patriarchy system. In the language system that I analyzed is not what the people says, but in how the people produce it, because the way people talk is influenced by social variables. So that men and women differ in their talk. It is found that men have more assertive, confident and powerful I their talk whereas women with lower social status have a more frail way of talking, full respect and caution.

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**CIUMAN DIBAWAH HUJAN BY LAN FANG:
WOMEN MARGINALIZATION (FEMINISM)**

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Abstract

This paper aims to expose how women marginalization is in Indonesian society portrayed by Lan Fang in her novel Ciuman Di Bawah Hujan. The strong patriarchal system would make women come into the second place or even regarded as invisible or not real. The dominations of male over the politics, economics, social, and other parts of life are unavoidable. Only domestic chores and reproduction areas are left for Women. Fung Lin the main character in the novel also faces the dominations and marginalized powerlessly and unconsciously. The causes of the women marginalization uncovered in the novel are (1) male domination represented by Rafi and Ari as politicians. They both want to put Fung Lin who is a journalist in her right place which is domestic area. The politics world are too dangerous and need critical thinking which are not able to be done by women; (2) female domination depicted by Lie Ming, Fung Lin's mother, Mama Lie Ming, and Anto's mother. Even though they are females, they also put Fung Lin on the second class. Chinese and Javanese cultures made them, to do so and they do not want to change or even fight against by treating their own gender respectfully. They still judge women based on the body, beauty, and production of children; (3) the women's self-concept portrayed by Fung Lin. She never realizes and fights against the intimidation, subordination, and exploitation she has. She seems to enjoy and receive the treatments. As a scholar, Fung Lin can manage her own life and her own way, but she depends on Ari, her parents, and society. She receives the patriarchy and culture systems as her destiny. Therefore, women marginalization become more and more.

Keywords: *feminism, gender, marginalization*

Introduction

Women are still seen as the second-class of God's creations, they only deserve as servants/slave and dependent on men. Their rights are limited to the areas of life that are very special or exclusive and marginalized into the household and reproduction areas. This perspective occurs in almost every social, economic, political, and others. Their lives are determined by others who are more powerful and qualify male power. This attitude may come from men or the women themselves. The thought that women as second class has made a lot of unfair and inequality treatments toward women or gender inequalities. Moreover, this thought is reinforced or supported by a system in a society that upholds the patriarchal system. Then, the marginalization or exclusion of women from all aspects of development, sexual harassment, rape, sending women workers, including prostitution are getting stronger. The marginalization of women reflects the social reality caused by the unequal treatments because of gender differences or gender inequalities.

The discourse about women's roles and status explores the themes over the fate of women implicitly. Things can be expressed such as (1) women's awareness of her roles, functions, and positions are increasing, (2) women have a low perception from the public, (3) the image of women partly is still dominated by the position and image traditionally by portraying a woman in the image of "the second gender" or inadequate potential.

These themes are also reflected in the novel "Ciuman Dibawah Hujan" by Lan Fang. Gender inequalities experienced by Fung Ling are social realities that exist in society and as a social phenomenon, literature could not be separated from traditions and norms prevailing in a society where an author/writer lives (Wellek, 1993:110). This novel describes the story of Chinese descent girl, who puts the roles of women in social and cultural structures that reinforce and justify gender inequity. It is represented by Fung Lin as a female character who is always in a state of suppressed, subordinated, discriminated, and even exploited. Not only by men (Ari and Rafi) but also by other

women who are more socially powerful, that is, Mama Lie Ming, Cie cie Lie Ming, and Fung Lin's mother. Fung Lin cannot determine her own life oscillated under the domination of the two men who tried to put her back into the realm of domestic and the reproduction affairs, not politics or journalism which is too heavy for a woman. While Fung Lin's mother considers her as her property to get a better life by marrying her to a man who is from richer and higher status. Fung Lin's body were valued and traded as a means of reproduction to produce offspring by Lie Ming her future mother-in-law as a buyer. As well as Anto's mother does to Fung Lin. But the dominations of the men and women are enjoyed by Fung Lin without rebellion. She receives the dominations as her destiny without trying to change them and make herself powerful. She just keeps waiting something happen in the rain which kisses her life and frees her.

Feminism

Feminism is the doctrine of equal rights for women in an ideology of social transformation that aims to create a world for women (Humm, 2002:158). Feminism is the theory of equality between men and women, both in the political, economic, social, and organizational activities that fight against the rights and interests of women (Goefe, 1986: 837).

In the literature, Elaine Showalter stated that feminism is described in three stages: the first is *feminine*, women are described receiving the dominance of traditions that marginalize them and live their lives with the condition; the second is *feminist*, women protest or opposition to the values and standards of tradition/culture which exist in the society so that there is a change in the standards of cultural values/traditions on the position of women equal to men; and the third is *female*, women have reached the phases of finding their identity and free themselves from dependence and search for identity (Darma and Kurnia, 2010). While feminism can be divided into four groups, namely:

1. Liberal feminism: both men and women are free to do anything (education, employment, etc.), however, after all the opportunities open to men and women, it turns out men still hold dominance - liberal feminism "admitted," that no matter what happens, women remain "less" than men.
2. Radical Feminism: whatever happens, it turns out women's bodies are always exploited by the society/patriarchal system as it is seen in commercial ads (the beauty of the female body is still used to influence the buyers), in the entertainment world, and the world of tourism, women's bodies remain an appeal.
3. Social feminism: more women are already involved in industrial processes (such as in communist countries/socialist - many women become workers, activists, and others), but men still hold the hegemony.
4. Marxist feminism: in Marxism, industrialist assume labor is his property, and they have the rights of their workers so they have an authority to treat the workers as their property - in Marxist feminism, men are the owners of women (wives are the property of their husbands, daughters are the property of the father and her brother) (Darma and Kurnia, 2010).

Concept of Gender

In expressing the marginalization of women is not separated from the issues of gender differences. Gender concepts used are as follows:

1. Gender differences, is differences in social attributes, characteristics, behaviors, appearances, manners of dress, expectations, roles, and so on, which are formulated according to birth.
2. Gender gap, is the difference in terms of politics, voting, and being between men and women
3. Genderization, is the concept of intrusion attempts and the views of others, prostitutes refer to female sex workers and gigolos refer to male sex workers
4. Gender identity, is the description of the character addressed. The application is the emergence of differences in behaviors based on their biological characteristics.
5. Gender roles, is the roles of women or men which are applied in practice. This application is very different from one society to another (Sugihastuti, 2002:24).

Women Marginalization

1. Male Domination

Social phenomena depicted in this novel is a picture of a certain group of people in a society. Fung Lin who is a Chinese descent girl who was born and lived in Indonesia, regarded as foreigners by the society. The society is represented by Ari and Rafi who are both politicians served as the members of DPR/MPR (House of Representative members). Fung Lin as a Chinese cannot involve in politic area, government has restricted the Chinese citizens to the economic areas. So Ari and Rafi consider it is not right for Fung Lin to be a journalist and asking too much about it. She is supposed to be a businesswoman or trader.

Moreover, Fung Lin is a woman which is considered as weak, soft, and vulnerable. Politics which is a hard, dangerous, competitive world is not the right place for women. The gender differences that exist in the patriarchy culture creates a hegemony toward women-that men are portrayed as violent figure, dashing, brave, and tenacious while the women are portrayed as weak, soft, and vulnerable, they need to be protected. Men have an obligation to work as breadwinners for their families, while women have an obligation to work in the domestic chores and reproduction matters. It is seen when Fung Lin is having an interview with Ari. Ari's answering her questions is like having a discussion and a chat, no serious response. Many times Ari corrects Fung Lin sentences. "*Ari lebih mirip bercerita daripada memberikan keterangan secara formal. Ada beberapa kali ia mengoreksi kesalahan istilah yang dipergunakan Fung li*" (Lan Fang, 2010:66). Ari leads the interview not Fung Lin as the journalist. Liberal feminism ideology states that both men and women are free to do anything (education, employment, etc.) , however , after all the opportunities open to men and women , it turns out men still hold dominance - liberal feminism " admitted , " that no matter what happens , women remain "less" than men . The quotation above shows that although Fung Lin is getting educational opportunities and the same work as men but men still dominate it.

When Fung Lin and Ari and Rafi are getting closer. They are trying to put her to her gender roles. Ari suggested her to be a fiction writer, the world which is not real. Ari also makes her busy by giving her many dolls and games she can play with Ari. Doll world is the world of children 's imagination or are not dangerous world. When Fung Lin tried a more real game by having a hamster, Ari scolded her because she will not be able to play. Mice expressed by the author as the political world, the world of men. A politician must be able to seek opportunities and get the authority as a mouse digs many holes in many places, a harsh political game and not imaginative game is not able to be penetrated by women . Because Ari thinks women are not intelligent beings and do not have the same brain as it is believed by the ideology of liberal feminism. When Fung Lin Lin was attacked by dozens of rats in the kitchen Depot Lumpur , where she worked. She cries for Ari's help but he does not care and sacrifice her for his campaign.

"Liiiiinnnnn!!! Sudah kukatakan kau jangan main-main lagi!" ari menukas kata-kata Fung Lin dengan keras.

"Aku tidak main-main. Dia tikus. Bukan boneka," Fung Lin berusaha membela diri.

"Apapun itu namanya, Lin. Apalagi dengan tikus! Kau terlalu bodoh untuk permainan itu!" Fung Lin mendengar suara Ari marah sekali. Tidak pernah Ari semarah itu kepadanya.

"Please, selamatkan aku...."Fung Lin putus asa.

"Sori, Lin...,benar-benar sori. Pagi ini aku sudah ditunggu konstituenku. Aku harus kampanye,"sekarang ganti Ari yang meminta pengertian Fung Lin."(Lan Fang, 2010:300)

The quotation shows Ari's indifference towards Fung Lin. Ari thinks that his spending time with Fung Lin is just a game or entertainment only. Radical feminism states that no matter what happens, it turns out women's bodies are always exploited by the society/patriarchy system as seen in commercial ads, and in the entertainment world and the world of tourism , women's bodies remain an attraction. When Ari requires a relaxation of job burnout as a politician, he likes to listen to Fung Lin stories or play with her dolls . Ari has treated her as an entertainer in his hour of need. While Rafi always treated her more seriously, even spend his time to listen to her problems no matter how busy he as a politician. Rafi always asks Fung Lin to be mature. But when she asks Rafi to stop being a

politician, Rafi refused. Once again, Fung Lin is a second class people to men, although Rafi always respects her as a woman, the decision maker is not women but men. Male dominance is still firmly standing in a culture where Rafi and Lin Fung live.

2. Female Domination

Marginalization of women also comes from the women themselves. The author expresses their marginalization through the two cultures of Javanese and Chinese depicted by Fung Lin's mother, Mama Ming Lie and Mrs Anto. Chinese culture believes that in choosing daughter-in-law should be seen from the seeds, quality, and inheritance because women produce offspring and bring good luck. Then the physical appearance will be taken into account in assessing women as daughter-in-law. Having a beautiful daughter is a luck for parents to raise their social status and economic condition better. Fung Lin's mother is also aware that her beauty will make a good financial condition if she could marry her to a man of a rich family. Therefore, when Fung Lin's mother is invited to a party held by Ming Lie, a rich family, she displays Fung Lin to anyone especially to Ming Lie. "*Mama Ming Lie memang tidak berhenti sampai di telinga saja. Perempuan setengah baya itu kemudian memutar-mutar tubuhnya. Lalu ia meraba pinggang dan pinggulnya. Kemudian perempuan itu tertawa, "hahaha....boleh juga...dia bisa melahirkan banyak anak laki-laki."* (Lan Fang, 2010:151). Fung Lin's body is examined like a merchandise sold by her mother and bought by Ming Lie. Ming Lie considers her as a cattle which give her many male offspring.

Anto's mother also judges Fung Lin performance. When Fung Lin invites to stop by at Anto's house, she assess her as the future wife of her son from the physical appearance and politeness based on Javanese culture. Relationship between the owners of capital and labor ensued again:

"Pandangan ibu Anto beralih pada Fung Lin. Dilihatnya gadis muda itu dari kepala sampai kaki. Wajahnya biasa saja (*yang tidak biasa justru matanya yang kecil*), warna kulitnya juga biasa saja (*Cuma kelihatan berwarna lebih muda*), rambutnya dibuntut kuda (*dengan poni sedikit acak-acakan*), baunya sengatan matahari (*seperti roti gosong*), tasnya kelihatan mengembung karena isi buku-buku (*tetapi masih kelihatan sekali tu Cuma tas murahan*), tali sepatu ketsnya yang sebelah kiri terlepas (*dan pasti bukan sepatu bermerek*)". (Fang, 2010:49)

The quotation illustrates how Anto's mother as owners of capital who will buy things she wants. Javanese culture believes a good wife is a woman who knows how to take care of herself and her husband, know how to adjust herself to her husband's social status, and how to behave politely. Javanese culture believes that racial marriage is a bad thing and never last forever.

The three female characters depicted still despise their own people, they still judge themselves in the area of biological and gender roles of women as servants who should be able to satisfy men.

3. Female self-concept

The domination, subordination, discrimination, and exploitation happens on Fung Lin are usual things for her. It is common in her society, almost every woman has the treatments. She never realizes to be marginalized. Fung Lin seems to enjoy all it. Lin Fung can accept what the culture and traditions of patriarchy in the neighborhood where she lives. Fung Lin responses to the conditions as described on feminine stage presented by Elaine Showalter that the woman accepts the dominance of the traditions that marginalize them and live their lives with the condition. It is also supported by her mother, Ming Lie, and Anto's mother responses toward their gender roles. They preserve the position and enjoy to dominate other female. They never try to change the female self-concept to be a better image and role equalities. Thus, it is the reasons why feminism is not successfully achieved.

Conclusion

After analysing the women marginalization portrayed on *Ciuman Dibawah Hujan*, it is concluded that it happens due to :

1. Male domination: patriarchal system creates a hegemony on gender concepts distinguishing the roles, functions, attributes, behaviors between male and female. Even though efforts to gain equalities between both gender but still the traditions standards and values support the hegemony not only on politics, economic, but also social areas which put women on the second place. Men always lead and decide as depicted by Ari and Rafi.
2. Female domination : Domination of the more powerful women are portrayed by Fung Lin's mother, Ming Lie, and Anto's mother . They represent the hegemony of Chinese and Javanese culture which place women on the second class. They keep the standards of being a woman whose roles and functions are serving men. They value other women based on biological characteristics to entertain men and have offspring for them. Women must be able to take care of the body and beauty not the brain.
3. Female self-concept: The women characters in the novel keep the standards of being feminine. They receive the inequalities and are aware of self-capacity as human. Even, some of them subordinate and marginalize their own class without trying to empower and to be female which are independent, find self-awareness and identity.

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UTILIZING ENVIRONMENT TO TEACH MORAL (COMPARATIVE LITERATURE ON INDONESIAN AND ENGLISH STORIES)

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Abstract

Comparative literature is comparing two different works of art. This analysis is done to know the relationship between those two works of art. Beside, by comparing two works of art, we will also know the society which is represented by those two stories since literary works are mirroring society.

In this paper, the writer compares the the story of Kisah Kancil dan Buaya from indonesia and the story of Brer Rabbit and the Tar Baby from America. Those two stories represents the thought both countries where they come from. Those two stories can be categorized as children stories.

The result of the analysis shows some similarities and some differences in both stories. The differences lay on the plot of the story. The similarities lay in the message which the writer wants to deliver to the readers. Here the readers are children since both stories being analyzed are children stories. Both stories express the way the old generation wants to teach the young generation through stories which are full of moral education.

Keywords: *comparative literature, moral education, indonesian story, english story*

Introduction

Sutari Imam Barnadib said that education tool is an action or situation or thing used in actions to gain an education purpose. While Ahmad D. Marimba defines education tool as all things or used in the effort to gain the purpose. from the aboves definitions, it can be understood that tool is also an important component in education. With that tool, the purpose of education can be gained easily.

Kind of the tool can be both thing and service. According to Zakiah Daradjat things can be written or printed text (alquran, hadist, fiqh, history etc), natural beings (human, animal, plant, solid substances, liquid substances, gas substances etc), pictures (diagram, map, graphic etc (these things can be constructed in the big form or inserted in text books or other reading materials)), slides (with or without sounds) (photos, films, televisions, videos etc), audio recording (tape recorder, radio, phonograph record etc) which are colored with religion teaching.

The service can be example, instruction, prohibition, reward, punishment etc. these services are the same with methods. It can be accepted remembering that methods are also applied as education tool to gain education purpose. Warning and correction towards children are not revenge based on anger, but an education method which is based on love and care. Actually childhood is the best stage for education. Often we find some teenagers difficult to be taught and some of them are easy to be taught, some of them are dilligent and some of them are lazy, some of them study for their improvement and some of them study for avoiding punishment.

The negative traits above are not congenital. Those traits appear because there is lack of warning both from the parents and teachers. The more they aged, the more difficult for them to leave their bad traits. Many adults realizes having bad traits but they cannot change them because those traits have become habits. Happy for parents who warn and prevent early their children from doing bad things. It means they have prepared a strong base for their children life in the future. It is a big mistake for ignoring small mistakes. If parents find their children doing mistakes (bad-mouthing etc), they should warn them immediately. After knowing the importance of warning and corection for children, parents and teachers should understand methods used by the prophet in warning and correcting children. In education world, this method is called reward and punishment. With this method, hopefully the children can conduct positive and progressive innovation.

Moral Teaching

There is a question about why Indonesian people conduct inappropriate things. Although many of them have high education. If we see from the education perspective, people with high education should not act inappropriate which can be imitated by others around them who have lower education. The influence of their environment can make them act as such.

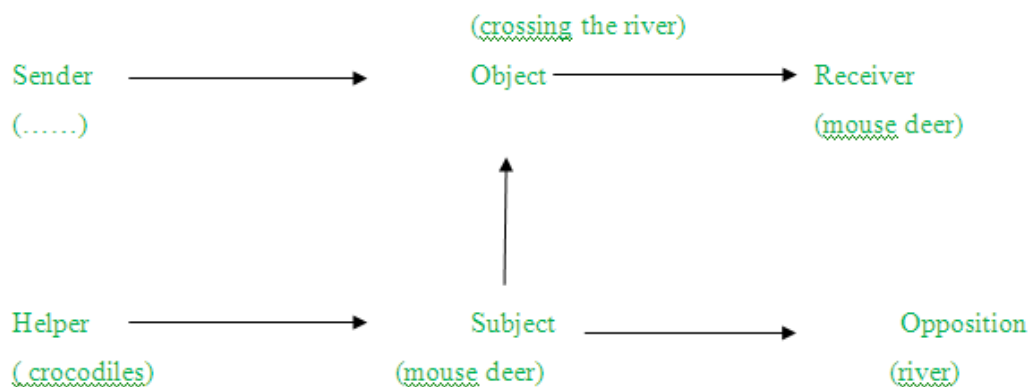
Education in Indonesia, now, tends to focus on academic aspect rather on moral aspect. This can be seen in Indonesian schools. For example, a naughty student fo senior high schoold can graduate and continue his education in university because his grades are sufficient according to graduation standard which was proposed by the government. We can imagine what will happen if this country is led by people who are only good in academic aspect but they are immoral.

Indonesian education adheres towards liberal education system which ignores moral education and focuses on academic aspect. It can be predicted that Indonesia will not improve if moral education is erased from schools. The big question is whether Indonesia can survive relying only on academic education.

Moral education is important for individu regarding their own prestige. With this aspect, hopefully moral improvement can goes along with norm in the society. In indonesia moral education is given in all evel of educations. In elementary schools, the development of moral education is supported by both the parents and teachers who teach noble values for provision entering higher level of education. Moral education of Pancasila is taught starting in elementary school having purposes, such as: shaping individu who is religious, having humanity sense, having tolerance for the sake of unity, holding the value of democratic liberation, having the sense of social justice.

Analysis of Indonesian Story

Here the writer chooses Indonesian folklore entitled “*Kisah Kancil dan Buaya*” as object of the study. In analyzing this story, the writer uses Greimas’ structuralism. By using Greimas’ structuralism, the writer organizes the story into diagram. The diagram is made thus the readers can understand the story easily. Through diagram, the readers can quickly recognizes which one is protagonist and which one is antagonist. They will also understand why the character doing what he/she does. Beside they will also understand the main goal of the character doing all his/her actions.



By inserting the story into the above diagram, the story will be understood easily. The main character, mouse deer, tries to cross the river. He sees that the source of food is on the oppisite side of the river. He is not able to swim. He uses his cunningness to cross the river. He finds an idea when he sees a crocodile sunbathing in the river.

Subject is the main character. Here the main character is mouse deer. As mouse deer, he is a creature with not muscle. But the lord blesses him with a bright brain. When he faces a problem, he does not uses his muscle which he does not have, but he uses his brain. Like a situation in this story when he faces the problem of crossing the river, he uses his brain to solve this problem.

Opposition is the opponent party. Here the opposition is not a creature but a thing. The opposition is a river. This river blocks the mouse deer from his desire. The mouse deer wants to get to the source of food. But this place is on the opposite side of the river.

Helper is the party who helps the main character to get his goal. In this story the helper is crocodiles. The crocodiles' existence triggers the mouse deer to create a brilliant idea. The mouse deer's intention is to make use of crocodiles as a bridge. But the mouse deer cannot say or command that directly to the crocodiles. Thus he creates a fake story in order the crocodiles do what he wants.

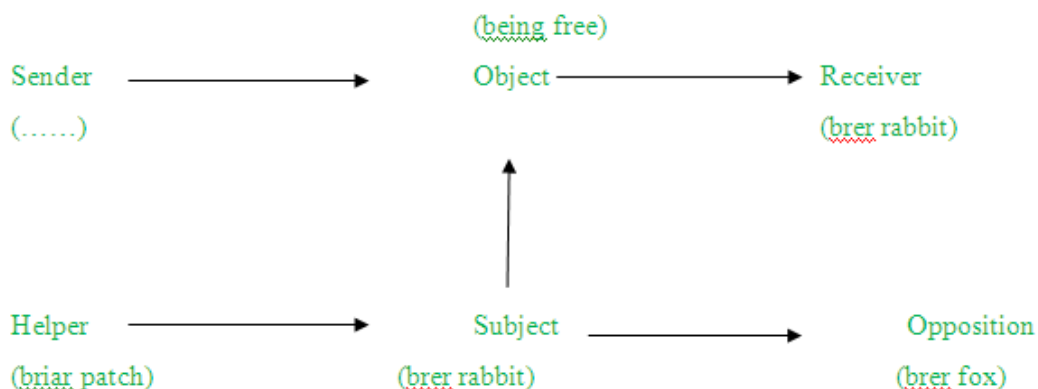
Sender is the second party after helper who also helps the main character in the process of getting his final goal. In this story, the sender is none. Being this way, the main character should help himself to solve the problem. The mouse deer uses his own brain to solve his own problem. He helps himself in order he can get through all the obstacles in front of him. Thus he can grant his own wish.

Object is the final goal of the main character. Here the object is getting to the source of the food. this final goal can be gained after the main character solved many obstacles in the beginning of the story. This final goal is usually appear in the end of the story. But occasionally the author mentions this part throughout the story. Thus the reader understands why the main character does what he does.

Receiver is the party who gets the final goal. In this story, receiver is the main character himself. The mouse deer is the one who wants to get to the source of food. he is starving. He wants to eat. But there is no food around him. He sees the source of food across the river. He cannot swim. Thus he uses his brain to solve this problem. He got an idea when he sees a crocodile sunbathing on the river. He tells a fake story thus the crocodile gathers his friends and create some kind of a bridge. Thus the mouse deer can get across the river without drowning by jumping on the back of each crocodiles.

American Folklore

Here the writer chooses American folklore entitled "*Brer Rabbit and the Tar Baby*" as object of the study. In analyzing this story, the writer uses Greimas' structuralism. By using Greimas' structuralism, the writer organizes the story into diagram. The diagram is made thus the readers can understand the story easily. Through diagram, the readers can quickly recognizes which one is protagonist and which one is antagonist. They will also understand why the character doing what he/she does. Beside they will also understand the main goal of the character doing all his/her actions.



By inserting the story into the above diagram, the story will be understood easily. The main character, rabbit, tries to free himself from the tar baby. The tar baby is a trap created by brer fox. Brer fox wants to avenge his revenge. He wants to kill brer rabbit. But first he must trap brer rabbit thus the rabbit cannot move and he can kill the rabbit easily.

Subject is the main character. Here the main character is rabbit. Brer rabbit is trapped by brer fox. He is frightened. He does not want to die. He does not want to be killed. But he has no muscle to free himself from the tar baby. Thus he uses his brain to grant his desire.

Opposition is the opponent party. In this story, opposition is brer fox. In the past, brer rabbit did some tricks towards brer fox. This makes brer fox to avenge and to kill brer rabbit. Actually brer fox deserves to avenge his heart sick. But in this story, brer fox is described as an evil character.

Helper is the party who helps the main character to get his goal. In this story the helper is not a creature but it is a thing. That is a briar patch. Brer rabbit pretends that he is afraid of briar patch. He begs brer fox not to throw him to the briar patch. Thinking that the thorns could kill brer rabbit, brer fox throws brer rabbit into the briar patch.

Sender is the second party after helper who also helps the main character in the process of getting his final goal. In this story, the sender is none. Thus the main character should help himself to grant his wish. The main character is brer rabbit. His desire is being free. The problem is that he is trapped by tar baby which created by brer fox. For freeing himself from the tar baby, brer rabbit should help himself.

Object is the final goal of the main character. In this story object is being free. This final goal is brer rabbit's desire. Being trapped is brer rabbit's problem. Being trapped makes brer rabbit hopeless. He cannot do anything. He cannot defend himself from brer fox's attack. To avoid being killed by brer fox, he must free himself from the tar baby.

Receiver is the party who gets the final goal. In this story receiver is rabbit himself. He wants to free himself from the tar baby. The tar baby is a trap created by brer fox that makes brer rabbit cannot move at all because both his hands and both his foot and his head are stuck onto the tar baby. This is a big problem because brer fox wants to kill him. He wants to defend himself but first he must free himself from the tar baby thus he can move freely.

Conclusion

From the analysis above, it can be concluded that there are some differences and sameness in both stories.

	“Mouse Deer and Tiger”	“Brer Rabbit Fools Sis Cow
The main character	Mouse deer	Brer rabbit
The antagonist	-	Brer fox
The innocent victim	Crocodile	
Moral message	Solve your problem using your brain, not your muscle	
Bad message	It is ok to sacrifice others as long as you get what you want. You your cunningness to escape from your victim's revenge. Put yourself first, above others' importance. If it benefits you, it is ok to trick/fool/trap/frame others.	

The difference of the creatures above is caused by the difference of vegetation of both countries where the folkore come from. The first story comes from Indonesia where there are many mouse deer and crocodiles. While the second story comes from America where there are many rabbits and foxes. The similarity lies in the moral teaching. That is that we should use our brain and not our muscle to solve our problems.

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ORWELL'S WORKS AND INDONESIA NOWADAYS

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Abstract

Indonesia as a big nation has many uniqueness for its culture and local language. Yet, it also has many problems involving social, cultural, political, religious and economics issues. These issues were unarticulated since the Soeharto's government for almost 32 years, and began to spring since Reformation era. This event was ended Soeharto's totalitarian system though it was called as democracy. Indonesia now is in a progress to be a better nation, yet it is still facing the same problems as before. Issues that were being unarticulated for years happened not only in Indonesia but also other countries and nations. One of nation facing the similar issues is British in George Orwell's point of views through his works. Even though Orwell wrote his works in 1930-1946, the issues he discussed have great relevancy with Indonesia's situation nowadays. His works become 'a looking glass' for Indonesian to deal with their problems. By using postcolonial approaches, the relation between Indonesia nowadays and Orwell's works can be identified and presented through a sharp discussion. Therefore, this essay will focus on how to comprehend Orwell's thoughts on social, cultural, political, religious and economics issues occurred in Europe in Indonesia context. Thus through this study can be concluded that those issues might happened in various way but they are surely universal issues and revolution is one of selected method to treat those issues.

Keywords: *Orwell, Indonesia, postcolonial, revolution, nation and nationalism*

Introduction

British has a long history with lot of turning points to be known as a great nation. The history can be traced since an old English period until present time. Yet, there is two periods—Industrial Revolution and post World War I—in its history related to this study. These periods show the most important moments by raising particular issues such as nationalism and revolution. Industrial revolution occurred in 1850 had caused massive impact towards the world and most experienced by those lived in the urban area such as London. Their ideologies changed during the time, they had liberalism, nationalism—ideologies products of French Revolution—and socialism (Spielvogel, 1994). These ideologies lingered until the beginning of the twentieth century by the occurrence of World War I and caused Europe, especially Great Britain, to find stability in their government. During that time, Great Britain had a democracy retreat since their implementation of Authoritarian and Totalitarian Systems. Since the world was flattened, the impact may reach non-Europe countries, especially in a developing country—a new country at that time—like Indonesia.

Even though Indonesia is a new nation, it also has a very long history which can be traced since AD 400 by a discovery of the earliest inscriptions of Indonesian archipelago on seven stone pillars in Kutai, East Kalimantan (Ricklefs, 2001: x). The relation between Indonesian and Western—in this case Portuguese, Dutch and British—had occurred since 1500's during the colonial era. European expansion occurred because they were trying to get their influence towards non-European countries. Great Britain as the strongest imperium at that time did not embark Indonesia until the World War II when Indonesia was colonized by Dutch. Though Soekarno once said that Indonesia was fighting against Dutch for almost 350 years, Anderson (2005: vi) mentioned that modern Indonesia was conquered by Dutch between 1850 and 1910. Therefore, the 'Indonesia' mentioned by Soekarno was not the modern Indonesia as we know now. It might refer to early kingdoms and muslim kingdoms spread along the archipelago.

The end of colonization in Indonesia was indicated by the defeat of Japanese occupation in 1945. Yet, the new form of colonization started to yield when Soekarno died. Soeharto, the Founding Father, began his New Order government which causing a quiet crisis in Indonesia. It kept occurred although Indonesia had applied democratic system as the government ideology. At this point, once

again democracy had failed. It was triggering social, cultural, political, religious and economics issues in Indonesia and causing the demand for revolution.

Such situation was also experienced by the British and well said by George Orwell on his works. Orwell had written lot essays and novels exposing his thoughts on particular issues happened in Europe and, mostly, England. His writings were provoking not only because his accusation toward British imperium as a corrupt government with rotten system but also his socialism ideology and ambiguous position. However, his description on the situation can be used as a reflection for both Indonesian government and subject to find solution for issues happened together. In order to discuss the issues, I choose three Orwell's essays—"My country right or left", "Prevention on Literature" and "Some thoughts on the common toads" in this study. These three essays resemble the revolution which also occurred during the New Order up to now in Indonesia; "My Country Right or Left" will be paired with Indonesia Government policies concerning economics and politics, "Prevention on Literature" will be attached on the banned of Pramoedya Ananta Toer's works during the New Order but it is abundant on the market at the moment, the last, "Some Thoughts on the Common Toads" will be used to discuss the condition of public facilities and common people in Indonesia, mostly in big cities such as Jakarta and Bandung.

The Rise and Fall of an Era

On Orwell's "My Country Right or Left", generally is speaking about his incertitude on whether accepting or declining the World War I. He tried to cast the balance between his patriotism and his anti-war attitude, thus he choose to have a revolution as a better solution. Orwell loved his nation and, as a former of British Imperial Police, surely he had to fight for his country. Moreover, to him, patriotism means devotion to a particular place and a particular way of life, which one believes to be the best in the world but has no wish to force on other people (Orwell, 1945). . He hated the war which causing great loss to both sides—enemy and alliance—though to him the sink of Titanic was more devastating.

According to him, Titanic was an amazing human creation in proving a civilization but it failed to accomplish its mission. He was moved so deeply by the incident—instead of the war—since it was defeated by the force of nature in Atlantic Ocean instead of the power to control and master other sides.

If I honestly sort out my memories and disregard what I have learned since, I must admit that nothing in the whole war moved me so deeply as the loss of the Titanic had done a few years earlier (MCRL. 2009: 126)

By his statement above, he was accused not having a nationalism to fight for his own country and nation. Yet, to him, his sympathy on the loss of Titanic was also a part of nationalism since it was built by the English. To him, he could not surrender towards the enemies yet he resisted the war. The most plausible action to take was having a revolution as he stated below:

If I had to defend my reasons for supporting the war, I believe I could do so. There is no real alternative between resisting Hitler and surrendering to him, and from a Socialist point of view I should say that it is better to resist; in any case I can see no argument for surrender that does not make nonsense of the Republican resistance in Spain, the Chinese resistance to Japan, etc. etc. But I don't pretend that that is the emotional basis of my actions (MCRL, 2009: 130)

Orwell, as a Socialist, chose a revolution to avoid greater amount of loss which would be experienced by British people when the war happened. It, then, was the best choice at that time according to his thought. Revolution as a movement to fight for people's sake and right had been echoed since the will against tyranny existed, thus it is not happened only in particular place but also almost around the world. Therefore, in Indonesian context, revolution itself was began during the end of Soekarno's government and initiated by *Lobang Buaya* incident—G-30S/PKI or GESTAPU in 1965.

Michael Wood mentioned that the incident as the beginning of the end of Sukarno's grip on power and the beginning of the rise of the New Order (2005: 84). The incident itself has been

discussed many times by historians and other expertise, yet in this study, it is only seen as a turning point in Indonesian revolution movements. Through the New Order point of view, Soekarno and Hatta's Guided Democracy systems are depraved, moreover since Soekarno pointed himself as a lifetime President. Thus, the New Order activists presumed that revolution should be executed; at least as quoted by Wood from Moerdiono below:

Indeed for the next eight years prior to 1965, we lived in a period marked by *a series of incessant destruction*. All the way we were hoping that at the end of the disorder we would be able to start constructing. The focus of the destruction efforts then shifted from inside the borders of our country to overseas. During that period, Indonesia was obsessed by the determination to become a center of world revolution, one that was expected to bring about an entirely new world.

We also know that the end of this ultra-radical view was met in a small, old well in a village named *Lubang Buaya*, near the Air Force Base of *Halim Perdanakusuma*, East Jakarta, thirty years ago. (Wood, 2005: 85).

Moerdiono was a Lieutenant General during Soeharto's presidency which was ruled after the demise of Soekarno. Through his statements on the quotation above, he mentioned that previous leaders—Soekarno and Hatta—are incapable leaders. It was also caused by Soekarno's political ideology which is complicated to be named. He used democracy as the system but he was very opened on Marxism and known for NASAKOM—*Nasionalisme*, *Agama* and *Komunisme* (Ricklefs, 2001: 325). It was his effort to unite the ideologies in Indonesia, as mentioned by Ricklefs (2001) that *Nasionalisme* was represented by PNI (Partai Nasional Indonesia), *Agama* was represented by NU (Nahdhatul Ulama) and *Komunisme* was represented by PKI (Partai Komunis Nasional). By having parties, Indonesia declared democracy as the operated system overshadowing any ideology, including communism. Soekarno's action can be concluded as a revolutionary act since he tried to unite his various subjects under one constitution. However, his action came to an end by the incident of G30S/PKI as mentioned previously and led onto the New Order under Soeharto's government.

The new era was began when there were so many people would like to have a better life. Ricklefs (2001) made a comparison concerning these Order—Soekarno's government named Old Order and Soeharto's government named New Order. He stated that “the new order, too, justified much of its claim to legitimacy on its promises of national economic development and of improvements to levels of education and welfare. Yet, the government's style was at best paternalistic and at worst oppressive (2001: 342).

Revolution happened to create and bring hopes into reality for the future of Indonesia. Nevertheless, every movement will find many obstacles and in this case the obstacle was the government itself. Ricklefs named it as “worst oppressive” because all policies were centralized. Thus the regional government should obey the Nation regulations without asking. It turned into the failure, moreover Wood (2005: 90) described it as an obvious betrayal as mentioned by critics. The oppression towards PKI was not only by restricting its existence but also eliminating the Leftists. During this era, there are so many political prisoners since everyone criticizing the government would end up unknown alive or dead.

One of the oppressions was experienced by politicians, activists, thinkers and writers having different point of views with the government. Pramoedya Ananta Toer, was one of writer becoming a 30 years political prisoner—since 1949-1979, though he was prisoned previously during Dutch colonization and Soekarno's government. He became New Order's political prisoner for almost 14 years (Kurniawan, 2006: 37). Once he was prisoned for his “*Hoa Kiau*” book since it was contravening with PP 10/60—a racist Presidential regulation restricting Chinese to have their business in Indonesia (2006: 43). Literature banned was also experienced by Orwell, and he tried to discuss it in a meeting which he wrote on “The Prevention of Literature”. He believed that through literature he could reach everyone, but the media was under government's surveillance.

Out of this concourse of several hundred people, perhaps half of whom were directly connected with the writing trade, there was not a single one who could point out that freedom of the press, if it means anything at all, means the freedom to criticize and oppose.

Significantly, no speaker quoted from the pamphlet which was ostensibly being commemorated. Nor was there any mention of the various books that have been 'killed' in this country and the United States during the war. In its net effect the meeting was a demonstration in favour of censorship. (2009: 171)

From the quotation above, Orwell disappointed as there is no body had the courage to speak about media freedom. He highlighted that the political issue was taboo to talk about. The only political issue discussed was the removal of Russia from Europe. Focus of their discussions mostly on the issue of obscenity was can simply inserted in the literature and intolerable on politics. Their reluctance in discussing politics was caused by the rules restricting the freedom of speech issue. Therefore, the meeting he attended had turned into a censorship on literary works. As a socialist, he wanted to make everyone uttered his/her thoughts and feelings freely without any fear.

The emergence of Socialist Marxism in Indonesia itself was related to the occupation of Dutch in the early 20th century, which also became a moment of *Kebangkitan Nasional* (Kurniawan, 2006: 93). It seems that Marxism has been reached Indonesia not only through the occupations but also through Indonesian youth having education in Europe. Related to that, Orwell and Pram have same ideology to make a revolution. Both of them believed that revolution could be executed through every aspect of life by empowering the people. They did not believe on democracy since it had been failed to protect people of the nation. Both of their works were banned by governments for years but then slowly their works spreaded out through the nations.

Since the Reformation Era in 1998 under B. J. Habibie's government, he continued the spirit of revolution even though he was only governing for a year. The next presidents of Indonesia were also continuing the revolution and reformation spirit yet they were still facing many troubles. Yet, in SBY's government—since 2004 until now—there are no restrictions on any literature so that everyone can utter and publish his own thoughts widely. Pram's works, as well, are published freely and printed several times by several publishers. However, there are many problems related to social, economic and politic issues since SBY's leadership characteristics are assumed as pacifying acts. The revolution spirit had been encouraged people to have freedom in expressing their thoughts and feelings, furthermore they are protected by the 1945 Constitution. Nevertheless, there were so many demonstrations during his leadership questioning and criticizing his policies, even an issue of coup d'etat was spread on March 2013. However, it is understandable since Indonesia as a young nation is still learning on executing democracy.

Some people from particular ideology refuse democracy as a system in executing government. They use their freedom to speech—which is a part of democracy—to express their disagreement toward democracy. Some people build and use certain facilities for their own sake without thinking the effects to others, for example a development of massive apartments and houses. As if they are abandoning other having no money and property, so that the contrast of both of them can be seen when visiting big cities in Indonesia, mostly in Jakarta and Bandung. The government as the one having authority to protect, serve and maintain its subjects were unable to fulfill the duty. That is one of the reason why big cities attracts people from village to have better futures.

British and Indonesian: The Meeting of West and East

Geographically, Indonesia is on the east part of the world while Britain is on the west part. Therefore, it can be said that there is a meeting between west and east. Unfortunately, in postcolonial studies, those divisions are made not only based on geography but also the thoughts. The West always concerns as a superior side since its ability to master others physically and mentally. British, a nation where Orwell came, is a nation with a very long history and assume as a great nation, actually shared the same problems with other nations, at least textually. Those problems exist in both British and Indonesia should eliminate the border that West and East are different.

Even though both of them have lot of differences, the issues they are facing the same issues concerning social, politic, cultural and economics. The greatness of a nation cannot be seen from its history but the way it manages and maintains things so that it can protect its subjects. By reading Orwell's works, I realize that even the greatest nation is not perfect at all. Indonesia with its various tribes can also become a great nation if both the government and its people are aware that a nation is

raised together not only by one side. Therefore, this study is not final to comprehend the connection between West and East.

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POSTCOLONIALISM AS A STRATEGY IN READING AND REVEALING THE MEANING OF LITERARY WORKS

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Abstract

Postcolonialism is one of approaches which is still considered as a new one to apply in Literary criticism. However this approach can be used to reveal the meaning stated in latent text. It implicitly exists in the text where by glance it can not be seen. In other words the text did not state explicitly. By applying this approach, any meaning deals with the effect of colonialism in politics, ideology, culture and religion can be found. It is like a spotlight that can come to the remote area. It can be used as a strategy to read the text critically, so that the meaning that unexpected but significant can be revealed. It specifically can expose the confrontation of races, nations, even the cultural identity problems that faced exactly by people as the effect of power relation between colonized and colonizer. The reader can even use it to read and analyze the old text where the Literary criticism before never touch the problem. Thus it is not only for English Literature but also can be applied in any literature especially from countries that had been colonised before including Indonesian. This is the uniqueness of the approach that makes it different from others especially Traditional one where the meaning tend to relate to the intension and background of the writers. This is what the paper is going to discuss.

Keywords: *postcolonialism, strategy of reading and revealing meaning*

Introduction

Twentieth century is really an enlightenment for literary criticism, since the progress of changing from one theory to another grows rapidly. If a theory can not fulfill the requirement to criticize the text, then another theory will set up. Abrams in his book "The Mirror and the Lamp" (1972) classified the Critical Approach into four categories: Mimetic, Expressive, Pragmatic and Objective. The objective orientation tend to regard the literary work as an art isolated from all external points of reference. It concerns with the work itself. Many scholars then tends to move into the objective as a critical approach which proposed by Russian formalist. The formalist considers literature as something with specifically literary characteristics that make it literature as opposed to philosophy, sociology and biography (Rivkin and Ryan. 2003). A work is created artistically so that its perception is impeded. It is primarily art. This approach has proposed that the focus of literary criticism is the text. Thus the interpretation of literary work is isolated from the author's life, time, history even his intention. The analysis is done by reading the text closely and examining carefully the meaning, since the language used can provide it. The text is self-sufficient, the relationship of one word to another word, a phrase to another phrases will create a certain meaning. Literary works are mere potential until they are read.- that is, that they are recreated in the minds of actual readers who are vary enormously in their capabilities, interests, prejudices and ideas (Brooks in Literary theory: an Anthology. 2004). The readers are certainly required to be more careful and serious. The ideas are held by any theory that comes after Formalism up to now. These approaches has opened up the interpretation that the literary works may relate to politics, ideology, and language. This makes the approach different from traditional one.

Postcolonialism, as the newest approach, occurs under the big umbrella, Objective orientation. The term postcolonialism is not the same as "after colonialism" in which the colonial values are no longer to be reckoned with. However Postcolonialism here deals with the effects of colonialism on cultures and societies. According to Ashcroft, Griffiths, and Tiffin (2001) the term has been used by literary critics since the late of 1970s to discuss the various cultural effects of colonization. While Day and Foulcher (2008) state that the aims of using this approach in literary criticism is to find out how the text reveals the trace of colonialism: such as the confrontation of race, countries even culture. Thus postcolonialism can be used as a strategy to read the literary works critically with the questions that help to identify the signs of colonized which exist in it.

As a strategy in reading and revealing meaning.

Postcolonial criticism may help readers see the relationship among all the domains of their experience and their world. It tries to find out the operations of colonialist politically, socially, culturally, even psychologically and it is surely about anticolonialist ideology. Thus it focuses on the literature of cultures that developed in response to colonial domination. A way of reading the text is to draw the attention to the effect of colonization on literary production. In literary context according to Mcleod(2000) postcolonialism involves 3 points:

- a. Reading texts produced by writers from countries with history of colonialism which concerns with the workings and legacy of colonialism in the past or present.
- b. Reading text produced by those that have migrated from countries with a history of colonialism, or descended from migrant families.
- c. Re-reading texts produced during colonialism: both who experiences the colonized and those who do not.

Thus, reading is the crucial point in postcolonialism approach. Mcleod then reminds that **How** we read is just as important as **what** we read. In other words, not only the text but also the way of reading is crucial in analyzing the text, in which the focus is not only on the text from colonial countries. While Day and Foulcher (2008) say that postcolonialism in literary criticism is a strategy in reading that emerges the questions which can identify the sign of colonialism in the literary text.

Rereading the old text produced during colonialism in Indonesia is done by Budianta. Historically according to her (2008) the modern of Indonesian Literature can not be separated from colonialism and capitalism. She analyzed five related texts : two novels written by Aman Dt Majoino and two films based on the novel by Sjaman Djaja and television series by Rano Karno. In this paper the novel *Tjeritra Boejang Bingoeng* (1936) by Aman Dt Majoino is the focus. The text is a critique towards the monetary policy. This literary work is published by Balai Pustaka, the important institution in Indonesia under colonial government. This institution has a role to educate culture through the books based on colonial policy. Dt Majoino was known as a writer for children literature. He was not a popular author and this book is not wellknown. A critic tends to ignore the children literature including his works and thinks that the works do not deal with politics or ideology.

The story deals with how a character, a naive young man, "Boejang Bingoeng", who got confused in facing materialistic society. His character is distinguished from others. He is the one who hates money and thinks differently about market. This happened since all his family are crazy about money, his brother was in jail for corruption, even his father got bankrupt. He burned all the money he has. That's why people call him the "Silly Boy" (Boejang Bingoeng). He even lost his girl friend just because she married with the middle age man but rich. But at the end she was divorced by her husband. In this case the text implicitly says that a woman is like a commodity which can be owned or thrown away easily. Thus reading the text with postcolonialism will reveal the implicit meaning that people never think of before. In fact the text reflects how difficult to face the monetary policy, the basis of capitalism. The text also shows all the negative effects of the capitalist system. Unfortunately the meaning can not be revealed before just because the way of reading is different. The politics and cultural dimension offered by the text according to Budianta has been ignored. She then mentioned there are two reasons why it happened. First, most people considered the text is just for children. Second the text is not famous for it is against the ruling party. Besides the text seems to teach the *inlanders* how to come into the world of capitalism.

Foulcher also reread a novel *Sitti Noerbaya* written by Marah Rusli in 1922. This novel was popular at that time. It was also published by Balai Pustaka. One of the focuses is on the role of mimicry in building the new subjectivity of colonized youth. The text shows how the characters, Sitti Noerbaya, Samsuel Bahri and their friends as the youth of colonized welcomes the modernity which is unconsciously just the imitation of colonial. However another aspect of the story reflects that the mimicry is not pure. The techniques of narrative emerge the contradiction between the characters who are pro colonial with the ones who are anticolonial. This is also supported by the dialogue used among the characters. Thus the ambivalence of mimicry can not be avoided and it can be emerged in a wildly perspective, "identity of Indonesia". What he found is different from the critics before.

Two examples of rereading the old novel published in colonial era in Indonesia. At that time Indonesia was under the Dutch colonial. Both of the critics applied postcolonialism to reread text. As

the result these critics found meaning that never been thought before. Thus postcolonialism is like a spotlight, that helps readers to see something covered deeply in the text.

Brennan (2008) in his article *The national Longing for Form* says that not all Third World novels about nations are “nationalistic”. In his analysis he found a great variations of meaning exists in the text produced by the third world. He mentions some texts written by V.S Naipul and Manohar Malgonkar, from India. Their texts tend to reflect the attacked on independence which mixed with nostalgia for the previous European status quo.

In my class, English Literature, we read A novel *Half a Life* written by V.S Naipaul (2001). The novel reflects how colonized youth are floating in reaching their identities. They were send by their parents to London to be groomed for English society (Naipaul p.73). They left their countries with the great expectation. Unfortunately they have no place in British. They keep living as a marginal immigrant. Willy, the character comes from the lowest caste in India, educated in British school and feels proud since there is no caste in the school. He feels that his place is in British rather than India. However living in British is very difficult since no university can accept him, and no place to get a job. Ironically he does not want to go back to India for he should come into the caste system. He finally joins the immigrant life and move to Africa, where this is also not his place. His feeling can be seen from the utterances; “How many of us there now! How many like me! Can there be room for us all?” (139). The text is very interesting to be discussed in the classroom since the students can see after reading critically how the youth of colonised face the life full with the contradiction of ideology, culture, politics, even religion.

Brennan also found something interesting from the text written by Indo- English such as Salman Rushdie from India and Pakistan, Augusto Roa Bastos from Paraguay and Nadine Gordimer from South African. It is nice to get opportunity to explore postcolonial responsibility. The text written by Salman shows how the whole region slowly come to think of itself as one, in fact his story is disappointment. The central irony of his novels is that the independence has damaged Indian spirits by proving that “India” can act as a bad as the British did. Even it is worse since the people of India can not release their policy from the caste, where they may evolve into the nationalist demagoguery of a caste.

Postcolonialism as a strategy of reading also involves the analysis of feminist. Mohanty (2003) in her article, analyzes the discursively colonize the material and historical heterogeneities of the lives of women in the third world. The focus is on finding a variety of cases of ‘powerless’ group of women to prove the general point that women as a group are powerless...It is not the descriptive potential of gender difference, but the privileged positioning and explanatory potential of gender difference as the origin of oppression. It is merely a matter of specifying the context after the colonized.

While Hatley (2008) also analyzed the the point of view of colonized women in Indonesian literature. She focuses on exploration of the impact of colonial interaction towards women. She reread the old texts published in 1930s in colonial era. One of them is *Layar terkembang* by Takdir Alisjahbana, a very populer novel that exposed the modern women. The novel has been read by many critics, that mostly focused on the weakness of a modern woman and she suffered because of her independence. However by reading with postcolonialism, Hatley found another perspective about women with Western education and independence. Toeti, the character, as a modern women realizes that it should be a balance in gender relation where a woman and a man work together equally. She luckily found the man that is able to appreciate the equality. Nevertheless this equality is described shortly comparing to her struggle as a modern woman in emansipation. There is a big question why the text does not expose more about the equality, or just because the author is a man? In fact there is a good point she got from the text, that colonial gives a chance for Indonesian woman to get involves in education, job and build the modern family.

Hatley also read the texts written by a women after colonized. She found that the perspective of the old norm and tradition a little bit change. The texts explore more about the women experience with their intellectual. The nuance of new postcoloniality, refers to the enhancement of the effect, is used a basic of women representation in modern Indonesian Literature.

Conclusion

Referring to the description above, it can be concluded that Postcolonialism approach has many advantages. It can be applied as a strategy in reading the literary works and reveal the meaning, especially the latent ones. The examples above show that how the approach is not only for the colonial text, but it can be applied to reread the old text that has been criticised before. Amazingly the meaning revealed is different. Thus the untouchable meaning before can be revealed, even emerges the new perspectives. Therefore as the critics or the candidate of critics should enrich their knowledge with the new theory rather than prevent the old one where the theory may not fulfill the requirement to reveal the unknown ones. It will be good if this theory is taught to the students of literature department.

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DECONSTRUCTING THE CONTEMPORARY INDONESIAN POETRY TO CRITICIZE THE INDONESIA GOVERNMENT

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Abstract

Prostitutes of Jakarta – Unite! by W.S. Rendra, *Government department* by Toeti Heraty, and *A man murdered near the day of the Indonesian general elections* by Goenawan Mohamad are the three poetries in the Harry Aveling's *Contemporary Indonesian Poetry*. Based on Jacques Derrida's *Deconstruction*, the texts of the three poetries are analyzed to reveal the complex operations of the ideologies of which the texts are constructed. Starting with reading critically the texts of the three poetries, the binary opposition as the texts' ideological framework then can be found. The study is included into the qualitative study since the study analyzes the texts of the three poetries. The critical reading of the three poetries reveals that the three poetries are structured by the tension between the Indonesia people's rights and the Indonesia government. Each poetry shows its own forms of the people's rights and the powerful government embodied in the specific images. Then the binary opposition structuring the text of the three poetries can be found in the contradiction between the speakers of the three poetries and the government. In deconstructive terms, the poetries' overt ideological project states that the three poetries criticize the powerful government towards the people's rights that make them suffer. Each poem elaborates its own criticism based on the binary oppositions found and the meanings revealed.

Keywords: *deconstruction, the New Critical reading, binary opposition*

Introduction

This part presents the background, the questions formulated to analyze the three poetries, the theory to analyze the poetries, and the type of the study. Those are necessary as the basis to discuss the result of analyzing the poetries.

Poetry is a genre of literary works that uses best words in best order (Hall, 1989: 62). Poets choose appropriate words to arrange into appropriate order. The appropriate diction arranged into the appropriate order will describe best their idea. The best words in the best order help them to deliver their messages stick in their poetries as the short compact literary works.

There were many Indonesian poets well known outside the country in the 1960s. W.S. Rendra, Toeti Heraty, and Goenawan Mohamad were three among many Indonesian poets whose works were selected and translated into English by Harry Aveling in 1975 as the first published due to their best present-day poetries from Indonesia (quoted from back cover of Aveling's book). The poetries were written into Bahasa and English in Aveling's book entitled *Contemporary Indonesian Poetry: Poems in Bahasa Indonesia and English*. The book was edited by Aveling in Australia and distributed in Europe and America.

W.S. Rendra is the most promising young writers and has been seen mainly as a nature poet, a master of strictly original imagery and balladic narrative (Aveling (ed), 1985: xiv-xv). One of his poetries translated in Aveling's book is *Prostitutes of Jakarta-Unite* showing that he is a master of original imagery, such as the third line of his first stanza, */have been crushed/*. The poetry is about the writer as the speaker who supports the prostitutes of Jakarta to arise against the leaders of the revolution who act as they want that make them suffer. The speaker reminds the prostitutes of Jakarta the misery they experience due to the leaders' nasty action toward them. Somehow, the leaders who are the ones who use their services, crush them because they think that the prostitutes as the source of disasters.

Toeti Heraty is undoubtedly Indonesian's leading woman poet and her verse has an honest, range of emotional expression and directness, and her writing is always colloquial (Aveling (ed), 1985: xviii). One of her poetries collected by Aveling is *Government Department* that uses colloquial language. For example, her opening line in her poem is */your final words were/*. The poetry describes

the speaker who reminds the legislative who have promised to the poor children to give the lovely as the sound of the proposal submitted to them. Nevertheless, the fact is still far away from their' promise. They do meeting, seminar, make a report, listen to head or the vice, but they let the proposal dusty.

Goenawan Mohamad represented a distinct and highly influential strand in contemporary Indonesian poetry and he had turned away from direction to experimentation with the prose-poem as a means of dealing with current reality (Aveling (ed), 1985: xx). *A man murdered near the day of the Indonesian general elections* is one of Goenawan Mohamad's poetries selected by Aveling to include in his book. The poetry elaborates the speaker who asks for God's help so that he can use his voice freely in the national general election day in his country. It is described that there is the man who has been killed in the near day of the Indonesian general elections. That showed the reality happened in the old period that there was no free choice for the particular voters when the national general election was held. Even, they got the consequences they would be died if they did not choose the particular picture. The poetry shows that the dead does not have a name, a party, and a sign picture. No one cries for his dead since the speaker and the reader cannot cry for him. The speaker asks his religion. When the man died is reported in the newspaper on the day after there is no critical reaction for the inhuman accident.

The three poetries written by famous Indonesian poets generally present the government and its society. The issue explored must be the powerful government towards the society's rights. The two opposing levels in the government structure clearly elaborate how the powerful government behaves towards the people's rights. Therefore the study will analyze the three poetries based on the formulated questions. They are what are the tensions at work in the three poetries? and how are the binary oppositions deconstructed? The first question is to identify the binary oppositions that are as the poetries' ideological frameworks. The second question is to elaborate the ways in which the opposing elements in the texts overlap. To answer the two questions, the study applies the appropriate theory, Deconstruction proposed by Jacques Derrida. To accomplish the study, the study applies a particular research method that is the research type.

Deconstruction is no longer a new phenomenon on the academic activities since it had been used by Jacques Derrida in the late 1960s and became a major influence on literary studies during the late 1970s (Tyson, 1999: 241). For deconstruction, literature is as dynamic, ambiguous, and unstable as the language of which it is composed and meaning is produced by the play of language through the vehicle of the readers (Tyson, 1999: 241). From those points of view, deconstruction opens a way to the readers to find meanings in the texts. The meaning of the text the readers construct may conflict to the meaning the author construct. Showing any conflicting meanings that seem to appear in the text is a New Critical reading that can serve as the first step in the deconstruction text (Tyson, 1999: 253).

A New Critical reading of the text seeks to reveal the tension operating in the text. Tension means the linking together of opposites. Tension is created by the integration of the abstract and the concrete of general ideas embodied in specific images (Tyson, 1999: 123). The study does a New Critical reading to identify the tensions in each text of the three poetries. The tensions are created by identifying the integration of the abstract and concrete of the general ideas embodied in the specific image of each poem.

For deconstruction, New Critic hides contradictions that reveal the limitations of its ideological framework. To find that ideological framework and understand its limitations, a deconstructive critic looks for meaning in the text that conflict with its main theme (Tyson, 1999: 254). Typically, a deconstructive reading sets out to show that conflicting forces within the text itself serve to dissipate the seeming definiteness of its structure and meanings into an indefinite array of incompatible and un decidable possibilities (Abrams, 1999: 55) . The two references support each other meaning that the opposites identified then are deconstructed to find the meaning of the text that is really opposed to the main theme.

As operating a New Critical reading, the binary opposition structuring the poem is identified. As operating a Deconstructive reading, the opposition identified is treated for two times. The first time, the opposition is determined which member of the opposition is privileged in the poem. The second times, finding all the textual evidence the poem offers to strengthen the theme identified (Tyson, 1999: 256-257). The study firstly operates a New Critical reading to get the binary opposition structuring the text of the three poetries. The study secondly operates a deconstructive reading to find

the member of the opposition that is privileged and the textual evidence in the poetry that support the theme so that the ideological framework and its limitation of the poem can be revealed.

The study does not include any numbers to analyze and take conclusion. The study is dealing with the texts of the three contemporary Indonesian poetries. The text of each poem is analyzed to find the binary opposition and the meaning. Hence, the study is a qualitative research type. Qualitative research covers any research that does not include numbers to analyze and take conclusion. However, qualitative research covers any research that includes text, sound, and images to analyze and take conclusion (Nkwi et.al, 2001: 1).

Discussions

This part presents the discussion of analyzing the three contemporary Indonesian poetries. This part is divided into three sub parts based on the three poetries analyzed, namely *Prostitutes of Jakarta – Unite!*, *Government department*, and *A man murdered near the day of the Indonesian general election*. The first sub part is divided into sub sub two parts, a New Critical reading and a deconstructive reading. Both of them are based on the formulated questions proposed in the study. For the rest two sub parts the discussion of a New Critical reading and a Deconstructive reading are integrated.

Prostitutes of Jakarta – Unite!

The poem is written by W.S. Rendra called as ‘the Tom Jones of Indonesian poetry’ by one Indonesian newspaper, Kompas (Aveling, 1987: xvi). The poem expresses the speaker’s act of caring for the high and low class prostitutes living in Jakarta as the capital city of Indonesia. Indonesia government who enjoys the service of the prostitutes of Jakarta treats them rudely as if they never fornicate. How the poem quietly collapses the binary opposition(s) supporting its own theme will be displayed next.

A New Critical Reading

The first stanza of the poem displays how rude the government treats the prostitutes of Jakarta. The speaker expresses in the first stanza the offensive and its impact experienced by the prostitutes of Jakarta. The prostitutes of Jakarta obtain several forms of destruction, such as destroyed and hurt. All levels of the prostitutes who live and earn their living in Jakarta as the capital city of Indonesia- “The prostitutes of Jakarta/The greatest and the least/ have been destroyed/ have been crushed” -by the minister, the leaders of revolution, politicians and senior civil servants, and the section heads. They are also hurt by them. The impacts of the rude treatment the prostitutes experience make them- “frightened/lost/offended and embarrassed”.

While the second and the third stanza of the poem show the speaker’s empathy towards the prostitutes due to the impacts of the bad treatment the prostitutes have so that he does protection towards the prostitutes. The protection the speaker vocalizes is in the forms of suggestion and direction. He suggests the prostitutes should not to be desperate and should not be willing to be victim- “Regret as you may/But don’t despair/Or allow yourselves to be sacrificed”. He directs the prostitutes to arise and comb their hair and take in turn to attack the government that make them crushed- “/Arise now/Comb your hair/Having sorrowed/it is now your turn /-not just to defend yourselves-/but to attack/So/Regret as you may/But do not allow yourselves to be sacrificed”.

The next three paragraphs show the speaker’s verifications about the government who are making love relationship with the prostitutes of Jakarta, namely the verification by presenting Sarinah having special relationship to the minister, Dasima having love relationship with the leaders of revolution, and the other prostitutes of Jakarta having love relationship with the politicians and the senior civil-servants. By performing the three evidences, the speaker helps the prostitutes of Jakarta to evidently open the government’s (the minister, the leaders of revolution, the politicians, and the senior civil servants) scandal. The speaker’s verifications are another form of protection he performs towards the prostitutes of Jakarta.

The speaker does protection to the prostitutes of Jakarta by showing the first evidence that the government does adultery in the fourth stanza- “Sarinah!/Tell them/How you were called to the ministerial suite/and how he spoke long and deeply to you/about the national struggle/then suddenly- without even finishing what he was saying/calling you the inspiration of the revolution/undid your bra”. As the speaker show the evidence that the minister does adultery- “how you (Sarinah, one of the

prostitutes of Jakarta) were called to the ministerial suite... “undid your bra (Sarinah’s bra)”, he also shows the way the minister is making love with Sarinah, that is when the minister is making love with Sarinah, he tells to Sarinah about the national struggle long and deeply and persuades her by calling her as the inspirator of the revolution- “and how he spoke long and deeply to you/about the national struggle/.../calling you the inspiration of the revolution/.

The speaker shows the second evidence as his protection towards the prostitutes of Jakarta that the government do adultery in the fifth stanza- “And you, Dasima/Tell the people/how all the leaders of the revolution/embarrassed you in turn/speaking of the prosperity of the masses and the flame of revolution/while their trousers were wet/and their bodies/sprawled beside you/Their bolts too rapidly shot”. While the leaders of the revolution are embarrassing Dasima, one of the prostitutes of Jakarta until their trousers are wet, their bodies are limp, and their muscle is weak, they are telling about the people’s welfare and the flame of revolution.

The speaker’s protection towards the prostitutes can be seen at the third evidence elaborating that the politicians and senior civil-servants require the prostitutes to conduct the congresses and conferences- “The politicians and senior civil-servants/are a tight bunch of rogues/Their congresses and conferences/wouldn’t go without you”, and the section heads will open the carrier opportunity for the official only if the prostitutes open their legs- “The section heads/Could only open the door of opportunity/If you would open your legs”. In fact, there is no job opportunity beside the opportunity provided by the government and run down business- “And outside government/were only run down businesses/with no vacancies”. The government is the leaders’ revolution that is a revolution of gods who fight for their own joy without considering others. Therefore, they never create more jobs- “The leader’s revolution/was a revolution of gods/They fought for heaven/and not for this earth/A/revolution by gods has never produced/more jobs/for the ordinary people”. Consequently, there are many jobless- “You are a part of the proletariat/they have created”. No more jobs are one of the reasons that make the prostitutes of Jakarta have no reason to reject to service the government. The speaker states the reason why the prostitutes of Jakarta service the politicians, senior-civil-servants that is due to the terror of hunger, the yoke of poverty, the long futile search for work, and school diplomas are useless- “You who must never say no/because of the terror of hunger/and the yoke of poverty/and your long futile search for work/School diplomas were useless”.

The seventh stanza of the poem displays how the government attacks the prostitutes of Jakarta- “When I read in the papers/How those clowns persecute you/Accuse you of being the source of all the nation’s disasters”- the government blame the prostitutes that they are as the source of disaster happened in Indonesia. However, the speaker disagrees with the government’s accuse. The speaker proclaims that he is the prostitutes’ friend so that he is anger and states that the prostitutes as the victim of the politic. The speaker calls the government as the clown who hide behind the mask- “What clown mouths”. The government who ever does adultery hides their bad behavior by announcing on the news to destroy the prostitutes. It seems that the government never made any relationship with the prostitutes.

While the two rest stanzas of the poem exhibit the speaker’s protection towards the prostitutes of Jakarta. The speaker gives his suggestions and direction to attack the government so that they will realize what he has already done towards the prostitutes. The speaker suggests to the prostitutes to unite to against the government that will destroy them- “My sisters. Unite”. He also suggests to the prostitutes that they should not tremble before men- “My sisters/Do not tremble before men” - to have good confidence to attack the government. The speaker directs the prostitutes to take up sticks, wave their bras on the ends of them, carry them around the town, and wave them like flags they have disgraced- “Take up sticks/Wave your bras on the ends of them/Carry them around the town in procession/waving them like flags they have disgraced”. He directs the prostitutes that it is their turn to attack the government- “Now it is your turn to demand” –by arguing that if the government destroys the prostitutes without also recommending marrying them it will be nonsense- “Tell them:/That recommending the persecution of prostitutes/Without also recommending/Marrying them/Is nonsense. That’s way he directs them to double prices and strive for a month as the strategies to show how the government require them. Otherwise, the government will do adultery with their brothers’ wives- “Double your prices/let them flounder/Strike for a month soon they will be committing adultery/with their brothers’ wives”.

A Deconstructive Reading

A New Critical reading of the poem entitled *Prostitutes of Jakarta-Unite!* shows the binary opposition found, namely between destruction and protection. The speaker vocalizes protection when the prostitutes of Jakarta become victims due to the rude treatment done by the government. The government attacks the prostitutes that make them scared, contemptible, and ashamed. The negative impact faced by the prostitutes invites the speaker to protect the prostitutes. The speaker gives his suggestion and direction to the prostitutes so that they will be able to take in turn attack the government. He also helps the prostitutes by showing the evidences about the government who do adultery. Suggestion, direction, and verification are the forms of protection that are actualized by the speaker. The speaker's protection towards the prostitutes is evidently seen in the title and the stanza of the poem. Hence, the privileged term is protection. The theme is that the poem criticizes the destruction addressing the powerful government faced by the prostitutes of Jakarta without giving them the protection addressing people's right.

The member of the binary opposition has already determined which one is the privileged to maintain the advancement of the theme. The next textual evidences are elaborated to support the theme identified. The textual evidences that support the theme are how the offensive conducted by the government that clash with the protection proposed by the speaker.

The theme determined is supported by elaborating the destruction conducted by the government towards the prostitutes. This addresses the powerful government that can do everything as they want since they have position and power. The next are the forms the destruction faced by the prostitutes. The prostitutes of Jakarta are jobless due to no more available job fields for the ordinary people, the terror of hunger, the yoke of poverty, the long futile search for work, and the school diplomas that are useless. Those make them to be the prostitutes since they have no choice to run their lives. The prostitutes of Jakarta that set themselves with cheap and expensive rates are accused as the source of the disasters happened in Indonesia so that they are destroyed and hunted. They are as the victim. The bad impact of the rude treatment the prostitutes face make them scared, contemptible, and ashamed.

The theme is also advocated by the protection as the implementation of the speaker's empathy towards the prostitutes. The harsh condition experienced by the prostitutes of Jakarta invites the speaker to give his protection since he considers they are as his friend. The speaker's verification is to show the government's scandal so that all the people will know their bad behavior. The speaker calls the government as clowns. Similar to clowns who cover their faces with thick and colorful make up, the government covers their scandal with their position. The speaker suggests the prostitutes not to despair, not to be sacrificed, and to unite so that they are able to arise and attack the government as the speaker direct them to do. They attack by criticizing that if the government destroys the prostitutes without recommending the government to marry them, the government will do adultery with their brothers' wives. To marry the prostitutes is the solution when the government prohibits the prostitutes to operate and there are no more job fields.

Government department

Government department by Toeti Heraty is the next poem analyzed on the basis of Deconstruction. The poem presents the two clashes things, namely no attention and attention. The government who tell to the speaker that they will give a beautiful thing and give it as soon as possible- "may you always be as lovely/and as young as you are today". Those are as their final message- "your final words were:" – that always be uttered as their promises to someone who need their help. Unfortunately, time passes their promises have never been realized as the speaker's evaluation – "Indeed/far from life/and your final words".

The first stanza elaborates the government who promise two things to the senders of the proposals. The second until fourth stanza of the poem elaborate three evidences that the government do no care the proposal. The last stanza underlines that the government do not realize their promise. Hence, the privileged term of the pairs is attention. The speaker who cares the ordinary people criticizes the government that always promises to fulfill the proposal at the end of their meeting but they do not realize their promise. The theme then is formulated that the poem criticizes the government who have no attention towards the proposals. The theme is supported by the textual evidences that indicate the government who always promise to the senders of the proposal. The

opening three lines of the first stanza of the poem elaborates how the government evidently promise that they will give a beautiful thing- “as lovely” –and it will be given quickly- “as young as” to the senders of the proposal- “on a piece of paper, a typed request” at the end of their meeting- “your final words were:”.

The theme is also supported by the textual evidences that show how the speaker cares the proposals sent by ordinary people. She has three evidences that finally she comes to the conclusion that the government never keep their promise- “Indeed/far from life/and your final words”. Firstly, she elaborates how the government treat the proposals on which there are much hopes to have their help- “the room crowds in, as the dryness/of dust/multiplies/on the files, the bundles and the papers/with their corners worn and the hopes they bear/stacked, pressed, dumb in the dust”. The government only accumulates many proposals come in their room till the dust cover the proposal on which there are so many hopes that need their help. They really do not care the proposals come in- “then becomes scribble/on a piece of paper, a typed request/carelessly initialed” -and they let the proposal dust- “hopelessly he regards the silence/the sound of dust falling. The proposals dust addresses the government do no action to change the ordinary people’s life. The poem shoots the phenomenon of the paper boys that contradicts with the phenomenon of the government who drive cars- “brushing on the paper-boys/outside – the official cars/as they come and go”, the two contradiction conditions strengthen the bad government that have no attention.

The next two evidences also advocate the theme formulated. Secondly, she draws how the senders of the proposal put their hopes to the proposal they send to the government at the first time- “passion when it first trembles/gives ginger flame/to green young life” –they really have enthusiasm towards the proposal they send at the first time since they think the government will fulfill their proposal as their promise. Thirdly, she exhibits what the government do as the head of the ordinary people- “the open window and curtains/allow the sun to warm/the working hours as they grow shorter/and is shredded here and there/by the empty desks, shining ash-trays/and the telephone ringing from time to time its sound lost in the ever increasing monotony/proudly and gladly man lives/his roots pressing/the earth/in meetings, seminars, reports/conference and working papers,/on the advice of his bosses and their bosses” –their time work are used to do meetings, seminars, to write the reports, and the advice from the bosses and their bosses on the working paper, smoking, and to make calling discussing something that is not important. They do all their activities at the healthy room. They live calmly.

A man murdered near the day of the Indonesian general election

The tension structuring the text is the conservative and modernity. The privileged term is the modernity. It is because the speaker proposes modernity as he prays to God to ask for freedom in the Indonesian general elections. He proposes modernity to against conservative since conservative causes someone has no freedom towards everything in particular when someone to be a voter in the national general election. The theme of the poem is stated as follows: the poem criticizes the conservative government that prevents the voter to has freedom in the national general elections.

The textual evidences that support the theme are when the speaker elaborates how and why the voter is die. The voter is died in the near day of the Indonesian general elections- “A man murdered near the day of the Indonesian general elections”. He is die at night when there is a patrol finds him at the edge of the rice-field with face downward with more wounds- “When the patrol discovered the body at the edge of the /rice-field it was like the sudden silencing of a barking dog./Face down...More wounds”, his human corpse is vanished so that no one can identify him- “none of them knew who he was. He is not from here, said the civil-defense officer”. He is die because he is abstain and his religion is not clear- “The man had no identity card. He had no name./He had no party...We did not even know what religion he was”.

The theme is also supported by the speaker who elaborates how she criticizes the conservative government and how the public react towards the phenomenon. He does pray as the strategy to voice the freedom for the voters in the Indonesian general elections, no worry to elect since the election is held in his hometown- “”O God, may I be among the elect.”/“May I be among the elect.”/“O great Map-maker, where is my homeland?”/“O God, may I be among the elect.” -he asks for God’s help since no one is brave to help him against the conservative. There is no critical reaction towards the inhuman phenomenon- “In the morning the city people read about him in the papers./Some cried

without knowing why. Others didn't, without/ knowing why. A pallid child made a hat from a paper and /the wind later blew it a way". The public have no enough braveness to give their opinion after reading the newspaper reporting the man died. Even the paper is used as the plane and it is flown by the wind. The paper is useless to be the media that prove how bad and rude government that give no freedom to their citizen.

Conclusions

The discussion of the analysis of the three contemporary Indonesian poetries reveals that the three poetries generally show the oppositions between Indonesian powerful government and Indonesian people's rights. Particularly, the powerful government that is destruction, no attention, and conservative is contradicted with the people's rights, namely protection, attention, and modernity. The binary oppositions structure the poetries by W.S. Rendra, Toeti Heraty, and Goenawan Mohamad.

The inference from the discussion of the analysis of the poem *Prostitutes of Jakarta- Unite!* by W.S. Rendra is that the tension structuring the text is the destruction conducted by the government and the protection proposed by the speaker; the privileged term of the pairs is the protection; the theme is that the poem criticizes the destruction addressing the powerful government faced by the prostitutes of Jakarta without giving them the protection addressing people's right. The theme is supported by elaborating the destruction conducted by the government. The government destroys, hunts, accuses the prostitutes of Jakarta that make their psychological sore. The theme is also supported by describing the protection proposed by the speaker. He suggests, verifies, and directs that make the prostitutes arise and attack the government. The speaker's protection is clashed with the government's destruction to criticize how the powerful government behaves towards people's right. If they prohibited the prostitutes to operate, they should provide the solutions, namely open more job fields and marry them to have a proper life that a citizen should have.

The poem *Government department* by Toeti Heraty presents the clash between the government and the speaker. The government that always promise towards ordinary people are clashed with the speaker whose evaluation about how the government treat the proposals, how the senders of the proposal put their hopes, and what the government do as the head of the ordinary people advocate her inference that the government's promises have never been realized. Here, the government who has no attention is opposed to the speaker who has attention. The privileged member of the pair is attention. The speaker does criticism to the bad government who has no attention towards the proposals that address the ordinary people's appeal to change their lives.

A man murdered near the day of the Indonesian general elections is a poem by Goenawan Mohamad that draws the binary opposition between the conservative and modernity. The privileged term is modernity. The theme is the poem criticizes the conservative government that restrains the voters in the national general election. The theme is supported by the speaker who elaborates how and why the voter is died, how she criticizes the conservative government, and how the public react the phenomena.

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KONSTRUKSI GENDER DAN KELAS SOSIAL DALAM NOVEL *FIFTY SHADES OF GREY* KARYA E. L. JAMES

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Abstract

Fifty Shades of Grey (2010) is an erotic novel written by a middle aged woman writer, E. L. James. This novel, despite its vulgar sexual content, has surprisingly become popular particularly among adult women readers. Applying a feminist approach, the writers find out that this novel has negatively represented woman through the character of Anastasia Steele. She is made submissive and willingly surrender to Christian Grey's dominance in their relationship. She is also described to enjoy all the abnormal attitude of Grey because she is stunned by his wealth. This novel has constructed woman as mere object in a sexual relationship and wealthy man as the help for a woman to achieve secure higher social status. In short, the novel has affirmed the patriarchal values and has probably made the female readers believe that it is how women should behave.

Keywords: *gender, social status, subject-object relation*

1. Pendahuluan

Sastra erotis termasuk objek yang jarang dikaji mengingat kontennya yang sangat dominan dengan narasi aktivitas seksual yang digambarkan secara eksplisit. Hal ini umumnya disebabkan oleh pertimbangan moral dan etika sosial yang masih menganggap tabu membicarakan masalah seks secara terbuka. *Encyclopedia of Erotic Literature* (Routledge 2006) menjelaskan bahwa defenisi sastra erotis sendiri masih sering diperdebatkan. Sangat sulit memisahkan sastra erotis dengan pornografi meskipun sesungguhnya kedua hal tersebut sangat berbeda terutama media penyajiannya (sastra erotis memakai media bahasa sementara pornografi menggunakan media audio visual). Secara umum, sastra erotis dapat didefenisikan sebagai “*works in which sexuality and/or sexual desire has a dominant presence*” (2006: 11) atau, dalam bahasa Indonesia, karya-karya yang menampilkan seksualitas atau hasrat seksual secara dominan.

Sepanjang tahun 2011-2012 sastra erotis menjadi sangat populer disebabkan kehadiran trilogi novel *Fifty Shades* karangan E. L. James. Novel trilogi yang terdiri dari *Fifty Shades of Grey* (2011), *Fifty Shades Darker* (2012), dan *Fifty Shades Freed* (2012) sangat digemari di Inggris maupun di Amerika. Rekor penjualan buku pertama dari trilogi ini bahkan mengalahkan penjualan buku *Harry Potter* (BBC News, “*Erotic Book Fifty Shades of Grey Becomes UK Bestseller*” 2012). Saat ini buku pertama tersebut telah terjual lebih dari 40 juta copy. Bahkan penulisnya, E. L. James, seorang penulis wanita berkebangsaan Inggris yang lahir pada tahun 1963, dinobatkan oleh majalah TIME sebagai satu dari 100 orang berpengaruh di dunia.

Novel *Fifty Shades of Grey* sendiri adalah novel percintaan seperti umumnya novel-novel lainnya. Novel ini menceritakan tentang kisah cinta antara mahasiswa bernama Anastasia Steele dengan seorang eksekutif muda bernama Christian Grey. Hubungan antara Ana dan Grey diawali tugas wawancara Ana terhadap Grey yang berlanjut menjadi terlalu jauh. Christian Grey ternyata memiliki perilaku seksual yang menyimpang namun justru membuat Ana menemukan sisi seksualitasnya yang selama ini tersembunyi. Hal inilah yang kemudian membedakan novel ini dari karya lainnya, yakni narasinya yang secara eksplisit banyak menampilkan aktivitas BDSM (*Bondage & Discipline, Dominance & Submission, dan Sadism & Masochism*), suatu permainan perilaku bersifat masokis dan dianggap sebagai suatu kelainan seksual. Hubungan percintaan mereka bagaikan sebuah permainan yang dipenuhi oleh aktivitas dan perilaku seksual menyimpang BDSM. Ana menikmati segala hukuman yang diberikan oleh Grey. Kelainan perilaku seksual Grey membuat hubungannya dengan Ana menjadi rumit dan tidak memiliki komitmen yang jelas selain hubungan seksual dengan bumbu penyiksaan. Novel ini kemudian dijuluki sebagai “*Mommy Porn*” karena latar belakang pengarang dan penggemarnya yang pada umumnya adalah wanita dewasa (Godreau 2012). Terlepas

dari kontroversi yang dihadirkan, *Fifty Shades of Grey* menghadirkan nuansa baru dalam ranah sastra erotis sekaligus menjadi penyaluran fantasi seksual dari pembaca-pembacanya yang rata-rata adalah wanita berumur dan telah menikah.

Melalui artikel ini penulis memperlihatkan bagaimana novel *Fifty Shades of Grey* mengkonstruksi gender dan kelas sosial melalui hubungan tokoh laki-laki dan perempuan, khususnya Anastasia Steele dan Christian Grey. Sebagai sebuah penelitian kualitatif, data dalam artikel ini berupa kutipan dan parafrase dari deskripsi, narasi dan dialog dalam novel *Fifty Shades of Grey* terutama yang terkait dengan isu gender dan kelas. Pembahasan tentang gender dan kelas sosial tersebut berlandaskan pada argumen Simone de Beauvoir tentang patriarki yang mengatakan:

... humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being....She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute—she is the Other. (The Second Sex 1949: xviii-xix)

Kutipan diatas menjelaskan bahwa pola pikir patriarki menganggap kaum perempuan sebagai masyarakat kelas dua. Segala kepentingan dirujuk pada kepentingan kaum laki-laki, karena perempuan hanya dianggap pelengkap, atau *other*. Berdasarkan hipotesis awal, novel ini menampilkan konstruksi gender dan kelas sosial yang tidak setara antara laki-laki dan perempuan. Lalu, bagaimanakah novel *Fifty Shades of Grey* ini mengekalkan budaya patriarki? Dampak apakah yang patut dikhawatirkan dari popularitas novel ini yang menunjukkan banyaknya pembaca wanita yang menerima konstruksi gender yang terdapat didalamnya? Untuk lebih jelasnya, artikel ini bertujuan untuk: 1) Melihat dan menelaah konstruksi subjek-objek dalam hubungan laki-laki dan perempuan yang ditawarkan teks *Fifty Shades of Grey*, 2) Melihat dan menelaah konstruksi kelas sosial seperti yang digambarkan oleh teks *Fifty Shades of Grey* melalui perspektif tokoh perempuan terhadap laki-laki mapan.

2. Hasil dan Pembahasan

Novel *Fifty Shades of Grey* (selanjutnya disebut FSoG) menggunakan pendekatan sudut pandang orang pertama yakni dari karakter utamanya Anastasia Steele (selanjutnya disebut Ana) sebagai narasi secara keseluruhan. Pada beberapa bagian, cerita juga diisi berbagai lampiran mengenai aturan yang diberlakukan dalam hubungan tidak jelas antara Ana dan Christian Grey (selanjutnya disebut Grey). Dengan pemilihan Ana sebagai narator, jelas fokus cerita ditujukan kepada perempuan yang menjalani pengalaman seksual yang berbahaya namun penuh gairah. Hal ini tidak mengherankan karena genre novel ini sendiri adalah fiksi erotis. Melalui tokoh Ana dan Grey, berikut analisis konstruksi peran gender yang ditampilkan oleh novel ini melalui kedua orang tersebut.

Wanita Sebagai Objek dalam Konstruksi Hubungan Seksual

Meskipun sumber narasi adalah Ana yang seorang perempuan, namun FSoG secara jelas menampilkan narasi perempuan sebagai objek. Ana adalah objek utama dalam kisah hubungan seksualnya dengan Grey. FSoG memperlihatkan posisi perempuan yang lemah dan tidak berdaya apabila berhadapan dengan figur laki-laki mapan yang ingin berkuasa penuh atasnya. Dari awal cerita sudah dipertegas karakterisasi seorang Grey yang ‘*control freak*’ meskipun Ana mempertanyakan sifat itu sejak awal.

*“You sound like a control freak.” The words are out of my mouth before I can stop them.
“Oh, I exercise control in all things, Miss Steele,” he says without a trace of humor in his smile. I look at him, and he holds my gaze steadily, impassive. My heartbeat quickens, and my face flushes again (12).*

Karakterisasi Grey mempertegas formula cerita yang secara jelas memperlihatkan ketidakberdayaan wanita yang harus tunduk kepada kekuasaan pria. Grey telah menjadi subjek absolute atas hubungannya dengan Ana dan Ana sendiri tidak diberikan pilihan apapun kecuali harus mengikuti segala aturan main yang dibuat oleh Grey.

Ana yang baru pertama kali bertemu dengan Grey sudah merasa terintimidasi oleh semua jawaban-jawaban Grey yang sesungguhnya bersikap profesional. Wawancara yang dilakukan Ana pada Grey tidak lebih dari sekedar formalitas biasa dan Grey bersikap sewajarnya. Namun Ana merasa

terintimidasi tanpa alasan yang jelas. Konteks wawancara yang dilakukan Ana sendiri sangat jauh dari unsur profesionalisme dimana Ana berkali-kali menanyakan hal yang bersifat pribadi dan sensitif pada Grey, seperti: “*How old were you when you were adopted?*” dan “*Are you gay, Mr. Grey?*” (13-14).

Kutipan diatas memperlihatkan bahwa tokoh Ana sudah digambarkan dengan sangat buruk. Ia bahkan tidak bisa bersikap profesional dalam menghadapi tuntutan pekerjaan. Figur Grey tetap bertahan dan sopan namun tegas, memperlihatkan bahwa laki-laki bisa mengontrol keadaan dengan baik. Ini sesuai dengan penegasan cerita dari awal bahwa Grey yang seorang ‘*control freak*’ yang mewakili citra laki-laki yang mapan, kalem, dan berkuasa. Justru citra yang diperlihatkan oleh Grey inilah yang menyebabkan Ana jatuh cinta padanya. Di sini kita bisa melihat bahwa cerita ini sejak awal sudah memperlihatkan kesenjangan peran yang sangat signifikan; perempuan yang tidak bisa mengontrol diri dan laki-laki yang mampu menguasai situasi. Keadaan ini akan berulang-ulang hingga perjalanan cerita selanjutnya. Meskipun cerita dilihat dari sudut pandang Ana, namun dalam situasi wawancara formal dimana sudah seharusnya Ana bisa menjaga diri dan berhati-hati tanpa harus ada dikotomi perempuan atau laki-laki, ia justru terjebak dalam dominasi sosok Grey.

Ana digambarkan sebagai sosok yang memiliki berbagai masalah kepribadian yang serius. Ia sering mengalami konflik dengan sisi bawah sadar dirinya yang sebenarnya justru lebih sering memberikan aspek-aspek logis yang tidak pernah digubris Ana. Ana sering merasa tidak aman (*insecure*) dan tidak memiliki rasa percaya diri yang baik, padahal secara fisik ia termasuk wanita yang menarik. Kelemahan seperti inilah yang dimanfaatkan oleh Grey sehingga Ana tidak mempertimbangkan masak-masak tawaran yang diberikan oleh Grey. Ana menjadi pribadi penurut dan tidak lagi dominan atas dirinya sendiri, melainkan dikuasai oleh Grey.

Ana menyadari bahwa Grey hanya menginginkan hubungan percintaan menurut selernya sendiri, sesuatu yang pada akhirnya diikuti saja oleh Ana tanpa keberatan. Hubungan yang dijalani oleh Ana dan Grey bukanlah hubungan asmara seperti yang dijalani kebanyakan pasangan, melainkan hubungan yang bersifat seksual dan tanpa ikatan; lengkap dengan kontrak dan aturan tertulis yang harus dipatuhi oleh Ana, misalnya bahwa Ana harus melayani Grey empat hari dalam seminggu, satu jam setiap harinya. Hal ini merupakan sesuatu yang aneh bagi Ana yang selama ini memiliki kehidupan yang normal-normal saja. Ana cenderung menuruti dan tidak mempertanyakan hubungan berdasarkan nafsu tersebut pada Grey. Hal ini disebabkan karena Ana sangat ingin tahu bagaimana kelanjutan hubungannya dengan Grey. Satu lagi kelemahan Ana ditunjukkan disini; ia hanya memperturutkan rasa penasaran dan emosi saja. Ia tidak mampu berpikir dan mengambil keputusan yang logis dan rasional. Awalnya Ana sempat kabur dari Grey sebelum akhirnya bertemu lagi pada saat kelulusan Ana. Setelah itu Ana setuju dengan kontrak dominan-submisif yang ditawarkan oleh Grey. Ana menjadi tidak berdaya terhadap dirinya sendiri dengan alasan ingin mengeksplorasi seksualitasnya. Padahal kontrak dominan-submisif yang tidak sehat tersebut telah menjadikannya hanya sebagai objek kesenangan bagi Grey.

Karakter Grey sendiri digambarkan sangat misoginistik. Selain ingin berkuasa atas segalanya, termasuk perempuan, Grey ingin selalu menjadi seorang yang dominan (72) baik dalam pekerjaannya maupun ketika berurusan dengan Ana. Sikap Grey dalam penegasannya selalu memaksa, “*I want you to willingly surrender yourself to me, in all things*” (72). Tujuannya hanya untuk membuat dirinya senang. Adalah hal yang aneh bagi Ana tidak lagi berkuasa atas dirinya sendiri. Karena rasa cintanya pada Grey mengalahkan logikanya pada hubungan yang tidak sehat dan tidak jelas tersebut.

Selain itu, Grey beberapa kali digambarkan sangat merendahkan Ana. Saat Grey mengajaknya ke Seattle tanpa menjelaskan apa yang akan mereka lakukan, Ana pada awalnya berpikir panjang. Tapi kemudian ia dengan cepat tergoda dan mengikuti ajakan Grey. Grey menganggap Ana sama saja dengan Eve (Hawa) dan berasumsi dengan sangat implisit kalau perempuan tidak pernah berpikir panjang dalam memutuskan sesuatu yang sering merugikan semua orang (dalam kisah Adam dan Hawa dibuang dari surga, secara implisit Grey menyalahkan Hawa atau perempuan), seperti ia sebutkan: “*Like Eve, you’re so quick to eat from the tree of knowledge,*” he smirks (55).

Pandangan misoginis ini tidak mengherankan karena stereotip perempuan yang jarang berpikir dan sering menjadi sumber bencana bagi semua orang. Saat mengetahui Ana masih perawan dan belum pernah melakukan hubungan badan sekalipun, Grey merespon dengan ucapan yang sangat kasar: “*Why the fuck didn’t you tell me?*” he growls (78). Grey sangat marah ketika mengetahui bahwa Ana ternyata masih menjaga keperawanannya. Hal ini disebabkan karena Grey tidak ingin

dipersalahkan oleh Ana. Ia pun tidak senang karena harus “bercinta dengan normal” sebelum melangkah lebih lanjut dengan permainan BDSM-nya.

Grey dari awal tidak menginginkan adanya komitmen yang jelas dengan Ana. Penegasannya “*firstly, I don’t make love. I fuck... hard*” (70) sudah menjelaskan bahwa hubungan mereka hanyalah urusan birahi semata. Ironisnya penawaran hubungan dalam surat kontrak tersebut justru tidak dibaca baik-baik oleh Ana yang langsung saja menandatangani. Ana hanya menjadi objek seks bagi Grey yang tidak ingin komitmen di antara mereka berdua.

Novel *Fifty Shades of Grey* secara gamblang menonjolkan kelemahan wanita dan ketidakberdayaannya terhadap dirinya sendiri. Semua narasi menggambarkan perempuan sebagai objek seks dan bersikap submisif (penurut) pada kekuasaan pria, betapapun misoginisnya pria tersebut. Novel ini menunjukkan seolah-olah ketidaklogisan wanita adalah hal yang wajar (apalagi penceritaan dilihat dari sudut pandang orang pertama yang adalah seorang wanita) dan pilihan Ana menuruti hubungan tanpa komitmen disajikan sebagai hal yang wajar saja.

Novel ini menampilkan perempuan sebagai objek seksual. Seperti yang dijelaskan oleh Lumsden (2012), FSoG meninggalkan kesan bahwa wanita suka dikasari, direndahkan, dan dikontrol oleh pria. Padahal jika ditelaah dengan sudut pandang moral, perlakuan Grey pada Ana tidak ubahnya sebuah tindakan pemerkosaan berdasarkan kontrak. Ana, mewakili sosok perempuan, adalah pribadi yang *insecure*, tidak percaya diri, lemah, tidak berpikir panjang, tidak punya harga diri, rela dengan kebahagiaan semu, irasional, dan tidak kritis. Ana hanya menjadi objek seks Grey yang misoginis, keras dan pemaksa. Ana terperangkap dalam citra seorang Christian Grey yang kaya dan mapan (akan dijabarkan lebih lanjut pada pembahasan berikutnya).

Pria Mapan Sebagai Penjamin Kebahagiaan Wanita

Christian Grey digambarkan sebagai seorang pria kaya raya yang memiliki bisnis yang sukses, yakni Grey Enterprise Holding, Inc. Karakter Grey di dalam cerita novel ini digambarkan selalu memakai benda-benda dan menggunakan jasa yang mahal terutama untuk Ana. Bahkan dalam satu kesempatan Grey sempat mengirimkan kopian asli edisi pertama dari novel *Tess of the D’urbervilles* karangan Thomas Hardy yang sangat mahal sehingga Ana menjadi kurang nyaman karenanya. Grey berkali-kali menegaskan bahwa dirinya bisa melakukan apapun dengan perkataan “*because I can*” (54, 56, 210) untuk menegaskan superioritasnya dalam hal ekonomi kepada Ana. Dari mengirimkan novel Thomas Hardy, mengantar Ana ke Seattle menggunakan helikopter miliknya sendiri, hingga mengirimkan berbagai benda-benda yang diperlukan Ana (laptop, pakaian, dan benda lainnya yang dibutuhkan). Tidak jelas bagaimana bisa Grey sekaya itu, namun citra seperti ini yang selalu diperlihatkan di berbagai karya lainnya tentang pria mapan. Dari sinetron Indonesia, drama Korea, hingga karya-karya sastra barat semua menampilkan stereotip pria kaya mapan dan tak bermasalah secara ekonomi. Tentu itu belum termasuk wajah yang tampan dalam rekaan tersebut.

Novel ini secara implisit memberikan gambaran bahwa kebahagiaan wanita, betapapun sakitnya perjalanan cinta yang harus dihadapi, hanya bisa diraih apabila mendapatkan pria yang mapan. Ana lebih memilih pesona seorang Grey daripada Jose dikarenakan oleh citra seorang Grey yang kaya dan CEO perusahaan. Jose sudah lama ingin menjalin hubungan yang lebih dari sekedar teman dengan Ana tetapi Ana hanya menganggapnya tetap teman. Ana hanya ingin Jose sebagai teman biasa.

“You know I like you Ana, please.” He has one hand at the small of my back holding me against him, the other at my chin tipping back my head. Holy fuck... he’s going to kiss me.

“No José, stop – no.” I push him, but he’s a wall of hard muscle, and I cannot shift him. His hand has slipped into my hair, and he’s holding my head in place (45).

Lain halnya dengan Grey, dia selalu mendapat tempat yang spesial di hati Ana. Meskipun ini tidak diperlihatkan secara jelas, namun Ana terpesona oleh Grey karena posisinya sebagai seorang CEO. Sementara Jose hanyalah seorang fotografer amatir paruh waktu.

Ana seperti telah memiliki filter sendiri dalam bersikap. Hanya karena Jose berbeda kelas dari Grey maka perlakuan yang diberikan Ana kepada mereka berdua juga sangat berbeda. Saat Jose ingin mencium, Ana menganggapnya sangat jijik. Tetapi ketika Grey menyumpahnya dalam telepon karena kelakuan Ana saat mabuk, Ana malah bisa menerimanya. Dua hal memalukan tersebut

dipandang berbeda oleh Ana karena bias kelas di antara keduanya. Apalagi perbuatan Grey setelah itu (segala hubungan intim yang melibatkan BDSM) jauh lebih menjijikkan, namun Ana sudah terlanjur memuja Grey. Dilihat dari segala aksi yang dilakukan Grey, Ana terpesona oleh posisi Grey dan segala perbuatannya yang hanya mungkin dilakukan oleh seseorang yang memiliki ekonomi yang kuat. Pembaca diarahkan pada pentingnya posisi seorang Grey yang kaya tanpa mempertimbangkan kelakuan Grey yang menawarkan hubungan yang kasar. Sangat seksi rupanya menghadirkan figur kaya yang kasar untuk sebuah kenikmatan.

Cerita yang ditawarkan oleh FSoG adalah bagaimana seorang perempuan rela dikuasai, direndahkan, dan dikasari oleh seorang pria yang memiliki kekuasaan atasnya. Ana menjadi penurut (submisif), jatuh cinta, dan rela mempertahankan hubungan yang tidak sehat dengan Grey dikarenakan bias dirinya yang seorang kaya dan mapan. Ana terpesona oleh perilaku Grey yang membawanya ke hotel tetapi tidak menidurinya. Ana terpukau oleh Grey yang mampu membawanya melihat Seattle dari udara di malam hari menggunakan helikopternya. Ana rela menyerahkan keperawanannya di kediaman Grey yang mewah. Ana sendiri tidak terlalu mempertimbangkan adanya *Red Room of Pain* (91) atau yang disebut Grey sebagai *playroom* (70). Ana sendiri tidak memperlakukan Grey yang bersikap dominan padanya, tidak hanya dalam urusan ranjang, tetapi seluruh aspek dalam hidupnya. Semua demi keinginannya yang menginginkan cinta dari Grey yang tidak didapatkannya hingga akhir cerita. Yang didapatkan oleh Ana hanyalah terperangkap dalam hubungan tanpa kepastian.

Sikap bias Ana jelas dipengaruhi oleh faktor kemapanan ekonomi Grey. Ana tampaknya terus saja menerima kelainan dan hukuman dari Grey karena ia berharap suatu hari Grey akan berubah dan mereka dapat menjalani kehidupan asmara yang normal. Melalui sosok Ana, novel ini menyampaikan bahwa seorang perempuan muda sangat mendambakan mendapatkan seorang laki-laki dengan status ekonomi yang mapan agar ia bisa dilimpahi oleh segala hal yang selama ini mungkin hanya dapat ia mimpikan saja. Demi mendapatkan impian tersebut, ia akan rela menanggung derita apapun.

3. Simpulan dan Saran

Sebagai novel erotis, *Fifty Shades of Grey*, sarat dengan isu ketidaksetaraan gender. Anastasia Steele sebagai narrator sekaligus tokoh utama wanita dalam novel ini digambarkan sebagai sosok wanita yang tidak rasional dan tidak mampu berpikir logis. Ia secara sadar membiarkan dirinya menjadi objek pelampiasan nafsu birahi Grey yang memiliki kelainan perilaku seksual. Ana sama sekali tidak menunjukkan sikap keberatan atas perlakuan dominan Grey terhadapnya. Ia menjadi sangat penurut walaupun ia menyadari bahwa sikap Grey sangatlah tidak wajar. Selain itu, ada indikasi dalam novel ini bahwa sikap submisif Ana tersebut disebabkan oleh kemapanan keuangan Grey yang sepertinya bisa memberikan seluruh dunia bagi Ana. Novel ini secara jelas meletakkan perempuan pada posisi objek dalam konstruksi hubungan seksual. Disamping itu, laki-laki dengan perekonomian yang mapan digambarkan sebagai sosok yang mampu memberikan kebahagiaan bagi seorang perempuan; sosok laki-laki mapan seperti ini bahkan dibuat sangat mempesona dan patut dipuja walaupun memiliki sifat yang tidak wajar.

Kesimpulan yang dapat ditarik adalah bahwa novel pertama dari trilogi *Fifty Shades* ini telah membangun konstruksi gender yang tidak setara, yakni perempuan menjadi objek atas kekuasaan pria, baik secara fisik maupun mental, terutama dalam hubungan seksual. Selain itu, sosok pria yang mapan secara perekonomian, diwakili Grey, seolah mampu memberikana jaminan kebahagiaan bagi seorang wanita melalui segala fasilitas dan materi yang diberikannya. Novel ini secara nyata telah mempertegas nilai-nilai patriarki dan mungkin pula telah mempengaruhi banyak pembacanya bahwa sikap Ana adalah yang terbaik bagi seorang wanita.

Sangat menyedihkan mendapati di dekade kedua abad ke-21 ini masih ada penggambaran wanita yang submisif demi nafsu pria kaya yang dominan. Wanita digambarkan masih terkungkung nilai-nilai patriarki yang merendahkan, dengan segala penggambaran wanita yang cenderung bodoh dan tidak berpikir panjang. Novel ini meninggalkan banyak isu serius yang bisa dieksplorasi lebih lanjut untuk penelitian-penelitian selanjutnya. Penelitian ini sendiri membutuhkan penelaahan lanjutan mengingat FSoG hanyalah bagian pertama dari trilogy karangan E.L. James tersebut.

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LINGUISTIC FEATURES FOR MORE UNDERSTANDING LITERARY WORK

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Abstract

The development of literary approaches to appreciate texts offers distinctive ways and purposes. The various approaches offered so far are about post-structuralism, postmodernism, feminist, gender, post colonialism, and some others. Those are practiced by scholars who are interested in studying literature. Studying literature means studying text, so language enthusiasts attempt to appreciate it by applying a different approach, stylistics. Stylistics is the study of style in language use including literary works. What makes this method different from other literary criticism is the employment of the linguistic features in the texts: graphology, phonology, lexis, and syntax (Verdonk, 2002). The researches done by some researchers reviewed in this article prove that stylistic analysis is an applicable and effective way to appreciate literary work. The existence of certain linguistic features in literary work is able to prove how linguistic features constitute meanings and effects. The grammatical sentences in the work compose the meanings and effects of it. Consequently, more understanding literary work can be reached.

Keywords: *approach, language, linguistics, literary, text*

Language and Literary Works

Literary work has been appreciated in numerous ways. People have been applying various approaches to appreciate literary work, such as post-structuralism, postmodernism, feminist, lesbian/gay, new historicism, Marxist, and post colonialism. The development of those approaches triggers scholars to improve the approaches year by year. The popularity of post colonial studies is one of the examples. Many scholars reject the claims to universalism and believe in the need of examining the representation of other cultures in their respective literature (Barry, 1995). That bid is to appreciate texts in a distinct way so that the readers can see the unseen parts of the texts.

Language is a core in the text consumption. The various types of text create different types of style. The job for language enthusiasts is of course to observe the language used in texts. Consequently, we need a suitable method to appreciate them. In linguistic studies, stylistics is often used by scholars to study texts. Stylistics can be defined as “the analysis of distinctive expression in language and the description of its purpose and effect” (Verdonk, 2002: 4). Barry (1995) adds that this approach uses the methods and findings of the science of linguistics in the analysis of literary texts. Therefore, stylistics is not only used to observe newspaper headlines, but also speeches, articles, even literary works.

Verdonk (2002) states that even though language use in literary works is different from non-literary texts, stylistics is trying to figure out how specific features of style could create particular effects. The careful analysis of word choice, for instance, is attempted to figure out the motivation and purpose of the writer to do so. In a stylistic study, we do not only guess and interpret literary works based on “impression” (Barry, 2002: 210), but we provide evidences from the linguistic data.

Motivated by the situation described above, this article is about to present how and what linguistic features are used in stylistic literary analyses and how they help us gain more understanding literary works. Some books and journals are reviewed in this article in order that we can see how stylistics works in literary study.

Linguistic Features to Observe

Rhodes (2010) states that stylistics applies the amplification of linguistics to approach literary texts: to identify the choices and ways a writer uses in weaving a text (www.literaryworks.net). To do so, stylisticians might observe its context. It means that they see the surrounding features of language inside a text. In conducting a stylistic study, we pay attention to the context of situation which refers

to, among others, linguistic features in a text. Verdonk (2002) proposes the structures of language to observe: graphology, phonology, lexis, and syntax.

Graphology

In graphology, stylisticians notice the typographical features of a text such as punctuation, fonts, grapheme size, and grapheme layout. Norgaard (2009) suggests that typographical features can help us to discover and explore the meaning-potential of the visual aspects of printed verbal language in literature. Leech (1969) states that graphology refers to the whole writing system: punctuation, paragraphing, and spacing. Bilal and Cheema (2012) summarizes that graphology deals with systematic formation, structure, and punctuation in a sentence.

An example of graphology in stylistic study is found below, the three lines of the poem entitled *Clearances* by Seamus Heaney:

Fear of affectation made her affect
Inadequacy whenever it came to
Pronouncing words ‘beyond her’. *Bertold Brek*.
(Cited in Verdonk, 2002: 57)

Verdonk (2002) analyzes that the inverted commas round the phrase ‘beyond her’ appear to confirm the son’s suspicion that his mother’s mispronunciation of words do not come naturally to her. It is whereas the italics and misspelling of ‘Bertold Brek’ are strongly suggestive of her “inadequacy”

Another example of a graphostylistic study is shown by Ayeomoni (2012: 103) in Remi Raji’s *Bound to Remember*.

no water runs where the Niger flows
no fish swims where the Benue berths
my spirit is grieved, my grief is long like the rivers
i will not forgive I will not forget
i will be like God vengeance of truth
i will be thunder in the kidney of liars...

In parts of the poem above, there are neither capital letters in the beginning of each line nor punctuation. Ayemoni (2012) figures out that the absence of capitalization and punctuation in the poem is aimed by the poet to reduce the image of the political leaders who perpetuate socio-political anomalies. Here, the poet sees that the political leaders do not deserve honor, meaning that the poet uses this style to reduce the personalities and to show that they do not deserve respect (Ayemoni).

Phonology

Phonology can also be used to study literary work. Phonology is known as the study of how sound patterning. Bilal *et al.* defines that phonological analysis of a text means to analyze sound pattern in it, formation of words and utterances by systematic use of sound in a language. In *The Voice*, they find that the phonological devices used in the story are repetition, alliteration, consonance, and assonance. Below are the examples.

Men have been striking their lives working and digging for hours.
The Tick-lock of the word went on.
I locked up at eight o’clock last night.
Not that I’ve got anything against.

(Cited in Bilal *et al.*, 2012: 437)

In the lines above, consonance is found, meaning the repetition of consonant sounds along the lines in the stanza.

Another phonological devise is alliteration. It is the repetition of the first consonant sound in two or more words in a line as seen below.

For vestry curtain or carpet at the communion rail.

They're having a ruddy row.
He found himself handling by both hands over the pit.
The rescue workers were digging again.
(Cited in Bilal *et al.*, 2012: 437)

In the above examples, the sounds [k], [r], [h], [w] are repeated in each sentence.

Assonance is another phonological device to observe in stylistics. It refers to the repetition of vowel sound two or more than two words in a line as seen below.

Who were near strained to hear?
The voice had not stopped singing.
I'm an old man! Lewis, and I can't stand it; I've been down here every since the raids go bad.
(Cited in Bilal *et al.*, 2012: 438)

The phonological devices above prove that the writer's choice to clarify the subjects and themes of the story through his beautiful writing (Bilal, 2012). It also reveals the harmony between language and the theme of the literary work.

Aboh (2008), as quoted in Ogunsiji *et al.*, states that sound patterning functions linguistically in poetry to project a poet's purpose or concern in a work. Below is an example in Dasylva's *Songs of Odamolugbe*.

Their stanzas of stifling scandals
Causes the masses to curse
(Cited in Ogunsiji *et al.*, 2012: 26)

The words *stanzas* and *scandals* are intentionally chosen by the poet show that sound effect created by such selection gives the reader a deeper sense of understanding the enormity of corruption and insincerity in the Nigerian society. It is the insincerity of the rulers that 'cause' the masses to 'curse' (Ogunsiji, 2012: 26).

Lexis

Lexis refers to vocabulary, collocation, connotation, metaphor, and other figures of speech. Leuween (2005) defines that connotation involves the discursive import of typographic signs into a context where they do not previously belong. The symbols used in the literary work should be enquired where they are from and how they constitute meanings. Unlike connotation, metaphor attempts to seek the similarity of the symbols used in the work, or the signifier, with their signified. "You are my rose" can be interpreted that "rose" refers to the person I love. The symbol or signifier "rose" here constitutes the similar quality of "you."

Yeasmin *et al.* (2013) argue that the choice of words in a literary work can reflect its underlying meanings and ideas. The text *Shooting Elephants* contains words such as *riot*, *target*, *imperialism*, *oppressors*, *prisoners*, *convicts*, *tyranny*, and many others. Those words reveal that the political situation of the story. Those words give the associated feeling and make the text produce meanings (Yasmin *et al.*, 2013).

Bilal and Cheema (2012) conduct a lexical analysis in Wordsworth's *Early Spring*. In his work, Wordsworth likes to use personification. Below is the example.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoy the air it breathes.
(Cited in Bilal and Cheema, 2012: 30)

In the lines above, Wordsworth represents the full blossom of spring by giving the flowers the human ability to breathe and enjoy. In addition to attracting the readers' attention, here, the poet also attempts to describe the beauty of nature.

Syntax

The other linguistic feature in doing stylistic analysis is syntax. Syntax refers to grammatical structures including sentence, clause, and phrase elements. Hillier (2004) observes three variables in doing stylistics which are related to syntax. She pays attention to the mode, field, and tenor of texts. Mode refers to the text as a product, meaning that what the readers perceive is only the texts regardless the background of the writers. Field refers to the consumption of text by the reader of literary work. The readers pay attention to the basic content of the work. Tenor refers to the writers and readers of the particular texts.

Transitivity analysis proposed by Halliday is commonly used by stylisticians nowadays. This kind of analysis observes the processes in the texts: material, verbal, mental, relational, behavioral, and existential. To recognize each process, a verb is the tool to determine the type of each process. Material verbs mark the material process, verbal verbs mark the verbal process, mental verbs mark the mental process, linking verbs mark the relational process, behavioral verbs mark the behavioral process, and *there* and non referent *it* mark the existential process.

Each process is also composed by its participants. The material process has Actor, Goal, and Affected participants. The verbal process has Sayer, Receiver, and Verbiage participants. The mental process has Senser and Phenomenon participants. The relational process has Carrier-Attribute, Identifier-Identified, and Possessor-Possessed participants. The behavioral process has Behavior participant. The existential process has Existent participant.

Nguyen (2012) conducts transitivity analysis to uncover the personality of the character in Hoa Pham's *Heroic Mother*. The different representation of the processes in Pham's *Heroic Mother* to describe the character can be seen below.

Material : I **do** my exercise *near Hoan Kiem lake*
Relational : I **am** a kindly grandmother
(Cited in Nguyen, 2012: 88)

The use of *I* as the Agent in the work reveals that the character appears as a sole participant. The material verb *do* shows that as a mother, she devotes her energy in her hard times. The main character portrays herself as being "*a kindly grandmother*". That is the way she defends herself against her relatives' misjudgment and their inappropriate attitudes towards her. What is more, by stating her quality of being "*kindly*" she may believe that it is more important to be herself than to mind the words of others (Nguyen, 2012).

Brooks (2010) conducts a transitivity analysis in Van Wyk's *In Detention*. The four lines below are taken from the poem.

He fell from the ninth floor
He hanged himself
He slipped on a piece of soap while washing
He hanged himself...
(Cited in Brooks, 2012: 28)

In the above lines, we can focus on the processes done by the agent *he*. The second and fourth lines have the same participants, agent-goal. The clause is included as a material process, marked by the verb *hanged*. Brooks concludes that *he* as the agent shows that *he* is to hold the blame for the action *hanged*. The goal *himself* refers to the agent *he*. It implies the awkward logic that the voluntary process *hanged* is self-inflicted (Brooks).

How Stylistics Works

Barry (1995: 2007) argues, "Stylistics attempts to provide a commentary which is objective and scientific, based on concrete quantifiable data, and applied in a systematic way." To conduct a stylistic study, a researcher should be prepared with his linguistic competence so that his analysis can be comprehensive. As a consequence, a stylistic study may focus on the phonological devices only, for instance. The knowledge of sound patterning is important so that the types of phonological devices and their effects can be uncovered.

To do so, Barry suggests some characteristics how stylistics works to analyze literary texts. Firstly, Stylistics emphasizes connections between literary language and everyday language (Barry, 1995:207). The plainer the language use in literary works, the easier it is to understand. Poetic language of a literary work sometimes becomes barrier for people to appreciate and analyze it. People tend to choose non-literary works to analyze. However, the complexity language use in literary works should become a challenge for stylisticians. We can pay attention to its complexity as the data to interpret what happen in a particular literary work, and why the writer chooses such a style.

Secondly, stylistics uses specialized technical terms and concepts which derive from the science of linguistics (Barry, 1995:208). It makes how stylistics is different from other approaches. The linguistics terms used in stylistics are not used in daily life. To call a terminology, we need to find its examples and proofs in the work. How certain terms, such as allegory and transitivity are found must be equipped with their existence in the work. Consequently, we can figure out the meanings and contexts of the work.

Lastly, stylistics makes greater claims to scientific objectivity than does close reading, meaning that its methods and procedures can be learned and applied by all (Barry, 1995: 208). It does not mean that stylistics is the best approach among others, but this approach does not depend on the intuition of the readers only, but also the empirical data found in the work. The massive studies on stylistics can be easily learned by the readers. What to prepare is the readers' linguistic competence on particular linguistic features. For example, one can focus only on personification to gain more understanding literary work.

To sum up what has been discussed in previous paragraphs, I would like to emphasis that stylistics is applicable for various text analyses. The massive use of language becomes delicate sources for stylisticians. The use of literary works in all levels of studies proves that the existence and power of literature are believed to be able to improve people's sensitivity. That goal can be reached whenever people have good understanding of the work. One of the so many ways to reach it is by conducting stylistic analysis.

Conclusion

Linguistic features in literary work can serve as strong evidences to interpret the work. The existence of certain construction, punctuation and paragraphing for example, can represent the human character in the work or the writer's style. The choice of sounds found in the words has its own purpose. The writer may show his or her intelligence to make sounds in beautiful constraints. It can also be used to attract the readers. The choice of certain lexical features also reveals the reason why the writer uses personification, for instance. The verbs used in literary work become other tools to observe what happen with the agent in a clause. Those previous examples show that the study of text, either with literary criticism or stylistics, is a delicate research to do. Stylistics is an effective approach to study the style of language in literary works. The readers or researchers can gain more understanding of the works by means of the features found in them.

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ECOLOGICAL IMPERIALISM DALAM NOVEL ANAK BAKUMPAI TERAKHIR KARYA YUNI NURMALIA

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Abstrak

Pulau Kalimantan adalah salah satu pulau di Indonesia yang kaya akan keanekaragaman flora, fauna, dan mineral tambang, terutama emas dan batubara. Sayangnya, kekayaan alam tersebut dieksploitasi sedemikian rupa sehingga mengakibatkan degradasi lingkungan yang parah. Kerusakan ekosistem hutan, laut, dan sungai akibat penebangan liar dan limbah tambang berimbas pada kehidupan suku asli Kalimantan, yakni Dayak beserta anak-anak sukunya, yang menggantungkan hidupnya pada alam. Anak Bakumpai Terakhir karya Yuni Nurmalia bercerita tentang perjuangan seorang keturunan suku Bakumpai, Aruna, untuk menyelamatkan kekayaan alam sekaligus eksistensi suku Bakumpai dari kontaminasi limbah dan racun akibat penebangan liar dan penambangan besar-besaran oleh para pendatang dan pemodal. Melalui Postcolonial Ecocriticism, poin yang akan didiskusikan dalam tulisan ini adalah bagaimana ecological imperialism atas tanah Kalimantan dipaparkan dalam novel? Diskusi atas pertanyaan tersebut menemukan bahwa penempatan alam Kalimantan sebagai 'other' yang layak dieksploitasi demi keuntungan finansial dijustifikasi oleh pandangan antroposentris, para pendatang dan pemodal. Adapun upaya penyelamatan yang dilakukan oleh suku asli yang berpandangan ekosentris terkendala oleh kurangnya dukungan dari sesama suku asli maupun yang berdarah campuran dan kekuatan opresi para pendatang dan pemodal dengan pandangan environmental racism mereka.

Pendahuluan

Kekayaan sumber daya alam adalah satu faktor pemicu ekspansi dan pada akhirnya eksploitasi oleh satu negara ke negara lain. Kondisi ini berujung pada istilah kolonialisme, dalam hal ini oleh *colonizer* yang juga disebut sebagai negara dunia pertama terhadap *colonized* atau negara dunia ketiga. Menurut sejarah awal kedatangannya ke negeri baru, para pendatang Eropa mengalami apa yang disebut seorang penulis Kanada, Margaret Atwood, sebagai *wilderness* atau apa yang dinyatakan oleh Marzek sebagai "*Crusoe syndrome*". Ini merupakan pengalaman teralienasi akan '*old culture meeting new environment*' arising from nature's "*unassimilability to the structures – social and linguistic – of colonial culture*" (O'Brien dalam Hartmann 90). Istilah ini pengalaman awal kolonialisme atau (pre)-kolonialisme yang merujuk pada "*the terror of inhabiting an other space as other*" (3). Untuk menghilangkan teror yang ada, maka tanah atau daerah jajahan harus ditransformasi sesuai dengan kebutuhan para pendatang. Penaklukan ini terwujud pada domestikasi tanah-tanah dan para penduduk di negeri baru dengan melakukan monopoli sosial, politik, ekonomi, dll. atas keduanya. Pada titik ini, aturan yang berlaku adalah aturan para *colonizer*.

Dalam proses kolonialisasi, para *colonizer* memiliki cara pandang yang berlawanan dengan penduduk jajahan. Para *colonizer* memiliki perspektif yang individual terhadap alam. Sebaliknya, para penduduk asli yang dijajah memiliki pandangan yang lebih komunal. Dalam perspektif *ecocriticism*, para penjajah cenderung berpandangan antroposentris, yakni meyakini bahwa manusia sebagai pusat dan alam sekitarnya harus dimanfaatkan secara maksimal untuk kepentingan manusia. Ini berkebalikan dengan para penduduk asli yang berpandangan ekosentris, dimana mereka meyakini bahwa alam memiliki siklus dan keterbatasan. Pandangan antroposentris diidentikkan sebagai bagian dari proses pembangunan dan modernisasi; di lain pihak, pandangan ekokritik para penduduk asli diyakini sebagai penghambat pembangunan.

Proses kolonialisasi yang panjang itu belum sepenuhnya berakhir meskipun negeri-negeri jajahan sudah memproklamkan kemerdekaan mereka. Di era modern ini, kolonialisme menjelma menjadi dekolonisasi atau imperialisme baru, dimana kepentingan ekonomi dan politik kapitalisme menjadi aspek utama. Pada titik ini, muncul kesadaran bahwa penjajahan bukan sekadar kultural, namun juga terkait dengan lingkungan hidup. Huggan menyatakan "*that it was impossible to analyse*

modern imperialism and colonialism without engaging with the massive scale of environmental devastation that they entail” (dalam Mukherjee 39).

Salah satu novel yang menguraikan *ecological imperialism* adalah *Anak Bakumpai Terakhir* karya Yuni Nurmalia. Suku Bakumpai adalah salah satu anak suku Dayak yang merupakan penduduk asli pulau Kalimantan. Novel ini menceritakan kehidupan salah satu keluarga suku Bakumpai. Aruna, sang tokoh utama, adalah generasi ketiga atau cucu dari *Kai* dan *Nini*. *Kai* dan *Nini* memiliki dua orang anak, yakni *Bi Awahita* yang menikah dengan orang Banjar dan *Apa* yang menikahi sesama suku Bakumpai, yakni *Uma*, yang merupakan orang tua si tokoh utama.

Anak Bakumpai Terakhir menceritakan perjuangan *Kai*, *Apa*, dan Aruna menghadapi kerusakan ekologis tanah Kalimantan akibat penebangan liar dan penambangan emas oleh perusahaan asing yang diwakili oleh sosok-sosok karyawannya yang mayoritas berasal dari Jawa. Eksploitasi kekayaan alam Kalimantan oleh para pendatang ini tidak hanya mengakibatkan kerusakan hutan, keterancaman habitat orangutan dan binatang lainnya, namun juga pencemaran udara, tanah, dan air sebagai sumber air akibat pembakaran hutan dan penambangan. Sungai dan laut yang menjadi sumber matapencaharian suku Bakumpai dan anak-anak suku Dayak yang lain tercemari oleh logam berat *tailing* dari penambangan emas. Kondisi ini berakibat fatal pada tubuh penduduk asli, yakni perubahan struktur genetika, sehingga mereka tidak bisa menghasilkan keturunan yang murni berdarah Bakumpai. Darah penduduk asli telah teracuni oleh aktivitas para pendatang ketika mengeksploitasi kekayaan alam pulau Kalimantan.

Teori *Postcolonial Ecocriticism* digunakan untuk mengkaji novel ini. Menjadi titik temu antara kajian poskolonial dan ekokritik, asumsi dasar *Postcolonial Ecocriticism* adalah “*all colonial and imperial issues were, by their very nature, also environmental issues*”. (Mukherjee 39). Tulisan ini difokuskan untuk mengelaborasi bentuk-bentuk *ecological imperialism* yang dialami oleh suku Bakumpai yang terbagi menjadi tiga, yakni: perbedaan pandangan suku asli dengan para pendatang, biokolonialisasi, dan rasisme lingkungan.

Kerangka Teori

Perjalanan kolonialisme dan imperialisme yang panjang tidak hanya berimbas pada relasi kultural antara *colonizer* dan *colonized* saja. Tak dapat dipungkiri, aspek ekologi menjadi penting dalam penjajahan. Mengenai hal ini, Buell (dalam Hartmann 90) menyatakan bahwa “*human beings are inescapably biohistorical creatures who construct themselves, at least partially, through encounter with physical environments they cannot not inhabit, any artifact of imagination may be expected to bear traces of that*”

Faktor (sumber daya) alam adalah salah satu pemicu utama ekspansi dan eksploitasi para penjajah terhadap jajahannya. Hal ini sejalan dengan pernyataan Mukherjee (dalam Huggan & Tiffin 2) bahwa

Surely, any field purporting to theorise the global conditions of colonialism and imperialism (let us call it postcolonial studies) cannot but consider the complex interplay of environmental categories such as water, land, energy, habitat, migration with political or cultural categories such as state, society, conflict, literature, theatre, visual arts. Equally, any field purporting to attach interpretative importance to environment (let us call it eco/environmental studies) must be able to trace the social, historical and material co-ordinates of categories such as forests, rivers, bio-regions and species.

Persinggungan antara *Postcolonialism* dengan *Ecocriticism* memunculkan “*green postcolonialism*” (Huggan and Tiffin dalam Huggan and Tiffin 2) atau “*postcolonial ecocriticism*” (Cilano dan Deloughrey dalam Huggan dan Tiffin 2).

Ecocriticism merupakan teori paling kontemporer dalam sastra saat ini. Sama halnya dengan oposisi biner “*self-other*” dalam *Postcolonialism*, *Ecocriticism* memunculkan biner kultural dan natural akan sikap etis manusia terhadap alam yang diistilahkan sebagai “*anthropocentric-ecocentric*”. *Anthropocentric* merupakan “*the assumption or view that the interests of humans are of higher priority than those of nonhumans*” (Buell 134). Sebaliknya, *ecocentrism* berpandangan bahwa “*the interest of the ecosphere must override that of the interest of individual species*” (137). Terkait

perspektif etis ini, persamaan kedua teori dinyatakan oleh Huggan dan Tiffin bahwa “*the postcolonial field is inherently anthropocentric (human-centered)*” (3).

Ecocriticism meyakini bahwa kerusakan ekologis terjadi sebagai akibat pandangan antroposentris manusia. Dalam *Postcolonialism*, perspektif antroposentris ini menelusurkan isu *ecological imperialism* (Crosby dalam Huggan dan Tiffin 3) yang merujuk pada “*the violent appropriation of indigenous land to the ill-considered introduction of non-domestic livestock and European agricultural practices*” (Huggan dan Tiffin 3). Huggan dan Tiffin membagi *ecological imperialism* dalam tiga bentuk, yakni:

1. ...*dualistic thinking that continues to structure human attitudes to the environment to the masculinist, ‘reason-centered culture’ that once helped secure and sustain European imperial dominance, but now proves ruinous in the face of mass extinction and the fast-approaching ‘biophysical limits of the planet’* (Plumwood dalam Huggan dan Tiffin 3-4)
2. *Biocolonisation, ... the broadly biopolitical implications of current western technological experiments and trends* (Kimball, Shiva dalam Huggan dan Tiffin 4)
3. *Environmental racism, as ‘the connection, in theory and practice, of race and the environment so that the oppression of one is connected to, and supported by, the oppression of the other’* (Curtin dalam Huggan dan Tiffin 4)

Seringkali, ketiga bentuk *ecological imperialism* tersebut disamakan dan dijustifikasi atas nama pembangunan (*development*) yang merupakan bagian dari neokolonisasi. Untuk melanggengkan kuasa, para penjajah menyuarakan jargon *sustainable development* yang diartikan sebagai “*the resignification of nature as environment; (as) a reinscription of the Earth into capital via science; (as) the reinterpretation of poverty as (an) effect of destroyed environment; (and as) the new lease on management and planning as arbiters between people and nature*” (Escobar dalam Huggan dan Tiffin 32).

Pembahasan

Dalam *Anak Bakumpai Terakhir*, Yuni Nurmalia menguraikan krisis ekologi yang dialami oleh suku asli dan tanah Kalimantan sebagai krisis yang masif dan terjadi dalam kurun waktu yang amat singkat. Perjalanan hidup tokoh utama novel ini, Aruna, yang di akhir novel digambarkan berusia awal 20-an, adalah saksi hidup bagaimana kondisi alam Kalimantan telah jauh berbeda dengan saat ketika dia masih duduk di sekolah dasar. Nurmalia membuka novel ini dengan pemetaan hutan Kalimantan untuk mencari lokasi emas, batubara, dan mineral lainnya untuk ditambang oleh sekelompok orang dari Jawa:

... Matanya tak luput mengamati tekstur tanah. Beberapa saat setelah pandangan mereka berkeliling, meneropong, mengecek, dan menandai jalan yang mereka lalui, mereka berlalu dengan mobil jipnya. “Siapkan beberapa kendaraan berat, buldozer, loader, backhoe, power shovel, dragline, dan semua alat yang bisa meratakan hutan ini. Besok, pastikan semua area yang kita lihat tadi siap untuk berproduksi. Dan pastikan, tidak ada yang mati lagi”. (9)

Kutipan tersebut adalah bagian dari jargon *postcolonial ecocriticism*, yakni *development*. Kalimantan, sebagai bagian dari Indonesia, secara fisik memang sudah merdeka sejak Proklamasi Kemerdekaan 17 Agustus 1945. Kekayaan flora, fauna, dan mineral tambang tidak bisa dibiarkan begitu saja. Namun, pembangunan di Indonesia tidak dapat berjalan tanpa adanya investasi asing. Dengan kekayaan flora, fauna, dan terutama tambang yang dimilikinya, Pulau Kalimantan adalah salah satu sumber investasi yang menggiurkan bagi para pemodal asing. *Development* adalah usaha terbaru dari para penjajah untuk “*colonize the last areas of Third World social life that are not yet completely ruled by the logic of the individual and the market such as water rights, forests, and sacred groves*” (Marzek 32).

Dalam *Postcolonialism*, tanah merupakan arena kontestasi antara *colonized* dengan *colonizer*. Para investor menjustifikasi aktivitas pembangunan dengan cara mengeksplorasi kekayaan alam Kalimantan sebagai upaya mengubah “*uncultivated land into a utility for the market*” (22). Disini, tanah menjadi alat legalisasi pembangunan atau modernisasi yang dilakukan para investor. Dengan pengetahuan, modal dan teknologi yang dimiliki, para investor itu memulai proses komodifikasi atas tanah Kalimantan untuk memperoleh keuntungan finansial yang tidak sedikit. Hutan-hutan ditebangi

untuk dikonversi menjadi perkebunan sawit dan sumber mineral berupa emas dan batubara dikeruk sehingga ekosistem hutan tropis Kalimantan menjadi gundul dan rusak. Dalam novel, imperialisme ekologis yang mengatasnamakan *development* ini dapat dilihat dalam tiga bentuk, yakni:

1. Alam Kalimantan dan Suku Asli sebagai 'Other'

Bentuk pertama imperialisme ekologis terlihat dari cara pandang terhadap alam yang berbeda antara para penduduk asli dengan para investor dan orang-orang dari luar Pulau Kalimantan (Jawa). Pengertian alam sebagaimana yang diuraikan oleh Glotfelty, adalah keseluruhan ekosfer yang didalamnya ada elemen fisik dan non-fisik, yang terdiri atas "*a complex global system, in which energy, matter, and ideas interact*" (xix). Penduduk asli memiliki pandangan yang ekosentris terhadap alam. Sebaliknya, para pendatang berpandangan antroposentris. Perbedaan ini terlihat dari pernyataan Kai, seorang tetua suku Bakumpai, sebagai berikut:

... alam dan sungai adalah napas bagi orang-orang suku di Barito, air adalah darah dan tanah adalah asal muasal manusia. (73)

Perspektif terhadap alam yang ekosentris ini menjadi kunci penting kelestarian alam Kalimantan. Orang-orang suku asli tidak akan mengeksploitasi alam secara berlebihan karena berpegang teguh pada peraturan adat mengenai pemanfaatan hasil alam untuk kebutuhan sehari-hari secara tidak berlebihan. Selain itu, mereka memiliki konvensi antar suku untuk saling menjaga batas-batas daerah tiap-tiap suku dalam memanfaatkan kekayaan alamnya. Sebagai pemuka adat, Kai sendiri teguh pada upaya

... menolak tawaran investor untuk mengeksploitasi hutan adatnya. Penolakan untuk mengambil kayu secara besar-besaran ini didasarkan pada keyakinan bahwa adat telah mengatur bagaimana memanfaatkan kayu di hutan. Hal ini tidak terlepas dari peran Rumah Panjang sebagai identitas dan pengikat solidaritas warga antar suku. (73)

Pandangan tersebut bertolak belakang dengan para investor yang menganggap bahwa alam harus dieksplorasi dan dieksploitasi secara maksimal untuk kepentingan manusia. Hal ini tidak dapat dilepaskan dari sifat dasar dan ideologi kolonialisme, dimana "*non-European lands and the people and animals that inhabited them as 'spaces', 'unused, underused or empty'*" (Plumwood dalam Huggan dan Tiffin 5). Dalam perspektif yang dibangun atas prinsip oposisi biner dan antroposentris ini, alam dipandang sebagai 'other', yakni "*as being either external to human needs, and thus effectively dispensable, or as being permanent service to them, and thus an endlessly replenishable resource*" (4).

Kerusakan yang terjadi di Pulau Kalimantan adalah akibat dari cara pandang antroposentris para investor terhadap alam. Sebagai 'other', alam merupakan sumber produksi utama untuk kepentingan ekonomi para kapitalis. Dalam novel, hal ini digambarkan sebagai berikut:

Kami sudah hafal dengan suara itu. Suara orang-orang menebang kayu. Nantinya gelondongan kayu itu dibawa melalui aliran sungai. Pembalakan liar pun kerap terjadi di hutan kami. Kawasan hutan kami seluas beribu-ribu hektar telah dikonversi menjadi perkebunan sawit. Tiga perusahaan besar di sana memanfaatkan hutan kami untuk menjadi sebuah perkebunan sawit dan perusahaan tambang. (72)

Tak sekadar menebang dan menambang, para investor itu juga membuang limbah hasil pemurnian mineral emas yang disebut *tailing* tanpa mempedulikan bahwa racun limbah tersebut dapat mengkontaminasi air, udara, tanah, dan bahkan darah para penduduk asli. Sesuai prosedur, diperlukan proses panjang pembuangan limbah *tailing* sehingga racun-racun kimia dan logam berat yang dihasilkan dapat diminalisir. Untuk mengurangi biaya produksi demi memperoleh keuntungan yang lebih besar, limbah-limbah yang dihasilkan sering dibiarkan begitu saja sehingga meninggalkan hamparan pasir dan lumpur kental beracun ditengah hutan, langsung dibuang ke sungai, ataupun dibuang di dasar laut yang dikenal sebagai *Submarine Tailing Disposal (STD)*.

Bukan hanya alam yang diposisikan sebagai 'other', namun juga penduduk asli. Ideologi rasial kolonialisme yang menganggap "indigenous cultures as 'primitive', less rational, and closer to children, animals, and nature" (Plumwood dalam Huggan dan Tiffin 5) adalah justifikasi eksploitasi terhadap "animal and (animalized human) 'others' in the name of a 'human-and reason centered culture that is at least a couple of millennia old'" (5). Dalam aktivitas memanfaatkan alam sebagai sumber kepentingan ekonomi, para investor cenderung menihilkan eksistensi pribumi yang amat menggantungkan hidup pada alam. Keberadaan suku asli dianggap sebagai penghalang aktivitas mereka. Arogansi yang dialami oleh penduduk asli terjadi saat Aruna dan sepupunya Samudra beserta Apa memergoki sekelompok orang yang sedang menebang pohon yang digambarkan dalam novel sebagai berikut:

Orang itu menghirup asapnya. "kalau saja dia bukan orang suku dari sini, sudah kutarik pelatuk ini". Ia mengarahkan senjatanya ke arah atas. Mengisyaratkan sebuah suara 'dor' sambil mengacung-acungkan senjatanya.... (77)

Dalam kutipan diatas, para penduduk asli dibuat tak berdaya dengan peralatan canggih yang menjadi senjata mereka untuk mengeksplotasi hutan Kalimantan, yakni gergaji listrik yang dapat menebang pohon dalam tempo relatif singkat dan senapan yang dapat membunuh siapapun yang menghalangi niat mereka.

Selain melalui ancaman dan intimidasi menggunakan senjata api, arogansi dan penafian terhadap keberadaan suku asli tampak pada ketidakpedulian bahwa tubuh penduduk asli terkontaminasi oleh limbah dan racun *tailing* penambangan emas. Perubahan struktur genetik dan bahkan hilangnya nyawa penduduk asli akibat kontaminasi racun logam berat berupa merkuri, antimon, arsenik, dan sianida tidak menghentikan hasrat para investor untuk terus mengeruk kekayaan alam Kalimantan.

2. Biocolonization

Dalam novel, imperialisme ekologis dalam bentuk biokolonisasi tidak diuraikan secara eksplisit, misalnya dalam bentuk modifikasi paten. Namun, secara implisit, biokolonisasi atas alam dan suku asli Kalimantan tampak pada "biotechnological suprematism and 'planetary management'" (Ross dalam Huggan dan Tiffin 4). Dua aspek tersebut menunjukkan standar ganda diskursus imperialisme melalui *development*. Di satu sisi, aktivitas atas nama pembangunan dan modernisasi disadari terbukti merusak alam Kalimantan; di sisi lain, imbas kerusakan yang terjadi atas nama pembangunan ini menjadi obyek penelitian menarik untuk mengukuhkan supremasi keilmuan dan teknologi Barat.

Supremasi bioteknologi orang-orang kulit putih terlihat pada penelitian DNA suku Bakumpai yang dilakukan oleh para peneliti Perancis dari *Univerisite de la Rochele* yang bekerjasama dengan peneliti dari Pusat Penelitian Lingkungan Hidup (PPLH). Penelitian ini bertujuan untuk melihat keaslian gen suku Bakumpai untuk kemudian dibuat pemetaan suku asli Kalimantan dan non-asli. Dalam proses penelitian ini, peneliti melakukan wawancara dan mengambil sampel darah, sperma, liur, rambut orang-orang suku Bakumpai. Dalam penelitian ini terlihat jelas supremasi keilmuan Barat dimana proses pemetaan sampel DNA itu belum dapat dilakukan di dalam negeri; namun harus di luar negeri, dalam hal ini Perancis.

Jika penelitian mengenai DNA suku Bakumpai menunjukkan supremasi bioteknologi Barat, sistem pengelolaan limbah *tailing* adalah bukti dominasi Barat dalam hal 'planetary management'. Dalam novel, hal diuraikan sebagai berikut:

Berdasarkan penelitian *Hazardous Substance Research Center* di St. Louis, Amerika Serikat, ada dua teknologi alternatif untuk mengolah limbah padat berkeandungan merkuri dan arsenic, yaitu dengan *phytoremediation*. (176)

Dengan berbagai kelemahan dan keunggulan masing-masing teknologi alternatif tersebut, ada satu persamaan diantara keduanya, yakni sistem, alat, dan pengelolaan harus mendapat lisensi dari Barat. Selain sistem pengelolaan limbah padat, pemikiran Barat juga menawarkan manajemen pembuangan limbah melalui *Submarine Tailing Disposal (SDT)*. Secara akademis, sistem ini dikampanyekan sebagai sistem yang relatif lebih 'aman' dibanding sistem pembuangan langsung ke tanah ataupun

sungai. Adanya pro dan kontra dimanfaatkan Barat untuk terus-menerus menjejali ide-ide pengelolaan 'planet' melalui berbagai 'advokasi' tanpa memberi kesempatan pada pribumi untuk memprotes ataupun menentang proyek pembangunan mereka.

3. *Environmental Racism*

Dalam *environmental racism*, pandangan ekosentris suku asli yang berbeda dengan para pendatang dari luar maupun para investor asing membuat mereka menjadi "*abject poverty, slavery, dehumanization and (potential) extinction*" (Saro-Wiwa dalam Huggan dan Tiffin 38). Mengutip Plumwood, Huggan dan Tiffin menyatakan efek negatif *environmental racism* adalah bahwa tujuan utama eksploitasi alam yang dilakukan oleh *colonizer* adalah "*minimizing non-human claims to (a shared) earth*" (5). Menurut kutipan ini, yang dimaksud sebagai *non-human* adalah penduduk asli. Sebagaimana uraian sebelumnya, eksploitasi atas alam Kalimantan berdampak luar biasa pada kelestarian ekologi dan suku Bakumpai. Mengutip Huggan (dalam Huggan dan Tiffin 52) yang menyatakan bahwa "*ecological disruption is co-extensive with damage to the social fabric, and that environment issues cannot be separated from questions of social justice and human rights*", dalam novel, *environmental racism* ditemukan dalam dua bentuk, yakni "*narrative of deprivation*" (43) dan genosida.

Kerusakan alam Kalimantan mengakibatkan suku-suku asli Kalimantan mengalami "*spiritually desecrated and materially dispossessed*" (Apter dalam Huggan dan Tiffin 43). Secara spiritual, kematian *Kai* sebagai pemuka adat suku Bakumpai berpengaruh terhadap perjuangan keturunan Bakumpai untuk menyelamatkan alam Kalimantan. Selama hidupnya, pusat spiritualisme suku Bakumpai adalah *Kai* yang aktif melaksanakan berbagai upacara adat, baik untuk penyembuhan ataupun yang lain. Bersama dengan Tuan Adat, Kepala Kampung dan Temenggung, *Kai* secara konsisten "menolak tawaran investor untuk mengeksploitasi hutan adatnya" (73). Konsistensi *Kai* ini tidak lepas dari fungsi spiritual Rumah Panjang sebagai "identitas dan pengikat solidaritas warga antar suku" (73). Selain itu, secara berkala, *Kai* aktif melakukan 'patroli' untuk melihat kondisi hutan yang makin memprihatinkan. Dalam salah satu inspeksi yang dilakukan bersama Aruna,

Selang berapa lama, *Kai* berhenti berjalan. Ia memaku dirinya di tengah jalan setapak yang terputus oleh sebuah padang yang luas... Areal tersebut adalah lokasi pembuangan limbah pasir... *Kai* bergumam tak jelas. Ia meraup segenggan pasir dan menaburkannya di udara. Ia kembali meraupnya dan menggenggamnya erat-erat. Pandangan matanya ke depan kosong tak terarah. Seolah tak percaya bahwa dulu padang ini ditumbuhi pohon-pohon besar raksasa yang berlumut dan semak belukar liar yang tinggi. (113-4)

Kutipan tersebut jelas menggambarkan ketercerabutan seorang suku asli dari kekayaan alamnya. Kekayaan alam yang mengalami kerusakan dengan amat cepat akibat keserakahan pendatang. Berbeda dengan *Kai*, meski menyadari adanya eksploitasi masif di tanah kelahirannya, *Apa* cenderung pasrah menerima kondisi yang ada. *Apa* tetap mencari ikan di sungai yang mulai tercemar sebagai salah satu mata pencahariannya. *Apa* cenderung menghindari konflik dan konfrontasi langsung dengan para pendatang perusak hutan. Ketika Aruna dan Samudera tepergok oleh para penebang liar, "*Apa* tak mempedulikan mereka. Ia terus mendayung" (79). Bersama dengan Aruna putrinya dan *Uma* istrinya, kepasrahan *Apa* atas kondisi kemiskinan yang dialami oleh keluarganya diprotret melalui ujaran Aruna sebagai berikut:

Aku masih anak suku. Aku mencari kayu bakar, mencari gaharu. Kadang membantu *Apa* mencari ikan yang walaupun terkontaminasi kami terpaksa memakannya... Kadang-kadang kuhabiskan waktu untuk menemani *Apa* seperti biasa aku lakukan saat aku masih kecil... Ada rasa damai yang kurasakan, meski kami harus bergulat dengan kehidupan yang merusak lingkungan kami, tapi kami tetap bertahan. (259)

Selain gambaran akan kemiskinan suku asli pada saat para pendatang mengeruk habis kekayaan alamnya, kutipan tersebut menyiratkan kondisi 'genosida' yang dialami oleh suku Bakumpai dan anak-anak suku Dayak yang lain. Hal ini sebagaimana diungkapkan oleh Ken Saro-Wiwa, seorang

martir lingkungan pertama dari Nigeria, yang menggambarkan keadaan sukunya, Ogoni, di tengah upaya mereka bertahan dari eksploitasi yang dilakukan perusahaan minyak Shell di atas permukiman mereka:

There is a clear definition of genocide by the United Nations: anything done to destroy a group of people. Now if you take the Ogoni case for instance, you pollute their air, you pollute their streams, you make it impossible for them to farm or fish, which is their main source of livelihood, and then what comes out of their soil you take entirely away.... (Saro-Wiwa dalam Huggan dan Tiffin 42)

Pengalaman suku Ogoni di Nigeria tersebut sama dengan yang terjadi pada suku Bakumpai. Genosida terstruktur atas suku Bakumpai adalah akibat kontaminasi limbah yang masuk ke dalam tubuh mereka melalui udara, air, dan tanah. Hasil penelitian dan tes DNA yang dilakukan atas mereka menunjukkan bahwa suku Bakumpai dan suku Dayak yang lain mengalami perubahan struktur genetika. Darah mereka menjadi tidak murni lagi, kecuali beberapa orang saja. Di kalangan muda yang diharapkan menjadi penerus keturunan Bakumpai, kini tinggal Aruna yang struktur DNA-nya masih konsisten. Meskipun begitu, sesuai penjelasan Eliyana, salah seorang peneliti DNA,

Kalian tidak steril. Darah kalian mengandung kontaminasi racun merkuri dan arsenic dalam kadar yang berbeda-beda. Racun-racun itu bisa menjadi toksin yang bersifat dapat merusak bayi-ayi dalam kandungan, sistem syaraf pusat manusia, organ-organ reproduksi, dan sistem kekebalan tubuh. (182)

Untuk meminimalisir dan mempertahankan keturunan asli Bakumpai, satu-satunya jalan yang harus dilakukan oleh Aruna adalah menikah dengan keturunan asli Bakumpai juga, yakni Avara. Ini adalah hal yang sulit bagi Aruna: bukan saja karena dia harus menemukan Avara yang sudah tidak tinggal di Kalimantan dan tidak adanya kepastian dari Avara yang diharapkan dapat menjaga kemurnian suku Bakumpai agar terhindar dari 'kepunahan'. Pada akhirnya, ketidakpastian ini digambarkan oleh pernyataan Aruna sebagai berikut:

Kukira Avara benar-benar tidak peduli akan masa lalunya sebagai salah satu suku Bakumpai. Tapi, aku salah. Ia sebetulnya rindu untuk kembali. Ia juga rindu pada bumi Kalimantan yang menakjubkan ini. Ia memang tidak memastikan apakah ia akan meneruskan wasiat *Kai* atau tidak, tapi setidaknya ia ingin menjumpai Arai, ayah kandungunya. Juga menemuiku.... Di sudut hatiku, aku masih menanti Avara. (260)

Simpulan

Tanah sebagai penanda teritori paling nyata antara satu wilayah dengan wilayah lain merupakan alat legitimasi kolonialisme. Dengan dalih melakukan pembangunan dan modernisasi, para investor merambah dan mengeruk kekayaan alam Kalimantan tanpa mengindahkan keberlanjutan ekologi dan kelestarian suku asli yang amat menggantungkan hidupnya pada ekosistem hutan, sungai, dan laut Kalimantan. Berbeda dengan penduduk asli yang amat menghargai alam dengan pandangan mereka yang ekosentris, perspektif antroposentris para investor terhadap keterbatasan alam terbukti gagal mempertahankan keindahan Kalimantan; sebaliknya, justru menjadi penyebab utama kehancuran ekosistem hutan, sungai, laut, dan bahkan perubahan genetika suku-suku asli akibat kontaminasi limbah dan racun dalam tubuh mereka yang membuat eksistensi suku Bakumpai berada di ambang kepunahan.

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DAMPAK RUNTUHNYA ARISTOKRASI AMERIKA SELATAN DALAM KARYA TENNESSEE WILLIAM *THE GLASS MENAGERIE*

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Abstrak

The Glass Menagerie, sebuah drama yang ditulis oleh Tennessee William, menggambarkan kehidupan masyarakat Amerika Selatan yang hidup dalam kesulitan sesudah Perang Saudara dan masa Great Depression. William menggambarkan Amanda Winfield sebagai sosok wanita Amerika Selatan yang biasa hidup dengan tradisi lama yaitu terhormat, superior, kaya dan bertutur bahasa halus (aristokrat). Amanda berupaya mempertahankan sistem aristokrasi ini saat dia berjuang untuk boleh bertahan hidup di lingkungan sosial yang baru. Amanda digambarkan sebagai sosok wanita Amerika bagian Selatan yang menjadi korban setelah runtuhnya Dinasti Katun.

Penelitian ini bertujuan untuk mengungkap runtuhnya sistem aristokrasi Amerika Selatan melalui kehidupan Amanda Wingfield yang membawa dampak terhadap masyarakatnya yang sudah terbiasa hidup dengan kemewahan, superior, otoriter, dan terhormat. Penelitian ini dilakukan dengan metode kajian pustaka dan menggunakan pendekatan interdisipliner yaitu suatu bentuk pendekatan dalam disiplin ilmu Pengkajian Amerika yang mencakup pendekatan ilmu sastra, sosiologi-sejarah, antropologi dan psikologi. Semua pendekatan ini digunakan untuk mendapatkan hasil yang komprehensif terhadap topik yang dibahas. Hasil penelitian menunjukkan bahwa Amanda Wingfield, sosok wanita Amerika Selatan, yang hidup dengan tradisi lama (aristokrat), tidak mampu menghadapi realita kehidupan sosial baru. Runtuhnya Dinasti Katun telah membawa masyarakat ke jurang kemiskinan baik secara ekonomi, sosial dan mental. Amanda Wingfield, yang mengalami cacat fisik dan mental tidak bisa menyesuaikan diri dengan kehidupan baru, merupakan cermin keruntuhan moral, ekonomi, dan sosial budaya masyarakat Amerika Selatan

Kata kunci: kehormatan, kenengratan, keruntuhan, superior

Pendahuluan

Amerika Selatan memiliki keunikan yang berbeda dengan daerah lainnya di Amerika. Tanah yang subur dan sistem aristokrasi yang diwariskan kepada mereka telah melahirkan gaya hidup tersendiri. Didukung oleh sistem perbudakan yang disahkan oleh Undang-Undang Pemerintahan Negara Bagian yang menyebabkan mereka hidup secara terhormat (honor) dan memiliki harga diri yang tinggi (pride) dan superior. Jadi honor, pride dan superior merupakan ciri khas masyarakat Amerika Selatan yang lebih dikenal dengan aristokrasi.

Ada beberapa faktor yang menyebabkan mereka hidup terhormat (honor), memiliki budi bahasa yang halus (gentility), superior dan arogan. Pertama Selatan adalah daerah pertanian yang subur dengan produksi katun, tembakau, beras dan gula yang melimpah. Untuk mendukung pertanian mereka memerlukan tenaga budak (slaves). Memiliki slaves telah menjadikan mereka sebagai kaum kelas superior di antara para budak dan memiliki budak berarti memiliki bawahan; Kedua, menurut latar belakang sejarah, mereka berasal dari kaum nigrat yang datang dari Inggris; Ketiga, pemilik perkebunan atau pertanian menganggap diri mereka sebagai orang kaya dan mereka bangga akan hal ini sehingga menimbulkan sikap arogan pada diri mereka. Sementara Utara dikenal sebagai pusat perdagangan, perindustrian, pendidikan dan kota pelabuhan.

Honor, pride dan *gentility* yang dimiliki dijadikan sebagai ukuran dalam mengambil keputusan dan ini telah menjadi konsensus pada masyarakat tersebut. *Honor, pride* dan *gentility* adalah aset moral yang dimiliki oleh suatu anggota masyarakat (Brown 1998: xv) dan *honor* dijadikan sebagai patokan dalam mengambil keputusan oleh masyarakat (Brown, 1998: 114). Nilai-nilai hidup terhormat dan harga diri sangat dipengaruhi oleh aspek internal dan aspek eksternal kehidupan manusia. *Honor* itu sendiri merupakan media etika antara individu dengan masyarakat sekitarnya. Dengan *honor* dan *pride* yang dimiliki seseorang bisa menempatkan dirinya pada posisi sosial masyarakat tertentu dan bisa mengambil keputusan.

Seiring dengan perjalanan waktu. Perang Saudara telah menghancurkan tradisi lama ini dan melahirkan tradisi baru di mana industri dan modernisasi mewarnai bumi Selatan termasuk ideologi dan sosial budaya. Secara realita, aristokrasi telah hancur tapi spirit aristokrasi itu sendiri masih bertahan di hati dan pikiran masyarakat Selatan. Dengan melihat keadaan yang terjadi sebagai akibat dari Perang Saudara, Tennessee William, penulis dari Selatan, terobsesi untuk merefleksikan situasi sulit ini kedalam karyanya, *The Glass Menagerie*. Disini William menggambarkan runtuhnya sistem aristokrasi Selatan dan dampaknya terhadap masyarakat Selatan melalui karakter Amanda, Tom, Laura, dan Jim. *The Glass Menagerie* juga merupakan cerminan dari kehidupan keluarga William yang menjadi korban Civil War dan Great Depression.

Karakter, Amanda Wingfield, mencoba menyalakan semangat aristokrasi dalam perjuangannya untuk tetap bisa bertahan hidup pada situasi sulit ini. Kesimpulannya, perang telah melahirkan perubahan sosial masyarakat dan juga terjadinya perbenturan antara sosial budaya yang baru dengan yang lama (cultural Crash) seperti terjadi di Amerika Selatan. Perbenturan budaya adalah perubahan kultur yang disebabkan oleh kekuatan ekonomi atau kekriatan militer (Kodiran, 2000: 91).

Metodologi

Penelitian ini dilaksanakan dengan menggunakan pendekatan interdisipliner yang meliputi ilmu antropologi, psikologi, sejarah, dan sastra. Multi disiplin ini digunakan untuk mengkaji dampak perubahan sosial terhadap tradisi lama yang dianut oleh masyarakat Amerika Selatan sebagaimana tercermin dalam *The Glass Menagerie*. Pendekatan *expressive, mimetic, semiotic* juga dipakai secara terpadu dalam data analisis.

Data yang sudah terkumpul diseleksi dan disusun sesuai keperluan analisis. Analisis data dimulai dengan menginterpretasi drama *The Glass Menagerie* sebagai fakta mental untuk melihat apa yang sebenarnya terjadi pada tradisi lama pada masyarakat Amerika Selatan. Untuk itu pendekatan mikro ke makro digunakan. Hubungan antara karya sastra dengan pengalaman hidup penulis dan lingkungan tempat tinggalnya dianalisis dengan menggunakan pendekatan ekspresif dan mimetic.

Hasil Dan Pembahasan

Dampak Runtuhnya Sistem Aristokrasi di Amerika Selatan Terhadap Keluarga Amanda Wingfield

The Glass Menagerie menggambarkan 'visi William terhadap kehidupan sosial masyarakat Amerika Selatan sebelum Perang Saudara. Aristokrasi ini menjadi luntur seiring dengan berubahnya kehidupan sosial masyarakat sebagai akibat dari Perang Saudara dan masa sulit yang dikenal dengan Great Depression Era. Perubahan sosial ini telah membawa pengaruh buruk terhadap kehidupan masyarakat Selatan yang biasa hidup terhormat, superior, bertutur bahasa halus, harga diri yang tinggi. Sebagai dampaknya masyarakat terpaksa hidup dalam kemiskinan, trauma dan lemah secara jiwa.

Kemiskinan telah merusak tatanan kehidupan lama dan melahirkan fenomena baru berupa kesehatan yang buruk dan kecanduan obat-obatan. Sebagai fakta mentalnya, kasus seperti ini ditemukan di Detroit, Cincinnati, St Louis, Oakland dan kota-kota lainnya di Amerika setelah perang dan saat proses industrialisasi. (Harrington, 2000: 3). William merefleksikan runtuhnya sistem aristokrasi ini melalui karakter Amanda, Tom, Laura, dan Jim O'Connor sebagai utusan dari dunia nyata (William, 1990: 145) dari Selatan.

Amanda sebagai seorang aristokrat tidak siap untuk hidup di situasi dan kondisi sulit setelah Civil War dan selama Great Depression sehingga menimbulkan banyak masalah pada dirinya. Sebagaimana ditegaskan oleh Bradburry (1989: 123) "By 1931, as the banks and factories closed, farming collapsed, industrial plants worked to 12 percent capacity, millions of unemployed walked the streets, and destitution, poverty, and pain were widespread." Sebagai bentuk kompensasi diri Amanda mencoba menghidari kenyataan dengan cara mengagungkan dan memuja kenangan masa lalu, dan mempertahankan kehormatan dan harga diri (keninggratan) masa lalu dengan cara berpakaian dan bertingkah laku layaknya wanita aristokrat. Sementara keninggratan itu sendiri tidak cocok lagi dengan tatanan kehidupan baru.

Menurut tradisi lama Amerika Selatan, wanita kulit putih tidak diharapkan untuk pintar atau mencari nafkah. Mereka diharapkan untuk bisa memiliki harga diri tinggi, lugu, dan terhormat serta

patuh pada kaum laki laki. Kegagalan seorang wanita menarik perhatian laki laki agar bisa menjadi suaminya adalah dosa besar bagi seorang wanita (Brown, 1998: 23).

Para wanita ini tidak dipersiapkan dengan berbagai keterampilan dan pendidikan yang cukup kecuali untuk setia pada kaum laki laki. Menurut Brown (1998:239), "the girls had been less forward and better prepared for marriage by working at home instead of giggling and gazing on the side walk". Menurut tradisi lama Amerika Selatan, cantik fisik dan lemah lembut adalah hal yang utama bagi seorang wanita. Wanita harus tinggal di rumah, melayani suami mereka dan membesarkan anak anak. Sebagai akibatnya wanita hidup tidak berdaya, hidup dengan ketergantungan dan menjadi makhluk kelas dua setelah kaum laki laki.

Mengagungkan Kenangan akan Keindahan Hidup di Masa Lalu

Dalam tradisi lama Selatan seseorang yang dalam proses memperoleh tanah pertanian dan memiliki budak (Negro) berarti dia secara strata juga berada dalam proses untuk menjadi seorang yang aristokrat dan jika dia telah memiliki tanah pertanian yang subur dan telah memiliki budak (Negro) berarti dia telah menjadi kaum aristokrat (Cash,1993: 63). Amanda Wingfield, sebagai seorang ibu yang hidup di dua zaman mencoba mempertahankan spirit aristokrasi ini yang di klaim nya sebagai suatu gaya hidupnya (manner). Kenangan masa lalu adalah suatu pengalaman yang sangat berharga yang pernah dia miliki. Khususnya pengalamannya saat berada di Blue Mountain pada hari Minggu sore:

Amanda : One Sunday Afternoon in Blue Mountain your mother receive seventeen-! Why sometimes gentlemen callers there weren't enough chairs to accommodate them all. We had to send the nigger over to bring in folding chair from the parish house William 1990: 149).

Bagi Tom dan Laura , Blue Mountain dan tujuh belas orang pemuda ganteng merupakan cerita yang membosankan untuk didengar. Laura tetap mau mendengar cerita ibunya ini dengan sopan sesuai dengan sikap seorang wanita Selatan. Lain hal nya dengan Tom yang selalu mendengar cerita ini dengan sinis dan tidak percaya akan kebenarannya. Bagi Amanda cerita masa lalu ini dijadikan alat untuk memotivasi Laura mendapatkan suami ideal. Pengalaman masa lalunya telah membuat dirinya habis habisan mempersiapkan anaknya dalam menghadapi masa depan. Pendeknya, Amanda adalah potret Wanita Selatan yang biasa hidup terhormat, bertutur bahasa halus dan lembut.

Pernyataan Amanda berikut ini menunjukkan bahwa dia adalah wanita Selatan kelas atas dan merupakan seorang gadis yang sangat populer di Blue Mountain. Dengan rasa percaya diri yang tinggi akan nilai nilai kehormatan yang dimiliki, Amanda menceritakan teman teman dekat prianya yang kesemuanya adalah orang kaya dan terhormat. Amanda mengatakan " some of them were the most prominent young planters of the Mississipi, Delta planters and sons of planters (Williams1990: 149). Amanda sangat dibayangi oleh kenangan masa lalunya iaitu kebiasaanya yang selalu menghidupkan spirit akan masa lalu yang indah dan sangat mempengaruhi cara dia dalam mendidik anaknya Laura. Amanda juga merencanakan makan malam bersama seorang pemuda yang dia harapkan akan menjadi suami Laura dengan memaksa anak laki lakinya membawa laki laki ideal ke acara makan malam. Acara makan malam ini telah menjadi ajang untuk memamerkan masa lalu Amanda yang indah kepada Jim (calon suami Laura)

Amanda: It's rare for a girl as sweet and pretty as Laura to be domestic! Rut Laura is , thanks heavens Well, in the South we had so many servants. Gone, gone, gone. All investigates of gracious living! Gone completely! All of my gentlemen callers were son of planter and so of course I assumed that I would be married to one and rise my family on a large of piece of land with plenty of servants. But man proposes -• and women accept the proposal (William 204)

Peran dan posisi wanita adalah setingkat dibawah laki laki sebagaimana dinyatakan oleh Brown (1998: 22) "all rank of men agreed that all women, like other dependents upon male leadership and livelihood. should be subordinate and docile."Apa yang dikatakan oleh Brown ini tergambar dalam ucapan Amanda "that man proposed, woman accepted the proposal" - Wanita tidak bisa menyatakan

keinginannya sementara laki laki bisa dan wanita harus menerima takdirnya sebagai inferior. Untuk menghidupkan kenangan masa lalu, Amanda mendandani Laura sebagai layaknya gadis Selatan dimasa lalu dengan harapan Laura bisa menarik hati laki laki ideal sesuai selera ibunya yang disehutnya dengan istilah "Gay Deceiver" Kemudian Amanda memperlihatkan pada Laura pakaian yang dia kenakan saat dia menerima tujuh belas teman perianya.

Amanda: This is a dress in which I led the contilion. Won the cake-walk twice at Sunset Hill, wore one spring to the Governor's Ball in Jackson! See how I sashayed around the ballroom, Laura ? .I wore it on Sunday for my gentleman callers !
(Williams, 1990: 193).

Mempertahankan *Honor*, Jentiliti dan Superioritas.

Williams menggambarkan Amanda sebagai seorang wanita yang bermartabat (*manner*). Amanda menganggap bahwa tradisi masa lalunya ini adalah yang paling bernilai dan paling terhormat sehingga dia habis habisan mempertahankannya. Ini dapat dilihat dari pola pikir, cara bicara, sikap di meja makan, cara berpakaian dan cara berjalan yang di tampilkan Amanada. Amanda menganggap bahwa kehormatannya akan tetap terjaga jika dia tetap mempertahankan statusnya sebagai istri dari tuan Wingfield. Bahkan sikap dan tindakannya memperlihatkan bahwa dia adalah wanita Selatan yang bermartabat dengan mengagungkan kehormatan dan superioritas laki laki. Sebagai contoh dia tetap memajang foto Tuan Wingfield (mantan suaminya). Karena menjadi janda jauh lebih terhormat dari pada menjadi perawan tua. Kemudian Amanda berkata:

Amanda: I married a man who worked for the telephone company! That gallantly smiling gentleman over there (Williams,1990: 14).

Gaya Amanada berbicara masih tetap menunjukkan bahwa dia adalah wanita aristokrat dari Selatan. Dia selalu memilih kata kata dalam menyampaikan sesuatu yang menunjukkan gentility wanita Selatan kelas atas. Tidak pernah ada kata kata vulgar yang terlahir dari mulut Amanda;

Amanda: (rising) :No, sister , No sister - you be the lady this time and I'll be the darky.
Laura : I am already up.
Amanda: Resume your seat little sister I want you to stay fresh and pretty for gentleman caller (Williams,1990: 147).

Amanda selalu menggunakan kata sister kepada anaknya yang menunjukkan bahwa dia berasal dari kelas atas. Kata "darky" berarti Negro (Ehrenhart, 1995: 32). Dan hanya orang kaya yang bisa mempunyai pembantu Negro. Begitu kuatnya Amanda mempertahankan kehormatan dan harga dirinya dan mewariskannya kepada Laura sehingga dia menyuruh Laura duduk seperti seorang wanita Selatan yang bermartabat dan bergengsi tinggi. Karena menurut tradisi lama di Selatan , seorang gadis harus berbicara jujur, sopan, dan lemah lembu. Hal seperti ini dialami oleh Thomas Jeferson (mantan Presiden Amerika Serikat) ketika bapak Jeferson menasihati dia "Steady, now, Thomas: wait a minute. Think what it is you wish to say and then choose your words and say it." (Brown,1998: 159). Tradisi semacam ini diceritakan oleh Amanda pada Tom.

Amanda: Girls on those days knew how to talk. I can tell you.
Tom : What did you talk about
Amanda: Things of important going on in the world! Never anything coarse or common or vulgar (Williams,1990: 149)

Anak muda di Selatan sudah terbiasa hidup secara terhormat dan selalu berbicara dengan lemah lembut. Amanda merasa bangga akan hal ini dan dia selalu membawanya ke kehidupan masa kini seolah olah dia hidup di masa lalu yang penuh kemewahan dan bermartabat tinggi. Amanda menerapkam gaya hidup lama terhadap anak anaknya yang hidup di zaman industrialisasi dan urbanisasi. Ini terlihat dalam komentar Amanda terhadap tingkah laku anaknya "I don't know why my

son is so stand-offish, that's not Southern behavior" (Williams, 1990:203). Selanjutnya dalam buku "Southern Honor" Brown (1998:x) berkata "in Southern Honor, my father tried to instill Southern ways in our household routines and attitude, with biscuits and hominy (never called grits) at most supper (never called dinner)." *Manner* seperti ini diperlihatkan oleh Amanda saat makan malam bersama Jim O'Connor.

Amanda: Tom, why don't you bring this paragon to supper { } we are having a very light supper.

Tom : How about supper?

Amanda: Honey, you go ask sister if supper is ready! You know that sister is in full charge of supper (Williams, 1990: 203-04).

Attitude lain yang dia peragakan di meja makan adalah ketika dia meminta untuk makan seperti layaknya orang Selatan terhormat.

Amanda: We can't say grace until you come to the table.

Tom : Coming mother (He bows slightly and withdraws, reappearing a few moments later in his place at the table)

Amanda: (to her Son). Honey don't push with your fingerd. So chew your food and gives salivary glands a chance to function (Williams , 1990:146).

Tata cara di meja makan ini memperlihatkan alangkah terhormatnya Amanda layaknya orang Selatan kelas atas. Amanda juga memperlihatkan superioritasnya pada putra putrinya dan tabiat akan aturan dalam memberi komando. Sebagaimana dinyatakan oleh Eaton "By 106 the upper class of Southern society had developed the habit of command and remarkable sense of pride. They were not accustomed to subordinate their wills to a central authority" (1991:292). Ini terlihat dari gaya Amanda saat mengkritik putranya akan buku yang dia baca.

Amanda: Stop that shouting.

Tom : Yesterday you confiscated my books! You had the nerve to

Amanda: I took that horrible novel back to the library — yes! I can not control the output diseased minds or people who cater to them- BUT I WONT ALLOW SUCH FILTH BROUGHT INTO MY HOUSE ! ,No, no, no. no. no (Williams, 1990: 161).

Percakapan di atas menggambarkan bahwa alangkah bernilainya perintah orang tua terhadap anaknya. Alangkah malunya sebuah keluarga jika ada anaknya yang bertingkah laku tidak baik yang dia sebut sebagai " tingkah laku sakit". Amanda tidak mengizinkan anaknya untuk membaca buku buku yang tidak sopan atau tidak bermutu karena itu bertentangan dengan norma norma orang Selatan. Pada percakapan dibawah ini Amanda memperlihatkan gentilitas dan superioritasnya untuk mempertahankan honor tersebut.

Amanda: Promise son you'll-never be a drunkard!

Tom : (turns to her grinning) I will never be drunkard, mother. That's what frightened me so, That you"d be drinking! Eat the Purina

Amanda: Just coffee, mother. Shreded wheat biscuit You can't put in a day's work on an empty stomach- don't gulp. Drinking too hot liquids makes cancer of the stomach (Williams, 1990: 11).

Disimpulkan bahwa Amanda tidak mampu membawa sistem aristokrasi (gaya hidup lama) ke situasi baru dan juga dia gagal mewariskan tradisi ini pada putra putrinya karena aristokrasi itu hanyalah sebuah fata morgana. Gemerlap kehidupan dimasa lalu telah hilang sehubungan dengan rutuhnya sistim tradisi lama sebagai akibat dari kekalahan Selatan dalam PerangSaudara dan era Depresi Besar.

Perjuangan untuk tetap eksis di situasi baru

Situasi sulit telah merubah pandangan hidup Amanda menjadi lebih realistis. Dia menyuruh anak anaknya untuk melihat kenyataan yang ada di depan mata. Pikiran Amanda masih dibayangi oleh ilusinya untuk bisa hidup sukses di situasi sulit seperti saat ini (New South). Kata ilusi didefinisikan oleh Ehrenhaft (1995:20) seperti berikut "Whenever you hold an opinion base on what you think is true or should be true, rather than what actually true, that is illusion."

Drama ini menggambarkan tokoh Amanda sebagai seorang yang harus menerima hidup miskin tanpa uang dan pekerjaan yang bagus sehingga ilusinya untuk bisa hidup terhormat selalu mambayangi setiap langkahnya. Disamping dampak negatif, Perang Saudara juga membawa dampak positif bagi masyarakat Selatan. Ini dapat terlihat dari cara Amanda untuk bisa bertahan hidup di situasi sulit. Dengan tidak menanggalkan atribut keningatannya, Amanda bekerja part time sebagai saleswoman pada perusahaan majalah. Tempat yang dikunjungi oleh Amanda dalam menjual majalah hanya DAR meeting (yaitu tempat perkumpulan putri para pahlawan revolusi Amerika). Bagi Amanda, dengan mengunjungi DAR meeting berarti kehormatan dan harga dirinya masih dapat dipertahankan. DAR meeting adalah suatu bukti nyata sistem aristokrasi Selatan masih tertinggal. Dahulunya pekerjaan seperti ini tidak biasa dikerjakan oleh kaum aristokrat Selatan tapi sekarang Amanda melakukannya.

Amanda: Ida Scott? This is Amanda Wingfield! We missed you at DAR meeting last Monday. Well I just happened to notice that your subscription to the Companion's about to expire.[...] Oh honey it is something that you can't miss (Williams, 1990:160).

Tergambar bahwa Amanda juga berusaha untuk menghadapi kenyataan secara realistis. Dampak positif lain dari perubahan sosial ekonomi ini dapat terlihat dari cara Amanda menyuruh Tom bekerja sebagai buruh di pabrik sepatu dan mengirim Laura ke sekolah. Amanda juga mendesak Tom agar membawa pulang tamu laki laki untuk dijadikan calon suami Laura. Dia juga mengajari Laura tentang bagaimana cara monggoda pria baik dalam berpakaian ataupun dengan tingkah laku agar pria tertarik. Seperti dinyatakan oleh Cash "the South of 1920th is cultivated by the man of positive delight with the vision of pushing straight to his goal of material success in contemptuous scorn for the squeamish that stopped weaker men" (1963:267).

Pendapat Cash ini terlihat jelas pada Amanda dimana dia memaksa Tom agar bekerja keras di pabrik sepatu untuk menghadapi situasi sulit ini. Dia menyuruh Tom untuk hidup realistis.

Tom : The warehouse is where I work, not where I know things about people
Amanda: You don't know thing anywhere' You live in a dream, you manufacture illusion
(Williams, 1990: 235).

Menurut Amanda, hidup di situasi sulit memaksa seseorang untuk jadi pintar, trampil dan kerja keras. Dia menasihati Tom untuk meninggalkan kebiasaannya pergi nonton dengan berkata "There is no place for a weak man." Pengalaman pahit ini telah membuat Amanda hidup realistis, dia tidak bisa selamanya menggantungkan hidupnya pada anaknya yang hanya seorang buruh, *The Crust of Humility* (William, 1990: 155),.

Berubahnya keadaan sosial, ekonomi dan politik membuat orang Selatan terpaksa merubah gaya hidup yang semula aristokrat, (terhormat, bermartabat, bertutur bahasa lembut, berharga diri tinggi) menjadi manusia biasa yang harus kerja keras untuk menopang kehidupan seperti menjadi pedagang, buruh dan lain lain. Perubahan seperti ini tercermin dalam kehidupan keluarga Wingfield Tom bekerja sebagai buruh di pabrik sepatu, Amanda berkerja paroh waktu di perusahaan majalah di samping dia juga harus mengerjakan tugas tugas rumah tangga sediri. Amanda juga beranggapan bahwa Laura akan bisa hidup mandiri jika dia punya keahlian sehingga dia memasukkan anaknya kursus mengetik di Rubicam's Bussiness College. Pada kenyataanya Laura adalah seorang gadis yang memiliki cacat mental dan fisik. Kakinya agak pincang dan jiwanya yang rapuh membuat dia tidak punya percaya diri untuk masuk kursus. Laura pamitan pada ibunya pergi kursus tapi sebenarnya dia tidak punya keberanian datang ke kursus tersebut malah dia jalan jalan di taman kota. Akhirnya Amanda juga mengetahui kebohongan Laura.

Amanda: As you know, I was supposed to be induced into my office at the DAR this afternoon, but I stoned at Rubicam's Business College to speak to your teacher about your having a cold and ask them what progress they taught you were making down there (Williams, 1990: 152-153).

Akhirnya Amanda menyadari bahwa dia tidak bisa memaksakan keinginannya ini pada Laura. Dia sangat dipengaruhi oleh ilusinya yaitu *sukses*. Sukses, uang dan kerja keras adalah konsep *American Dream*. Untuk bisa berhasil di situasi sulit ini seseorang harus kerja keras agar bisa mendapatkan uang dan uang adalah segalanya Amanda sangat dipengaruhi oleh ilusinya dan ini tidak bisa diterapkan pada Laura yang cacat fisik sejak lahir dan cacat fisik sebagai dampak dari Great Depression. Sebagai bukti Brown "In all societies people exhibit individual personality differences as a result of upbringing and particular experiences. Each individual has a certain character, which is more or less stable over his own lifetime" (1998: 244). Amanda realistis melihat dunia nyata tapi dia tidak realistis melihat anaknya sendiri. Seperti Amanda berkata pada Laura, "What are we going to do, what is going to become of us, what is the future?"

Ucapan Amanda dibalas oleh Laura. Laura: "I couldn't face it anymore". Ini membuat Amanda terbangun dari ilusinya. Cara lain yang dilakukan oleh Amanda untuk mewujudkan ilusinya adalah dengan mengajari Laura membujuk laki laki kaya untuk menjadi suaminya. Menurut tradisi lama Selatan, mendapat suami seorang tuan tanah atau punya banyak budak akan membuat wanita menjadi terhormat dan berharga diri tinggi. Amanda memaksa Torn mengundang laki laki kaya ke acara makan malam yang khusus dipersiapkan untuk ini oleh Amanda, seperti dia katakan pada puterinya:

Amanda: Girls that are cut out for business careers usually wind up married to some nice man (Williams, 1990: 157)

Nice man yang dimaksudkan disini adalah laki laki kaya dari kelas atas. Kemudian Amanda mendandani Laura secantik mungkin untuk acara makan malam ini. Laura didandani persis seperti dandanan Amanda waktu muda dahulu yang pada kenyataannya dandanan seperti itu sudah tidak modis lagi untuk situasi saat ini.

Laura : I'm crippled!

Amanda : Nonsense Laura, I've told you never, never to use that word . Why, you are not crippled, you just have a little defeat - hardly noticeable, develop charm and vivacity. One thing that your father had plenty of was charm (Williams, 1990: 159-59).

Ilusi akan *dream of success* telah membuat Amanda "*escape*" menghindari kenyataan yang sebenarnya ada. Dia tidak mau mengakui apa yang sebenarnya terjadi pada anaknya.

Dalam drama ini Williams menggambarkan Amanda sebagai sosok wanita Selatan yang mempertahankan sistem aristokrasi dalam perjuangannya untuk tetap bisa bertahan hidup di dunia baru yaitu New South. Akan tetapi aristokrasi (tradisi lama) ini sudah tidak bisa lagi diterapkan di dunia baru ini karena beberapa faktor; pertama waktu sudah berubah, kedua New South adalah suatu tempat dimana orang harus hidup kerja keras dan ketiga Selatan telah lumpuh secara ekonomi sebagai akibat atas kekalahannya dalam perang sipil.

Kesimpulan

Dengan mengamati karakter Amanda dalam drama ini, dapat disimpulkan bahwa perang sipil dan proklamasi emansipasi telah mengakhiri sistem perbudakan yang sudah berjalan begitu lama di Selatan yang otomatis telah meruntuhkan aristokrasi Selatan. Runtuhnya aristokrasi ini tentu merubah struktur sosial masyarakat Selatan yang sudah tentu menyebabkan mereka harus hidup miskin dan secara fisik dan mental menderita.

Kondisi seperti ini digambarkan oleh Williams melalui karakter Amanda. Amanda yang biasanya hidup terhormat, kaya, super dan berharga diri tinggi harus menerima kenyataan hidup sebagai orang kelas bawah yang tidak punya pekerjaan tetap dan juga tidak punya

rumah serta punya anak-anak yang secara fisik dan mental rapuh. Amanda adalah potret orang Selatan yang tidak bisa menyesuaikan diri dengan perubahan sosial baru. Anak-anak di Selatan tidak pernah dipersiapkan untuk menerima sesuatu yang tidak diinginkan seperti kalah dalam perang, budak-budak pada lari, dan tanah pertransian menjadi hancur berantakan yang kemudian harus menerima takdir yaitu hidup susah dan miskin. Sementara anak-anak di Utara mereka selalu dipersiapkan untuk menjadi anak yang kerja keras, berpendidikan dan berpikiran maju karena mereka hidup di daerah industri, perdagangan, dan transportasi.

Ketidaksiapan diri dalam menerima pembaharuan telah membawa dampak yang tidak baik pada diri Amanda. Seperti mengagungkan kenangan masa lalu, mempertahankan kehormatan dan harga diri sebagai alat untuk menghindari dari kenyataan yang ada atau berilusi tinggi dalam menghadapi dunia baru yaitu Selatan Baru.

Dampak runtuhnya sistem aristokrasi ini juga digambarkan melalui karakter Laura. Laura yang secara mental dan fisik cacat merupakan cerminan runtuhnya kejayaan orang Selatan. Aristokrasi di Selatan telah hancur luar dalam karena Civil War dan Great Depression.

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**THE CASE OF THE UNPOPULAR LITERATURE MAINSTREAM
IN ENGLISH DEPARTMENT OF FACULTY OF LETTERS AND FINE ARTS,
SEBELAS MARET UNIVERSITY, SURAKARTA**

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Abstract

This article is written based on a survey conducted to describe the perception of our students towards Literature mainstream. From the students' perception, it can be deduced that the taken-for-granted 'common sense' about 'Literature' that literature is of high value can encourage or discourage students to take Literature mainstream. The students might think that analyzing literary texts can help them enrich their life perspective. On the contrary, the students might consider literature as not concrete and abstract, and thus difficult to understand and does not provide the students with the necessary skill and knowledge they need as university graduates. This common sense is difficult to erase. Therefore, the effort to attract the students' interest to take Literature mainstream is by improving the curriculum and teaching-learning process. The curriculum can be designed to include providing skill and knowledge to prepare the students to become academicians and/or men of letters. If preparing the students to become men of letters is considered ambitious, then at least the curriculum can provide subjects that can give enough opportunity for the students to express their ideas in written forms. Considering that the nowadays young generation is multimediated, the teaching-learning process should take the students as an important variable. It should involve the students in collective activities, not in activities that only give room for individual reflection. It is also highly recommended to use multimedia images that can easily activate all the students' senses.

Keywords: common sense, literature, life perspective, abstract, curriculum, teaching-learning process

I. Introduction

There are four mainstreams in our department, English Department of Faculty of Letters and Fine Arts, Sebelas Maret University, Surakarta. Literature and Linguistics were the first mainstreams offered to the students. The other two mainstreams, American Studies and Translation were offered in more recent years. Since there were only two mainstreams offered, Literature has never been a popular mainstream among the students, particularly of regular program. Data in more recent years also show the same trend. Of all fifty two students from the year 2006, there were only two students choosing Literature mainstream. From the year 2007, there were only five students out of forty seven students. From the year 2008, there was a quite significant increase. There were eight students out of fifty eight students taking the mainstream. From the following year students, the number decreased again. Of all fifty three students, there were only four students taking Literature mainstream. From the year 2010, only five students out of sixty seven students took the mainstream. From the year 2011, of all forty five students, there was only one student taking the mainstream. This trend shows that the percentage of the number of students taking Literature mainstream is just around ten percent, or even much less than ten percent, of the total number of students from one year to another.

In search of a good explanation to the case of the unpopular Literature mainstream in our department, we conducted a survey to describe the perception of our students towards the mainstream. From the students' perception, we expect the unpopularity of the mainstream can be well explained and recommendation can be made. We believe that the explanation and recommendation will be useful, not only for our department, but also for the same department of other universities that have the same problem.

II. Discussion

2.1. Data Description

The survey was conducted on the year 2011 (5th semester) regular program students and the 2013 (3rd semester) transfer program students of the English Department who just made option of their mainstream last semester. It was also conducted on the year 2008 students who have taken Literature

mainstream. Questionnaires regarding the students' media usage and reading habit as well as some factors that we assume to influence their decision making in taking mainstream were distributed to 48 students from regular and to 16 students from transfer program. To 11 students of Literature mainstream, questioners regarding what expectation they have not met as students of Literature mainstream were distributed. We asked two students to become coordinators and upload the questioner on the group Facebook. All of the 16 students of transfer program responded and emailed the questioner back, but only 36 students of regular program did it. Of all the 52 students, only 1 student from regular program decided to take Literature mainstream. As for the 11 students of Literature mainstream, one student did not email back the questioner to us.

We open our questioner with questions about students' media usage and reading habit. We think we need to get the picture of students' media usage and reading habit because we assume that today's Indonesian young generation has problem with reading, especially the printed versions of reading materials, because they are now surrounded with easy access to the digital versions of reading materials through the internet connection. As for the factors to influence the students' decision making in taking mainstream, we consider some factors as relevant to the case in our department, that is the students' understanding of literature (*sastra*), literature as a field of study (*ilmu sastra*), and literature as a mainstream; the use of literature in life; their interest in other mainstreams; and the teaching-learning process. We use some semi open-ended questions, in which we provide several optional answers to help student recognize their media usage and reading habit and identify some factors of which they might not be aware when making decision. The students are allowed to choose more than one option.

The majority of the respondents (41) admit that they like reading, and only 11 respondents do not like reading. There are 8 respondents who read every day within a week, 27 read few times within a week, and 17 read only during weekend. Regarding the purpose of reading, reading for news and information is selected by 27 respondents, reading for knowledge/science 20 students, reading for hobby 18 students. Textbooks is the reading material the respondents read most (24), followed by the internet (23), then novel (13) and newspaper (13), comic book (9), popular readings (7), and magazine (6).

The frequency of accessing the internet is also high among the majority of the respondents. 31 students admit that they access the internet almost every day, 16 few time within a week, and 5 only rarely. Regarding the purpose of accessing the internet, it turns out that *searching for news and information* is selected 45 time by respondents, while *study materials* is selected 39 times, *entertainment* 33 times, and *online shopping* 5 times. The frequency of communication through social media is also very high among the respondents. 26 of the respondents claim that they use social media, such as facebook and twitter, to *update status and express ideas and opinion every week*, 22 *once a month*, and 4 *very rarely, once in more than 3 month*.

Regarding the students' understanding of what literature (*sastra*) and literature as a discipline (*ilmu sastra*) are, 3 respondents admit that they know nothing about literature ("*Tidak paham sama sekali*," "*Tidak tahu*," "*Jujur saya kurang paham tentang sastra meskipun kadang saya suka menikmati sebuah karya sastra*"), 2 respondents view literature as not concrete and abstract ("*Sastra tentang seni, ilmu yang tidak kongkrit*" and "*Ilmu kurang pasti*"). A great number of students (24) define literature as a study of poetry, play, and prose ("*Literature is a discipline; it studies prose, poetry and play, and its elements*," "*Literature is everything about poetry, prose and drama, and other literary works*," "*Literature is identification of novel, play, and prose*," "*Literature studies literary works*"). Several students (15) relate literature to language, art, and culture. They view literature as a discipline related to language, and the art of language and culture ("*Ilmu sastra merupakan karya seni berupa tulisan seperti puisi dan novel*," "*Ilmu sastra berkaitan dengan keindahan bahasa yang dituangkan dalam bentuk tulisan*," "*Sastra adalah karya seni dalam bentuk bahasa*," "*Sastra berhubungan dengan tulisan yang mempunyai seni*," "*Sastra adalah karya-karya bahasa, ilmu sastra membahas secara detail karya-karya tersebut*," "*Sastra adalah sesuatu yang berbau bahasa dan membaca*," "*Ilmu yang mempelajari tentang keindahan karya sastra seperti puisi dan drama*," "*Sastra dan ilmu sastra adalah seni dan satu-satunya mainstream yang memiliki nilai seni yang tinggi karena keartistikan dan keindahan yang terkandung didalamnya*," "*Sastra adalah warisan budaya yang fenomenal dimana kita bisa memahami suatu peradaban manusia*," "*Ilmu sastra berkaitan dengan sosial dan budaya*"). One (1) student also perceives literature as a discipline

in self expression (“...mempelajari sastra, membaca dan memahami sastra, mengekspresikan diri dalam karya sastra.”). Some students (7) express their understanding of literature as part of a discipline of knowledge with its own processologies (“Sastra merupakan ilmu tertua yang menjadi induk utama kajian ilmu-ilmu yang kini telah berkembang pesat. Sastra menyajikan nilai-nilai moral hidup dalam bentuk karya melalui tutur kata maupun tulisan,” “Sastra adalah hal yang mengkaji, meneliti atau menyelidiki sastra secara ilmiah,” “Ilmu sastra adalah ilmu yang digunakan untuk mempelajari dan menganalisis seni dan keindahan karya sastra,” “Ilmu sastra adalah ilmu yang membahas tentang awal terbentuknya sastra itu sendiri dan mengkaji nilai-nilai luhur dalam karya sastra,” “Ilmu sastra adalah ilmu yang mempelajari dan menganalisis tentang karya sastra dari berbagai aspek.”).

Few respondents (7) views literature as *very useful* and 34 respondents find it as *fairly useful*, while 11 find it *not quite useful*. Some respondents who find it *very useful and fairly useful* view literature as important in itself as a discipline (“for comprehending literature,” “for those who are interested in literature,” “for developing literary science”). Other respondents find literature as necessary for human being in the process of learning and knowledge acquisition (“Literature makes the reader culturally literate, sensitive and responsive to values and great things in this life,” “It trains sensibilities, logic, and so on.” “Literature gives us portrayals of the society living in the past,” “Literature teaches life values,” “Literature is more organized than the internet”). Some respondents also view literature simply as *an entertainment and a hobby* (“Without literature there would not be any entertainment, as human beings we need entertainment,” “Personally I read novel only as an entertainment and to spend spare time”). Those who view literature as not useful relate literature with their future as university graduates, (“I think the knowledge of literature is not needed in life and in workplace, except in certain fields...,” “I think literature is not applicable in life”).

While most respondents have given more than one optional answer, when answering the question “Why didn’t you choose literature mainstream?” it turns out that the majority of the respondents, 30 students, choose the option stating “literature is too abstract and difficult to understand”, and 22 students even admit that “they have no clear idea about literature and literary knowledge”. While 27 students find *other mainstreams as more interesting*, 14 of them also consider that *literature will not give them the necessary skill and knowledge they need to find a job after they graduate*.

Regarding teaching-learning process, it turns out that 22 respondents *consider teaching-learning process in literature class as uninteresting*, and 11 respondents think *the length of study in literature mainstream is longer than in other mainstreams*. Meanwhile, only 5 respondents consider *the amount of reading task in literature mainstream which is higher than in other mainstreams* as one of the reasons they do not choose literature mainstream. Some respondents mention other reasons that are in line with some of the reasons stated above. One student states “Linguistics is what I need now,” and another student writes “Literature is only part of my hobby, a medium of relaxation, but not for finding job after graduating.” Another student also gives reason for not choosing literature by indicating that there is not much development in the study of literature: “It is rather boring, because as far as I know, from Elementary School up to now, we just study the same things. Besides, each reader has different perception, and there is no certainty about which one is right and which one is wrong, so it will take longer time to finish study because students and lectures have different perceptions on materials being studied”.

The students of Literature mainstream are asked to identify the expectation they have not met and provided with some options. They can choose more than one option. Two students chose the option “Sastra sebagai ilmu yang di dalamnya terkandung teori-teori sastra untuk menganalisis karya sastra sulit untuk dipahami.” They admit that there are so many theories to study and apply that they find it difficult to have a good understanding of all the theories and how to apply them in analyzing literary texts. All the students identify that teaching-learning method is the aspect that have not met their expectation. They think the way the lecturers teach and the way they learn in classes are not interesting and the teaching-learning process does not involve them. They do not like lecturing and expect to have discussion to challenge their critical thinking. They admit that they need to also be exposed to contemporary literary texts and learn to put literary texts in contemporary context.

2.2. Data Analysis

From the students' response to the questions regarding their media usage and reading habit, it is clear that they are really the IT generation. They are what Prof. Dr. Faruk of Gadjah Mada University (2011) calls the "multimediated" Indonesian young generation. The number of students who like reading is high (79%), but the number of students who does this activity everyday is only 15%. On the other hand, all of the students access internet and social media, and 60% of them admit that they are regular users of internet and 50% regularly update their status on social media and use social media to express ideas and opinion. The number of students who reads for hobby is quite small, only 35%. The rest reads to search news and information and get knowledge/science. It is then not surprising to note that textbooks are the reading materials the respondents read most (24), followed by the internet (23), then novel (13) and newspaper (13), comic book (9), popular readings (7), and magazine (6). It can also be deduced that in search of news and information, the students prefer to access the online materials than the printed ones. Few students read printed newspapers because it is likely that they have easier access to internet than to subscribed newspaper.

We design our questioner to find out our students' understanding about literature (*sastra*) and literature as a discipline (*ilmu sastra*) and literature as a mainstream in our department before we ask them what mainstream they chose, Literature or other mainstreams, and their reason(s) for choosing the mainstream. We think it is important to know if our students' understanding is sufficient enough to help them decide which mainstream to take.

From the data description, we can see that many respondents do not distinguish between *sastra* and *ilmu sastra* when answering the question "*Apa yang anda ketahui tentang sastra dan ilmu sastra?*" What is more important to notice from the answers is that apparently they also share what Roger Fowler believes as the taken-for-granted 'common sense' about 'Literature' which is based on certain assumptions and procedures clustering around the idea of 'Literature' in English-speaking British and American societies. Fowler occasionally uses capital L and quotation marks when he writes the word literature in his book for he intends to show that the capital L is to signal that its proponents regard literature as something valued and special and the quotation marks are to signal that he does not commit himself to the idea. He then asserts that,

Among students and critics of literature in this culture [English-speaking Britain and America], there is a shared core of assumptions and procedures clustering around the idea of 'Literature': for instance, that literary texts are coherent, are fictional, are of high value; that the text itself should be studied, that the author's intentions are irrelevant, and so on. Such assumptions, I believe, form a basis of taken-for-granted 'common sense' about 'Literature' for most people who have received a literary education in this society." (in Coyle, et. al., 1991: 10-11)

In relation to assuming how the taken-for-granted 'common sense' about 'Literature' influences the students' decision making in taking mainstream, we can say that this taken-for-granted common sense is like a two-fold of a coin; on one side, it makes students regard literary texts are of high value, and thus encourage them to take Literature mainstream. On the other side, precisely because they regard literature highly, they are encouraged not to take Literature mainstream.

The only student who decided to take Literature mainstream thinks that "*Sastra merupakan ilmu tertua yang menjadi induk utama kajian ilmu-ilmu yang kini telah berkembang pesat. Sastra sendiri adalah ilmu yang dikhususkan dalam menyajikan nilai-nilai moral hidup dalam bentuk karya baik melalui tutur kata maupun tulisan.*" Despite the fact that he mixes up between *sastra* and *ilmu sastra*, he obviously regards literature highly because he thinks literature provides us with moral values. This is proven also from his opinion that literature (*sastra*) is very useful when being asked if literature is useful and also the reason he chose when being asked why he decided to take Literature mainstream. He chose the option "*membaca karya sastra bermanfaat untuk membantu memahami masalah kehidupan, sosial, budaya, psikologis, dsb.*" He thinks that reading literature helps him understand life problems as well as social, cultural, psychological problems, etc.

Two other students who decided not to take Literature mainstream think that "*Sastra dan ilmu sastra adalah seni dan satu-satunya mainstream yang memiliki nilai seni yang tinggi karena keartistikan dan keindahan yang terkandung didalamnya*" and "*Yang saya tahu sastra adalah suatu*

hal yang abstrak yang didalamnya ada unsur seni dan keindahan dalam bentuk syair atau tulisan. Ilmu sastra adalah ilmu yang digunakan untuk mempelajari dan menganalisis seni dan keindahan itu." In spite of the inaccuracy of the first opinion for it identifies *sastra* and *ilmu sastra* as art, it reflects that the person who has this opinion looks upon literature highly" because she thinks that literature is artistic and exquisite and that Literature mainstream is the only mainstream which has high artistic value. The second opinion also reflects the same idea because literature is correlated with art and beauty, but it is also something abstract for the person.

The first student, when being asked what Literature mainstream is, expresses that "[Literature mainstream] *menyenangkan, karena dapat belajar tentang mitologi, kritik sastra, dan sebagainya,*" and she thinks that literature is fairly useful for it provides us with life values. She says, "*Menurut saya, banyak hal dan nilai-nilai kehidupan yang bisa diambil setelah membaca dan mempelajari sastra.*" However, when being asked why she decided not to take Literature mainstream, she became very practical. She thinks she only needs to read, not analyze, literary texts. Reading literary texts is just a hobby and a medium to relax as well as to broaden her life perspective, and she believes that analyzing literary texts academically will not provide her with necessary skill and knowledge as a good foundation to help her find a job after she graduates. In her opinion, "*sastra adalah salah satu bagian dari hobi saya, sebagai salah satu media untuk relaksasi, dan juga untuk menambah wawasan, tetapi tidak untuk pondasi saya dalam mencari pekerjaan setelah lulus kuliah.*" This student is not the only student who became pragmatic when deciding what mainstream to choose. From the data description, we can see that other 14 students apparently share the same idea that literature will not give them the necessary skill and knowledge they need to find a job after they graduate.

As for the second student, she thinks that

"Mainstream Sastra merupakan mainstream yang harus ada di jurusan Sastra Inggris, karena namanya saja "Sastra" Inggris. Mainstream Sastra di jurusan Sastra Inggris mengkaji berbagai karya sastra, dengan buku-bukunya yang kebanyakan sangat tebal dan kebanyakan mungkin buku-bukunya ditulis dengan bahasa Inggris kuno dengan bahasanya yang "Tingkat Tinggi", karena saya agak susah memahaminya. Menurut saya orang yang memilih mainstream Sastra merupakan orang yang benar-benar cerdas dan memiliki banyak pengetahuan."

She understands that Literature mainstream must be available for our department to bear the name Jurusan Sastra Inggris (English Department), but in her opinion, Literature mainstream is a challenging, if not difficult, mainstream. Thus, one of her reasons not to choose Literature mainstream is because "*ilmu Sastra terlalu abstrak sehingga sulit dipahami.*" Apparently 5 other students share the impression that literature is abstract and thus difficult to understand. 3 students admit that they know nothing about literature ("*Tidak paham sama sekali,*" "*Tidak tahu,*" "*Jujur saya kurang paham tentang sastra meskipun kadang saya suka menikmati sebuah karya sastra*") and 2 students view literature as inconcrete and abstract ("*Sastra tentang seni, ilmu yang tidak kongkrit*" and "*Ilmu kurang pasti*"). This impression is also well reflected by the respondents' answers to the question "*Why didn't you choose literature mainstream?*" While most respondents have given more than one optional answer when answering the question, it turns out that the majority of the respondents, 30 students, chose the option stating "literature is too abstract and difficult to understand", and 22 students even admit that "they have no clear idea about literature and literary knowledge."

It is interesting to note that the second student thinks that the students who choose Literature mainstream are really smart and knowledgeable. In her opinion, it is because students of Literature mainstream deals with thick books in old English, which she thinks is high language, that makes it difficult to comprehend. Furthermore, she approves one of our colleague's opinions about the use of literature in life although she admits that she is not really sure if it is true. She says that, "*Sebenarnya saya kurang begitu tahu tentang manfaat sastra yang sebenarnya. Tetapi saya pernah dengar dari seorang Dosen yang dulunya memilih mainstream sastra bahwasannya jika kita mempelajari sastra, kita dapat memandang lingkungan dengan cara yang berbeda. Dengan logika yang terasah ketika mengkaji karya sastra, kita bisa mengolah rasa dan pemahaman sosial untuk melihat kondisi politik yang sekarang, misalnya.*" Note that what she grabs from our colleague's explanation is that analyzing literary texts will provide students with the ability to think critically, and thus it can make them

sensitive and have good social understanding of life, including political life. In this case, although she has been given the explanation about literature as something of high value, it does not give her enough encouragement to choose Literature mainstream. Thus, the other reason she chose when being asked to answer “*Why didn’t you choose Literature mainstream*” is the option “*Metode belajar mengajar (dalam mata kuliah pengantar) kurang menarik.*” She thinks that the teaching and learning process in introductory subjects to Literature mainstream is not interesting.

Indeed, according to Prof. Dr. Faruk (2001), studying ‘Literature’ involves “language rhetoric, conceptual clarity, and critical thinking,” and it becomes more and more difficult to charm today’s university students just with language rhetoric, conceptual clarity, and critical thinking. According to Prof. Faruk, the nowadays students with their multimedia sensibility are only interested in multimedia images that can easily activate all of their senses and in teaching-learning process that can involve them in collective activities, not in activities that only give enough room for individual reflection.

Mahasiswa sekarang, dengan sensibilitas multimediana, hanya akan tertarik dengan tampilan yang multimedia, yang dapat mengaktifkan seluruh indera mereka, dengan proses belajar-mengajar yang membuat mereka terlibat, bukan yang membuat mereka mampu berjarak, yang membawa mereka dalam kegiatan kolektif, bukan refleksi individual. Karena itu, untuk mereka, dibutuhkan sebuah metode pembelajaran yang spesifik karena, berbeda dari proses penelitian yang variabelnya hanya peneliti dan objek, di dalam proses belajar-mengajar mahasiswa merupakan variabel yang harus diperhitungkan (Faruk, 2011: par. 7, second part).

Prof. Dr. Faruk’s opinion is well reflected in the data description. 22 respondents consider teaching-learning process in introductory subjects to Literature classes as uninteresting and 11 respondents think the length of study in literature mainstream is longer than in other mainstreams. A student gives reason for not choosing Literature mainstream by indicating that there is not much development in the study of literature: “It is rather boring, because as far as I know, from Elementary School up to now, we just study the same things. Besides, each reader has different perception, and there is no certainty about which one is right and which one is wrong, so it will take longer time to finish study because students and lectures have different perceptions on the materials being studied”. It is interesting to note that, for this student, the multi-interpretability of literature does not represent something interesting; instead, implied in his answer, he sees it as a potential to become an academic problem, especially when writing thesis, for the students of Literature mainstream.

This problem of the uninteresting teaching-learning process is then confirmed by the 2008 year students of Literature mainstream in our department. All the 10 students who emailed back the questioners to us chose teaching-learning process as the expectation that have not been met. All of them have problems with the way the lecturers teach and the way they learn in classes and with the type of literary texts used as object of study. They think that lecturing is not a good teaching process. It makes the lectures monotonous and boring. They expect dynamic discussions to challenge their critical thinking. They also mention the need for the lecturers to have a real communication with the students; to get the students involved in the teaching-learning process. In short, they echo Prof. Faruk’s idea that in the teaching-learning process, students should become an important variable. One student says,

“Metode belajar dan mengajar yang menarik menurut saya belum terlihat di mainstream Sastra, mungkin semua tergantung tenaga pengajarnya, kalau menurut saya harusnya ada revolusi dalam mainstream sastra, sastra merupakan mainstream dimana mahasiswanya melempar batu idealismenya di mana yg ditunggu-tunggu adalah hasil lemparan batu tersebut, tapi terkadang mereka berpaling setelah melemparnya, itu artinya ada hal-hal yg tidak memenuhi ekspektasi mereka. Kalau yang saya lihat, pandangan subjektif saya ya mungkin sastra terlalu diarahkan, terlalu didikte...seharusnya ada sesi di mana mahasiswa unjuk diri dalam kesastraan, mahasiswa dan dosen lebih membaur-meleleh dalam satu hubungan integratif dan ada korespondensi satu sama lain dalam segala aspek.”

Another student thinks that

“...saat pengajar ini mengajar dengan semangat dan inovatif saya lebih bersemangat mengikutinya, saat pengajar melakukan hal itu-itu saja tanpa ada kejelasan arah, sepertinya malas kuliah. Jadi mungkin bisa lebih baik ada komunikasi antara pengajar dan mahasiswa, sehingga bisa terjadi proses belajar mengajar yang lebih baik. Fleksibel tidak melulu nurut pengajar... seperti yang dipelajari di mainstream Sastra; karya sastra unik dan tak tertebak... mendidik dengan cara yang ambigu...”

As for the type of literary texts, two students specifically mention about the need to use contemporary literary texts and put literary criticism in contemporary context. One student says,

“Menurut saya, dunia sastra itu selalu berkembang. Karya-karya sastra juga cukup banyak bermunculan yang baru. Dalam belajar sastra, sebenarnya saya pribadi mengharapkan karya-karya yang dikaji lebih mengikuti jaman tanpa meninggalkan karya-karya sastra lama yang juga harus dipelajari. Dengan begitu, metode belajar yang diharapkan adalah metode belajar yang lebih interaktif. Metode belajar yang mampu membangkitkan lebih minat baca pada mahasiswa.”

The other one expresses her opinion that

“Salah satu kelemahan di mainstream sastra adalah kurangnya drilling dan diskusi-diskusi karya sastra serta update perkembangan terbaru dalam dunia sastra termasuk teori dan karya kontemporer. Saya terkejut ketika ada pengajar yang tidak mengetahui sebuah istilah yang biasa digunakan dalam kritik dan review karya sastra dan tidak ada upaya untuk mengetahui makna tersebut dalam konteks kekinian.”

It is important to mention that our curriculum for Literature mainstream puts stress on providing students with necessary skill and knowledge to prepare them to become academicians. In general, our students' choices and answers in the questioners reflect the fact that most of our students have already had the idea that taking Literature mainstream will provide them with necessary skill and knowledge to become academicians, not men of letters. Only one student had this idea that taking Literature mainstream could help them become men of letters. He says, “[Ilmu sastra] mempelajari sastra, membaca dan memahami sastra, mengekspresikan diri dalam karya sastra.” It is worthy to put forward the fact that Prof. Dr. Faruk himself ever expected to become a great man of letters like W.S. Rendra when he was accepted in Indonesian Department, Faculty of Letters and Culture, Gadjah Mada University, Yogyakarta in 1976.

Saya masuk Fakultas Sastra dan Kebudayaan UGM (2) pada tahun 1976 dengan tujuan untuk dapat dididik menjadi seorang sastrawan besar seperti W.S. Rendra. Namun, entah merupakan hikmah atau mungkin justru bencana, haluan saya berubah begitu mulai mengikuti perkuliahan di fakultas tersebut. Semua mata kuliah yang tersedia dan, tentunya, yang kemudian saya ikuti, mengarahkan saya bukannya kepada kemampuan untuk menjadi sastrawan, melainkan untuk menjadi ilmuwan. Saya, karena keudikan saya, sama sekali tidak pernah menduga bahwa Universitas Gadjah Mada adalah sebuah institusi akademik tempat segala sesuatu dipelajari secara objektif, berjarak, bukan secara subjektif, terlibat, tempat segala sesuatu dipelajari untuk memperoleh pemahaman dan penjelasan secara logis, sistematis, bukan untuk memperoleh ketrampilan. Memang, universitas juga mengajarkan ketrampilan, tetapi yang diajarkan adalah ketrampilan sebagai seorang ilmuwan, bukan sebagai bagian dari objek yang dipelajari. (Faruk, 2011: par. 1 of the first part)

Although there is only one student who had this idea that taking Literature mainstream could help students become men of letters, we personally think that this kind of student's expectation needs to be taken into consideration by our department. So far, our curriculum only offers 2 SKS of Creative

Writing subject for students of Literature mainstream. From the questioners we distributed to the year 2008 students of Literature mainstream to find out if there are expectations that have not been met by students of Literature mainstream, there is this interesting opinion from one student about this expectation. Unlike Prof. Faruk who ever expected to become the next W.S. Rendra, this student relates the opportunity to write or produce literary writings with having enough experience to write the students' own literary criticism and gaining ability to contemplate when writing the literary criticism. He says, "[Metode belajar-mengajar] sangat kurang menarik, kami hanya diajari mengkritik, tidak berkarya sehingga tidak ada proses mawas diri dalam membuat kritik sastra, hanya ada makul Creative Writing yang hanya 2 SKS..."

Another point that we need to address here is the correlation between Literature mainstream and good reading habit. To our surprise, only 5 respondents consider *the amount of reading task in literature mainstream which is higher than in other mainstreams* as one of the reasons they do not choose Literature mainstream. We initially assume that the strong reason Literature mainstream is not popular among our students is because our students are reluctant to read a lot, which is identical with literature as a discipline and a mainstream. This reading habit phenomenon can be well understood from Prof. Dr. Faruk's explanation about our society in general. According to him, Indonesian society takes a great leap from society with oral culture directly to society with multimedia culture; a great leap that passes over a very important stage in the development of society to become civilized, which is becoming a society with written culture. It is such a disadvantage for our society because the great leap can be considered as a great barrier to become a more civilized society. Western societies have embraced written culture for hundreds of years that eventually make them be considered as much more civilized than us.

Sudah menjadi kesan umum bahwa masyarakat Indonesia belumlah menjadi masyarakat yang berakhsara dengan budaya aksara yang kuat seperti yang antara lain terlihat dari adanya ketidakpastian hukum, ketergantungan institusi pada pribadi, dan sebagainya. Jika hal ini benar, masyarakat Indonesia menjadi masyarakat yang "tembak langsung" dari masyarakat dengan budaya lisan ke masyarakat dengan budaya multimedia. (Faruk, 2011: par. 15 of the second part)

We share our colleagues' concern over the decreasing students' reading habit from year to year. We also have the same experience that giving task to our students to read is always a challenging thing to do. Some of us have ever canceled a meeting because the whole class has not done with their required readings. Under this circumstance, it is likely that we think Literature mainstream is unpopular because our students have the perception that this mainstream is correlated with good reading habit. The survey result proves our assumption is not right. We can then assume that the perception that Literature mainstream requires good reading habit is not always responsible for the unpopularity of Literature mainstream in our department.

2.3. Some Recommendations

We need to be aware that we all share the taken-for-granted 'common sense' about 'Literature' for most people who have received a literary education that has been mentioned by Roger Fowler. This taken-for-granted 'common sense' about 'Literature' will always have the potential to encourage or discourage our students to take Literature mainstream. Our students might think that studying literary texts of high value will enrich their life perspective. On the contrary, being regarded as something of high value, literature can be considered as not concrete and abstract, and thus difficult to understand. Besides, since literature, unlike other disciplines, is abstract, it can easily make the students become practical and think that literary studies does not provide necessary skill and knowledge to help them find a good job after graduating. In our opinion, it is quite difficult to get rid of this taken-for-granted 'common sense' about 'Literature.' Therefore, we need to focus more on improving the curriculum and the teaching-learning process in our effort to attract our students' interest to take Literature mainstream.

As mentioned earlier, Literature mainstream curriculum needs to include subjects which provide necessary skill and knowledge for the students to become academicians and/or men of letters. If preparing the students to become men of letters is considered too ambitious, then at least the

curriculum can include subjects that give enough opportunity for the students to improve their skill and knowledge in expressing their ideas in written forms, for example, writing literary criticism or even book review. For our department, the 2008 student's suggestion to provide a subject like Creative Writing or to add the credit of Creative Writing subject is worthy of consideration.

As for the teaching-learning process, the main point is like what Prof. Dr. Faruk suggests, that is the process should regard the students as an important variable. Then it should involve the students in collective activities, not in activities that only give enough room for individual reflection. The 2008 students' suggestions also need to be considered to improve the teaching-learning process; conducting dynamic discussions to challenge students' critical thinking, giving enough room to the students to express their own ideas, even when they are different from the lecturers', giving enough opportunity to the students to express their ideas in written forms, incorporating contemporary literary texts or even popular literary texts, and using contemporary context in understanding literary texts. As the nowadays students with their multimedia sensibility are only interested in multimedia images, it is highly recommended to incorporate multimedia that provide images that can easily activate all of the students' senses.

III. Conclusion

It can be concluded that the taken-for-granted 'common sense' about 'Literature' that literature is of high value can encourage or discourage students to take Literature mainstream. The students might think that analyzing literary texts can help them enrich their life perspective. On the contrary, the students might consider literature as not concrete and abstract, and thus difficult to understand and does not provide the students with the necessary skill and knowledge they need as university graduates. This common sense is difficult to erase. Therefore, the effort to attract the students' interest to take Literature mainstream is by improving the curriculum and teaching-learning process. The curriculum can be designed to include providing skill and knowledge to prepare the students to become academicians and/or men of letters. If preparing the students to become men of letters is considered ambitious, then at least the curriculum can provide subjects that can give enough opportunity for the students to express their ideas in written forms. Considering that the nowadays young generation is multimediated, the teaching-learning process should take the students as an important variable. It should involve the students in collective activities, not in activities that only give room for individual reflection. It is also highly recommended to use multimedia images that can easily activate all the students' senses.

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