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A Javanese View on America in the 60s: Umar Kayam and the Manhattan Stories

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Abstract: The Manhattan stories, consisting of six short stories written by an Indonesian vernacular author Umar Kayam, reflect a Javanese view on American life during the 1960s. Kayam's stay in the US in the early 1960s as a graduate student provides the material for his writings. While he tends to view the dark sides of American capitalism, materialism, and individualism, his reflection on his own Javanese values is more positive. His narratives seem to consider that the agrarian life of Java in the 1960s provides a healthier and more secure social cohesion where individuals can relate to each other in a more humane way, unlike the American characters who are depicted as being lonely, fragile, without social cohesion, and criminal.

Key words: Occidentalism, *priyayi*, postcolonial, capitalism, materialism, individualism

1. Introduction

This article explores the works of an Indonesian vernacular poet, Umar Kayam's Manhattan stories¹. Kayam's first story, "Scribu Kunang-kunang di Manhattan" (A Thousand Fireflies in

¹Umar Kayam was an Indonesian poet and university professor who was born in East Java in 1932. He was one of a few poets experiencing four different education systems through four different time frames: colonial Dutch and Japanese (primary and secondary), independent (tertiary) and the US (graduate). Kayam's first story, "Scribu Kunang-kunang di Manhattan" (A Thousand Fireflies in Manhattan) was first published in an Indonesian literary magazine, *Horizon*, in 1966. His longer short stories, "Sri Sumarah" and "Bawuk" were published together in one book in 1973. His New York stories, "Scribu Kunang-kunang di Manhattan," "Istriku, Madame Schütz dan sang Rakasa" (My Wife, Madame Schütz and the Monster), "Sybil," "Sesungguhnya Keping dan Sepotong Donat" (A Cup of Coffee and a Doughnut), "Chief Sitting Bull" and "There Goes Tatum," were published in one book titled *Scribu Kunang-kunang di Manhattan* (1973). His other stories, "Masih Gugur Kembali ke Connecticut" (Fall in Connecticut) and "Kinono Biru buat Ibu" (The Blue Kinono) were compiled with the Manhattan stories, as well as "Sri Sumarah" and "Bawuk," in a collection *Sri Sumarah dan Cerita Pendek Lainnya* (1986). The same collection was translated in English by Harry Aveling in a collection of short stories titled *Sri Sumarah and other Stories* (1976). Kayam's other collection of stories are *Puerta Kramu* (1997).

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⁵ Manhattan) was first published in an Indonesian literary magazine, *Horizon*, in 1966. His ⁵ Manhattan stories: “Seribu Kunang-kunang di Manhattan”, “Istriku, Madame Schlitz dan sang Raksasa” (My Wife, Madame Schlitz and the Monster), “Sybil”, “Secangkir Kopi dan Sepotong Donat” (A Cup of Coffee and a Doughnut), “Chief Sitting Bull” and “There Goes Tatum”, were published in one book titled *Seribu Kunang-kunang di Manhattan* (1972). They have been translated by Harry Aveling in *Sri Sumarah and Other Stories* (1980). The English translation of the stories referred to in this article is the one done by Harry Aveling.

These short stories reflect Kayam’s views as a Javanese *priyayi* (noble) living in the U.S. on domestic and foreign social phenomena that he encountered while staying in a culture very different from his own in the early 1960s. In other words, these short stories may be read as a perspective of the East on the West -- which is often referred to as Occidentalism. I will ⁹³ divide the discussion in this chapter into two parts, elaborating the perspective of the stories on the root of American evils and the absurdity of racial categorization. Since the Manhattan stories in general view the West through the eyes of a Javanese *priyayi*, it would be worth exploring how this cultural translation is achieved and what kind of untranslatability might have been left. I am particularly interested in Kayam’s figuration of subaltern characters in these stories. This reflects how Kayam positioned himself as an outsider here, while in his later works he tries to reposition himself as *priyayi* in his own society.

Ignas Kleden (Kleden 1998: 135) argues that Kayam’s early works, including the Manhattan stories, are better than his later works, such as *Para Priyayi* and *Jalan Menikung*. His later works are considered by Kleden to be more ‘typological’ and less literary. Without necessarily agreeing with Kleden, it is still worth noting the amount of positive commentary

⁵ and *Lebaran di Karet, di Karet ... (Eid al-Fitr at Karet, at Karet ...)* (2002). Kayam also wrote two novels, *Para Priyayi (The Nobles)* (1992) and *Jalan Menikung: Para Priyayi 2 (The Winding Road: The Nobles 2)* (1999).

these short stories have attracted. Other critics such as Seno Gumira Ajidarma (Faruk 1998: 213-22) and Nirwan Dewanto (Faruk 1998: 270-75) praise these earlier works as having extraordinary observations to make about seemingly ordinary incidents in the Western setting. In addition, these works are considered more literary because they reflect Kayam's ability to separate his duality as a poet and a social scientist. These works also show Kayam's special ability to bring out specific atmospheres very strongly through narration. Technically speaking, these six stories are Kayam's masterpieces because he is successful in creating strong characters – characters who speak and act based on some sufficient plausible reasons. These early writings seem to be modelled after a number of American writers. For example, Harry Aveling (2005: 89) mentions that the style of the stories is influenced by that of Carson McCullers, Hemingway, Faulkner, Steinbeck, Salinger and Bellow. With this Western style of writing, Kayam depicts the West through his Javanese cultural consciousness of things.

From a postcolonial perspective, the Manhattan stories are very intriguing to observe. Of course, Kayam was not the first to depict the West from an outsider's perspective; such works had already made a substantial impact well before Kayam wrote those stories. Many 'third world' ⁹¹writers, such as Aimé Césaire, Ngugi wa Thiong'o and Chinua Achebe had written with a similar perspective. The difference is that Kayam observes a West that is not his former colonizer's country (which in this case would be the Netherlands), but the US. Since independence it has been the US rather than the Netherlands that has provided more opportunities for Indonesians to pursue their higher education through US government-sponsored scholarships, as Kayam was doing when he wrote these stories.

2. The Roots of the American Evil: Capitalism, Materialism, and Individualism

Many of the Manhattan stories seem to be highly critical of American life and habits, and indeed focus on the evils of Manhattan and New York life, that is, on the roots of evil which Kayam identifies as being capitalism, materialism, and individualism. But the focus of the stories should not be understood as meaning that Kayam has a monolithic view of Western modernism. In other words, as a social scientist, he must have been aware that capitalism, materialism, and individualism are not the sole properties of the West or that they are not always negative. However, a writer is not always in control of his text. The intended meaning and the conscious level of the text sometimes betray what lies beyond, i.e. the unconscious level of the text. It is in this unconscious meaning of the text that the residues of Occidentalism² usually lurk between the lines because

[38] [far] from being the dogma favoured by downtrodden peasants, Occidentalism more often reflects the fears and prejudices of urban intellectuals, who feel displaced in a world of mass commerce. (Buruma 2004: 30)

In this respect, despite Kayam's intellectual modernity, there remain some essentialist undertones in the ways in which these stories define the West as being opposed to his Javanese value system. The identification of capitalism, materialism, and individualism at the heart of Manhattan life are a part of Kayam's, to borrow Gayatri Spivak's term, strategic essentialism to describe what the West is.

²Occidentalism can be seen as having the same pattern of claim as Orientalism, only this time it is from the perspective of the East. The West and its modernity are seen as "inhuman, a zoo of depraved animals, consumed by lust" (Buruma 2004: 22).

The conflict developed in the short stories, which is usually deeply concealed, is rooted in a variety of representations of these three aspects of life in the metropolis. Although they have two opposing faces of both good and evil, Kayam is more interested in the evil side. Therefore, capitalism and materialism are portrayed especially vividly in the characters' strong attachment to money, which represents prosperity. The other evil, individualism, is seen in the characters' desperate loneliness and sometimes absurd efforts to relate to other humans. These issues are the basis upon which Kayam develops his plot and themes about the moral hazards of Western modernity as his stories circle around the problems of loneliness, sexual licentiousness, alcoholism, crime, and domestic violence. Each of the stories looks at a different combination of these problems and in the following sections I will discuss how each story explores those problems.

83 2.1. "A Thousand Fireflies in Manhattan"

The main figure in the first of Kayam's stories, Jane, can be assumed to be a white female American woman. She is in a romantic affair with Marno, a Javanese *priyayi* studying in the US. Jane and Marno are desperately lonely as can be inferred from their futile dialogues that lead them nowhere. They argue whether the colour of the moon is yellow or purple and other topics that do not relate to one another. Their dialogues therefore do not build up toward a coherent idea. This reminds one of the theatre of the absurd, such as Samuel Beckett's *Waiting for Godot* in which the dialogue is not arranged climatically but is intended more to portray a futile and desperate lack of purpose.

On the surface, the story does not deal with racial issues as would be common in many postcolonial stories. Jane and Marno can relate to each other without any apparent racial sentiment being involved and they seem to be on equal footing. At a second layer of meaning,

however, the futile and lonely dialogue evokes Kayam's Javanese cultural consciousness in regard to the life style of the inhabitants of New York.

The setting of the story is in an upper middle-class apartment in Manhattan. Kayam's Javanese background is consciously evoked through his narrator's description of the life style and luxury of the place and the city. Although he also comes from an upper middle-class family, Manhattan certainly presents a quite different kind of luxury from his Javanese village.

Secondly, Jane's loneliness while living in her own cultural community is unusual for Kayam's Javanese view because she is supposed to be within her own network of social and familial connections. Loneliness as understood in Javanese spirituality is even a medium to achieve spiritual enlightenment. However, when situated in a culture quite remote from his own, Marno also becomes lonely. Thus, they are depicted as experiencing this alienation for different reasons.

Jane and Marno's reactions to this loneliness show contrast to their different cultural backgrounds. Initially they think that their love affair will dull their loneliness, but from their dialogues we learn that this loneliness always lingers in every word they utter. The more they talk the lonelier is the atmosphere created. Upon seeing New York night lights that remind him of the thousands of fireflies he used to see in his village in Java, Marno realizes that this affair goes against his Javanese consciousness. A sexual affair, seen from the perspective of Javanese *priyayi* values, is more like a temporary diversion than a continuing path. It is a temporary game after which a Javanese man will return to his wife with regrets. Marno therefore kindly returns the pyjamas that Jane specially bought for him and refuses Jane's invitation to spend the night with her. The sight of the fireflies has knocked his Javanese senses into him and he returns to his own moral value system. Jane, on the other hand, is described as turning to alcohol and sleeping pills to dull her pain:

Kemudian pelan-pelan diciumnya dahi Jane, seperti dahi itu terbuat dari porselin. Lalu menghilanglah Marno di balik pintu, langkahnya terdengar sebentar dari dalam kamar turun tangga.

Di kamarnya, di tempat tidur, sesudah minum beberapa butir obat-tidur Jane merasa bantalnya basah. (Kayam 1986: 167-68)

He kissed her gently on the forehead as though she were made of porcelain. Then he left. His footsteps sounded down the stairs for a few minutes. In her room, in bed, after taking a few sleeping-tablets, Jane noticed that her pillow was wet. (Kayam 1986: 8)

Although alcohol was not absent in traditional Javanese *priyayi* life, it was present only in special occasions, such as in *tayuban* (Javanese social dance). Liquor was only part of an occasional daemonic festival and not a means to dull the pains of daily life troubles as in Jane's case. Running away to alcohol and drunkenness does not fit Kayam's conception in the early 1970s of a decent *priyayi* who champions self-control as a paramount principle.

2.2. "My Wife, Madame Schlitz and the Monster"

The story in "My Wife, Madame Schlitz and the Monster" is about the culture shock of a young Indonesian family – presumably based on the experience of Umar Kayam and his wife -- living in a First World city. This newly arrived family rents a room in an apartment in New York City – a city that the narrator allegorizes as a hungry monster devouring humans of all races. The anonymous and individualist style of living in the American apartment – where nobody knows who lives next door – tortures Kayam and his wife but especially the narrator's wife. While the narrator, referred to by Madame Schlitz as 'H-Omar Kay-yamm'. is busy with his postgraduate study; his wife has to stay at home with no social contact with

other human beings, except their toddler. The anonymity of the apartment life is portrayed in the inhabitants' daily routine:

Kami tinggal di tingkat lima. Dalam tingkat itu ada sepuluh apartemen. Tapi toh tingkat itu kelihatannya selalu sepi saja. ²⁴ Pagi-pagi kami mendengar sepatu-sepatu berdentam-dentam sebentar. Tapi dengan keriuanya lift mencapai tingkat kami, suara-suara sepatu-sepatu itu segera pula ditelan lift ke bawah. Pada sore hari sepatu-sepatu itu akan terdengar berdentam-dentam lagi, begitu keriu lift terdengar mencapai tingkat kami. Tapi dengan suara-suara kunti pintu dibuka, suara sepatu-sepatu itu kemudian juga lenyap di balik pintu. (Kayam 1986: 171)

Our flat was on the fifth floor. It was one of ten apartments. The whole floor seemed deserted. We briefly heard shoes stamping about in the morning, but once the elevator rattled up, the shoes disappeared. In the late afternoon we heard the shoes again. Once the various keys were turned in their locks, the shoes vanished behind closed doors. (Kayam 1980: 10)

Such neighbourhood anonymity is in contrast with her Indonesian experience. She misses her old habits: chatting with a neighbour next door and sharing cooking oil and sugar among neighbours. The kind of communality she used to find in Java is absent in New York and it tortures her. This sort of loneliness is unanticipated for them and this seems to be a common first impression for someone coming from a communal society who has to live in a Western metropolis. Sayyid Qutb is said to have felt the same when he first arrived in New York in 1948:

When Sayyid Qutb, one of the most influential Islamist thinkers of the last century, arrived in New York from his native Egypt in 1948, he felt miserable in the city, which appeared to him as a “huge workshop”, “noisy” and “clamouring”. Even the pigeons looked unhappy in the urban chaos. (Buruma 2004: 31-32)

Monstrous, noisy, and clamouring are the attributes that both writers use to describe New York. The city’s different cultural expectations of how one should relate to others stimulate this negative imagery: Kayam’s characters and Qutb feel lonely in the middle of this busy but, for them, anonymous city.

In the story, Umar Kayam and his wife have been living in the apartment for 3 months without meeting a single neighbour when, finally, they get a visitor from next door, Madame Schlitz. She happens to be another misplaced character. This Madame Schlitz lives by herself accompanied only by a Chihuahua named after her supposedly deceased husband, Erich. Her family name, Schlitz, is different from other common American family names that the narrator knows. This peculiar name, as well as her use of ‘Madame’ in front of her name, makes Kayam speculate that she may be a descendant of a European aristocrat, although he must have known that Schlitz was a popular beer brand in the US at the time: “According to my theory, Schlitz is an aristocratic name, descended from the Hapsburg dynasty or some such thing. Our neighbour is a baroness. Madame Baron von Schlitz” (Kayam 1980: 11). Kayam’s speculation is strengthened by her strongly accented English that he reckons to be Austrian. Ironically, in the US of the time, so the story goes, aristocratic titles are only for the second-class citizens of the 1960s, the blacks, who have made their way upward by playing music: “only musicians and singers use aristocratic titles here. Negroes, like Duke Ellington, Count Basie and Earl Grant” (Kayam 1980: 11). The story suggests that to the narrator she is

a symbol of those citizens who have been marginalized by Western modernity and who desperately tries to retain her pride by adopting a pseudo aristocratic title.

Although Madame Schlitz has accustomed herself to what the East would call solitary life because it has been part of her culture, her attitudes indicate that she too is lonely. She compensates for her lack of human contact by initiating a new human contact with the narrator's family. This new social relation is built upon an imaginary identity that Madame Schlitz fabricates in two ways, namely her accented English and her married life. The narrator's wife finds this out when she overhears her talking to her Chihuahua: "And what happened to Madame Schlitz's accent? The Austrian accent had vanished completely. Her voice was ordinary midtown Manhattan" (Kayam, 1980, p. 16). However, Madame Schlitz's accent suddenly comes back when talking to Kayam's wife:

"Aaaaah, Madame h-Omar Kay-yyammm! How h-are you? Come in, come in!"

The accent was back...

"Vot a pity you hav come ven I am zo busy."(Kayam 1980: 17)

Different from other English accents, such as Black English or Singaporean English that are usually acquired since childhood, the Austrian accent that Madame Schlitz adopts is learned from her supposedly deceased husband:

"So, you are neither German nor Austrian?"

No, no. My deah husband' vos h-Austrian. H-Iam vun hundred perzen h-American. My h-ancestorz hav been here zinz ze Mayflower."

"But your accent is so strong ..."

Madame Schlitz smiled.

“Ven h-a voman luvs her husban’ az much az I luv mine, she vil become like him in every vay. She vil even speak like him. Do you luv your husban’ like zat?”(Kayam 1980: 14)

That Madame Schlitz chooses to speak with Austrian dialect when talking to Mrs. Kayam needs explanation. It will not raise a question if, for example, she uses the accent when talking to other Austrian Americans in order to get the message across more easily. But a better explanation for this choice of accent is because Madame Schlitz, like Charlie in “Chief Sitting Bull”, lives in a fantasy world. This explanation is ⁹⁵ confirmed at the end of the story when the narrator’s wife learns from the real estate agent that Madame Schlitz’s husband is still alive and that she likes making up stories. This means that she feels her First World identity is not sufficient to build a social relation. This lack is probably because it has been so polluted with what Occidentalists would call Western selfish individualism. Ironically when she adopts her real Manhattan identity -- that is when speaking with an ordinary midtown Manhattan accent – it is a Chihuahua that she gets along with. The hidden meaning of this irony is that the American value system is inadequate for this particular woman to enjoy proper human relations. Instead, she must adopt another value system in order to have them. This implication of the inadequacy of the West is also reflected in Madame Schlitz’s obsession with yoga. She feels that her sickness will be best treated by practising yoga, an Eastern activity. This signifies that she does not believe in the Western system of treatment and prefers instead this Eastern spiritual and physical exercise.

Madame Schlitz’s view of yoga and the East is typically Orientalist. She has never been there and yet she has a vivid picture of what it should look like, including the idea that all Easterners practise yoga. The East as imagined by Madame Schlitz does not necessarily correlate with reality because the so-called Orient has been constructed in the West under the influence of various vested interests of the kind described by Edward Said in *Orientalism*

(1978). For Madame Schlitz, whether or not the East is actually like what she has been imagining does not really matter as long as it serves her purpose. If in colonialist discourse the purpose of Orientalism had been to decipher and to conquer, in Kayam's story it enables Madame Schlitz to turn from the inadequacy of Western values and seek in hope to find health and happiness through Eastern values (e.g., her belief that her ulcer will be healed by practising yoga).

2.3. "Sybil"

In Kayam's Manhattan stories, materialism is manifested in different ways in the characters' strong attachment to money. The intensity of this money attachment may be said to have reached the level in some characters where money has been fetishized. Money, which was initially conceived of as the symbol of goods in an economic exchange, has come to be seen as having its own value and is used to manipulate social relations.³ In "Sybil" the fetishism of money is portrayed in two ways. The first can be seen in how motherly love is mediated by money and the second in the portrayal of the exploitation of a working class woman, Sybil's mother, by the capitalist owner of a restaurant.

Sybil and her mother hardly get along well. The morning mother-daughter chit-chat routine is rampant with swear words, such as *dungu* (dumb), *anak sial* (cursed child), and *tutup mulutmu setan* (shut up your mouth devil) that Sybil has to take for neglecting her chores. The only motherly love Sybil receives every day is in the form of a one dollar note for her lunch. Sybil's mother also uses money to cover up her 'indecent' way of life; she gets rid of Sybil by giving her money to go to the movie. That way the mother can have the whole apartment for herself and her boss, Harry:

³ In an article "Commodity Fetishism" (1987: 739) Arthur Ripstein argues that social relations between people becomes perceived as relations between things mainly because people take commodities to have value in their own right. He adds that this fetishism "comes not from the sense in which it is false, but from the sense in which it is true."

He, aku ada pikiran. Kenapa kau tidak pergi nonton ke Strand. Aku lihat lakonnya bagus. The Curse of the Werewolf. Pergilah dan ceritakanlah nanti malam padaku. Ini uang sedolar.(Kayam 1986: 206-207)

I've got an idea! Why don't you go and take in the movie at the Strand? It looks exciting. *The Curse of the Werewolf*. Brrrrr. Come back and tell me about it tonight. Here's a dollar. (Kayam 1980: 32).

However, such a cover-up is just too apparent for a 15-year old girl; clearly readers are intended to pick up on the irony of Sybil's question to Harry: "Are you taking your nap in the afternoon now?" (Kayam 1980: 32)

Sybil's neighbour, Mrs. Johnson, seems to rely on the same pattern when it comes to raising her daughter. This can be seen when she gives Sybil three dollars in exchange for Sybil's taking care of Susan, her six-year-old daughter while she is away. With that money, Mrs. Johnson entrusts Susan to her -- and yet she does not care whether or not Sybil will take her to places that may not be suitable for a child of her age: "Take her any place you like. The park, the river, the movies, anywhere" (Kayam 1980: 26). This pattern of money-mediated relationships is beyond the economic use and is very crucial in maintaining both familial and social cohesion.

The second aspect of materialism that "Sybil" embodies is depicted through Sybil's mother's dependence on Harry Robertson, her employer. Despite the fact that byworking for Harry's restaurant she can barely make ends meet, she does not have any other option but to keep working at the same place. More than that, this need for money has also led her to become the sexual plaything of her employer. Sybil's mother suffers sexual exploitation in

order to stay in the job. There is no indication that she benefits financially other than staying in employment.

While materialism for a member of the working class like Sybil's mother has become a futile pursuit for material fulfilment characterized by rush, sexual exploitation, and unaffordable basic life needs; for a capital owner like Harry Robertson, materialism and capitalism have provided an opportunity for sexual gratification. Hence, the America in the story is also characterized by an associated suggestion of promiscuity facilitated by its capitalist system: Harry Robertson often drops by in daytime just to have sex with his employee, Sybil's mother. This is done during the office hours probably because Harry is married and he wants his family to think that he is working while actually he is exploiting his worker sexually. Kayam's observation of this commodity fetishism pictured in "Sybil" and the next two stories, "Secangkir Kopi dan Sepotong Donat" and "Chief Sitting Bull", provides a contrast for his exploration of *priyayi* values in his *priyayi* novels and is perhaps an inspiration for the description of corrupt modern *priyayi* by materialism.

2.4. "A Cup of Coffee and a Doughnut"

The fragility of characters in a family life is reflected in the next short story, "A Cup of Coffee and a Doughnut". On the surface, the story set in a busy coffee shop is about a written communicative exchange between two young lovers. The boy -- referred to as *si burung kakaktua* (the cockatoo) -- is wondering why Peggy, his girlfriend working in the coffee shop, did not show up the night before as promised. They write their words on a paper napkin that they hurriedly swap to each other while Peggy is busy serving the other customers in the coffee shop.

The boy curiously asks, "Peggy, darling. Why did you stand me up last night? I couldn't sleep a wink." Initially Peggy does not take the question seriously and Kayam creates a

humorous situation when Peggy responds, “Buy some sleeping-pills from Doris at the drug-store.” Peggy seems reluctant to tell him the real reason of her absence, but the cockatoo boy insists on getting the answer, presumably out of jealousy. Toward the end of the story finally Peggy informs him that her dad was drunk the night before and beat her mom: “My father was drunk again. He beat up my old lady” (Kayam 1980: 40).

Peggy’s answer comes as a surprise for the boy and the readers as well. With this revelation, Kayam goes one step further on from “A Thousand Fireflies in Manhattan” in representing what alcohol can do to families. In “A Cup of Coffee and a Doughnut” Kayam represents, in an effective indirect fashion, that drunkenness doesn’t just dull pain but also has other more serious consequences, in this case domestic violence. Kayam clearly relates this alcohol to the domestic violence that he sees as a component of working class life in the US. Kayam’s ability to depict this fragile and tense American family relation in such a short narrative shows his sense of the gaps of understanding between cultures, especially if compared to his depiction of the agrarian Javanese peasant and *priyayi* family’s cohesion in his later stories.

2.5. “Chief Sitting Bull”

Another story depicting how familial and social cohesion are mediated by money is “Chief Sitting Bull”. This short story shows how a retired old man, Charlie, spends his days. After having breakfast prepared by his daughter-in-law, he always goes to a park to ride a carousel. Charlie’s evaluation of his daughter in-law’s care is measured by whether or not she forgets to leave a dollar note on the kitchen table for his daily excursion, as seen from the following dialogue between Charlie and the ticket seller:

26
“*Kau lambat hari ini Charlie.*”

"Ya. Mary, menantuku tidak beres pagi ini."

"Tidak beres bagaimana?"

"Masa dia lupa menaruh jatahku yang \$ 1, itu di meja dapur." (Kayam 1986: 222)

"You're late today, Charlie."

"Yes. Mary -- my daughter-in-law -- messed things up."

"How?"

"She forgot to leave my dollar on the kitchen table." (Kayam 1980: 42)

In fact, his relation with the world of fantasy is also mediated by money:

26

Waktu sampai di muka loket dengan napas sengal-sengal diberikannya uang lima puluh sen kepada perempuan yang menjual karcis.

"Lima seperti biasa, Charlie." (Kayam 1986: 221)

When he reached the ticket box he gave fifty cents to the woman....

"Five, as usual, Charlie?" (Kayam 1980: 42)

The world of fantasy here is symbolized by the carousel and the dummy white horse that Charlie always rides while pretending to be Sitting Bull, a native American hero. This dummy white horse is Charlie's favourite and he will never ride other dummy horses.

Running away from loneliness to the world of absurd fantasy -- riding the carousel and his obsession with the dummy white horse -- is Charlie's strategy to cope with his loneliness. In fact, this is not the only way. Charlie has been developing a world of fantasy even in his daily life. Despite Charlie's confession that he has been treated unfairly by his daughter-in-law, Mary, the text itself seems to question his version of the story. Charlie mentions that Mary burns the toast prepared for him and pretends to forget 'his allowance' that she has to give him every morning for riding the carousel. In the end of the story, however, the narrator shows how patient and understanding Mary is toward her father-in-law. Even when she knows that he is making up stories by telling Mary that he has been to the library and met some old friends to discuss politics, she just pretends that she believes him in order to

not offend his dignity. This is another fantasy world that Charlie has been developing to give an impression to others that he is still important and well-connected. His daughter-in-law's kindness is not sufficient to fill Charlie's desolation at living in a materialist and individualist world: he needs to go to these fantasy worlds of his own to keep his self-respect.

"Chief Sitting Bull" shows Kayam's perceptive observation of an aspect of American life as represented by Charlie. The story shows that the First World with its capitalist system, materialism and individualism not only generates loneliness but also commodifies loneliness so those afflicted have to pay to relieve it. This commodification is symbolized by Charlie who pays 50 cents every day for his imaginary horse ride. This commodification of human suffering indicates that in such a system any aspect of human life can be profit generating.

2.6. "There Goes Tatum"

The only short story in Kayam's collection that deals with the issue of racism in a more direct fashion is "There Goes Tatum." It is a story of an Indonesian student studying at the New York University in the 1960s. On his way to campus, he is mugged by a black man with a thick black accent demanding money: "Fifty cents, mistuh." At that time 50 cents would suffice to buy a big sandwich and that is the amount that the black thug asks from the narrator. Before finally giving him what he asks, the narrator tries to "play him along a little" (Kayam 1980: 50). It is during this interchange that the narrator realizes that he does not, as he perhaps thought he might, belong to the same alienated social group as the robber. His identification with coloured people in order to save himself from the robbery is repudiated.

29
"Tunggu dulu. Bukankah ada semacam kode tidak ada perampokan antara sesama kulit berwarna?"

"Ya, aku pernah dengar kode itu"

"Nah, bukankah aku kulit berwarna juga?"

"Tuan kulit berwarna? Don't be so funny! Aku kulit berwarna. Tatum, kulit berwarna. Pepe, kulit berwarna, Pedro, kulit berwarna. Tapi Tuan?"

....

66
"Tuan bukan orang kulit berwarna! Tanyalah kepada gubernur-gubernur di Selatan. Pastilah Tuan boleh kencing di WC Tuan-tuan itu." (Kayam 1986: 238-39)

"Hey, hold on. Isn't there some kind of code that coloured people never rob each other?"

"I think I've heard of it."

"Well, I'm coloured, aren't I?"

"You? Don't be funny. I'm coloured. Tatum's coloured. So are Pepe and Pedro. But you?"

.....

“You’re not coloured. Ask any of the governors down South. They’d let you piss in their johns.”(Kayam 1980: 53)

‘Coloured people’ in this black man’s understanding does not merely signify racial identity and social class. For him, coloured means Black or Hispanic. Although the narrator is a Javanese Indonesian and hence coloured, he does not belong to the coloured because he does not come from the same historical trajectory. People like him are allowed to “piss in the governors’ johns” while the ‘true’ coloured cannot. He can use any facility designated for the whites whereas the coloured cannot. This reflects Kayam’s puzzlement at his position as a Javanese in relation to the racial discrimination still so common in the States in the 1970s. His *sawo matang*, brown skin, doesn’t appear to be enough to make him part of the category of ‘coloured’ (that he is well-dressed perhaps also helps to exclude him from being seen like this, of course). His position as represented in the story is in fact in between the coloured and the white. His positioning precisely undermines the discourse of racism, not just the US black versus white, but also ‘white’ *priyayi* versus ‘darker’ under-classes in traditional Javanese society.

This incident can also be read as Kayam’s critique of the race categorization that was the basis of segregation in America. Through this story Kayam shows that even within the coloured group the reality is heterogeneous. As Fanon once said, although both Africans and the African Americans are blacks they have different historical trajectories and therefore pose different issues of post-coloniality.

Although in America the narrator identifies himself with the blacks, back in Indonesia the narrator is a *priyayi*, a member of an elite Javanese class (or at least what used to be an elite class). His identification with coloured people therefore might be read as a sign of a domestic reality where the gap between the *priyayi* class and the peasant is getting irrelevant, although in colonial Indonesia the Javanese *priyayi* is an instrument of a colonial machine functioning as a hub between the Dutch and the peasants. Kayam deliberately picks on the ambivalences of the race/color/class debates in this story because they parallel, in perhaps an even more obvious way, the issues about the relation between birth and power that he investigates in his later fictions.

3. Conclusion

Through the figuration of the American characters in his stories, Kayam is reflecting on American society and his own culture. The characters' responses to Western modernity vary from seeking refuge in their fantasy world to alcoholic drunkenness, domestic violence, and even criminal actions. These responses are portrayed as the dark side of capitalism, materialism, and individualism. Most of the characters are described as psychologically lonely and financially constrained. It seems that for Kayam at this period, the first world cultural system poses more moral dangers than the agrarian third world system.

From Kayam's Eastern perspective, the evils plaguing the characters he depicts may be due to capitalism and individualism. The stories describe the side effects of such a system as being disastrous: loneliness, fragile families, loss of social cohesion and crime. The conditions that he witnessed himself in his period of living overseas may have stimulated Kayam to reflect on his own society in particular ways and indeed in his later fictions I argue that the perceptiveness of his representation of the postcolonial fate of the *priyayi* is aided by his ability to stand outside the painful debates taking place in post-independence Indonesia. The struggle of subaltern people for social mobility and social justice becomes the main theme of his *priyayi* stories. His subsequent works are an attempt to understand his own society of origin, Javanese society, and of the place within it of the Javanese elite. It may be no coincidence that Clifford Geertz's magnum opus, *The Religion of Java*, was published in 1960, thus providing Kayam with a clear theoretical framework for his reflection in his later works, although Kayam's response is in effect a 'writing back' against Geertz.

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WORLD- MINDEDNESS IN IDA AHDIAH'S *TEMAN EMPAT MUSIM*

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Abstract: The development of Indonesian literature in the 21st century is marked by the boom of popular fiction. One of the characteristics of this fiction is the main character living in a foreign country. By living abroad, the author of this genre of fiction wants to show to the readers that the main character is world-minded. World-mindedness is suggestive of having values that rely on humanity rather than one's nationality being the principal frame of reference. By using a foreign country as the setting, the author wants to show to the readers that the main character is world-minded. By applying the theory of world-mindedness, this study tries to see how Indonesian popular fiction shows that the Indonesian within fiction is now able to be global and local at the same time. By focusing on a novel written by an unknown writer, this study tries to see how Indonesian popular fiction embraces global connectedness.

Keywords: Acceptance of different culture, Concern with the World Problem, Interconnectedness, world citizenship, world-mindedness

1. Introduction

Using a foreign country as the backdrop but having an English title is something commonly found in Indonesian popular novels published in the 21st century. Hetih Rusli, editor of fiction for Gramedia Pustaka Utama, stated in her interview with CNN Indonesia in Jakarta that the spread of Indonesian popular novels using foreign countries as their setting was mostly influenced by cultural changes and technological developments. She further stated that going abroad and having friends from foreign countries were not difficult things to do. One of the novels that is set overseas is a novel written by Ida Ahdiah titled *Teman Empat Musim*.

In *Teman Empat Musim*, Ida Ahdiah writes about the lives of immigrants from various countries who are living in Montreal, Quebec, Canada. This collection of short stories is stylistically written like non-fiction that captures the struggle of female immigrants. These immigrants generally come from war-torn countries such as Sri Lanka and Rwanda. The endless wars resulted in the poverty of the citizens, so the immigrants sought for a better security and livelihood by immigrating to Canada. As the author wrote in 'Author's Notes' section, Montreal, like any other big city in Canada, still opened its doors for foreign immigrants who wanted to settle down and become local citizens. As refugees, the characters work as servants, cashiers, or anything that does not require certification of formal education. As immigrants, they work hard to not only survive, but also to try and eliminate the childhood trauma of war.

Using a first-person narrative, 'I' easily makes friends with women from various nations, including her own. 'I' acts as the narrator of the story who brings together various stories of women without intending to go further into their lives. She narrates like a storyteller how long-time immigrants who are permanent residents help newly arrived immigrants to Canada. They understand the problems of the new immigrants who have newly come to a place that is

different from the one they lived in before. Cultural and linguistic differences sometimes become barriers they need to overcome. So, with the help of immigrants who have settled in Canada they try to follow the new way of life. This is not only helpful for new immigrants but also beneficial for the old immigrants. By helping others, they can cure their past trauma. In this fiction, the "I" wants to show to the readers that she is world-minded. She brings to the readers an understanding that we should help each other regardless of race, religion, ideology, and socio-political background. She shows that harmony can only be achieved if we have no prejudice against others.

2. World-mindedness

World-mindedness is ³⁴ a term coined by Merryfield and colleagues (2008) that refers to a person's disposition to think and care about how his or her actions and decisions affect and are affected by other people around the world. Merry M. Merryfield, who developed her idea from Lawthong, (2003) states that there are four points in defining world-mindedness.

- ¹¹ 1. Acceptance of different cultures: the appreciation of awareness of the values and issues of other cultures and communication with people of different languages and nationalities.
- ¹¹ 2. Concern with the World Problem: interest in and awareness of the present and possible future of the planet, especially those related to the use of resources and preservation of the environment.
3. Interconnectedness: the realization of interdependence and value of living together in harmony.

4. World Citizenship: the understanding that in addition to being a member of one's own society or country, each person is a member of a global society who views people of all nations and languages as equal, and respects the value of all fellow human beings.

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A Global Citizen is someone who:

- is aware of the wider world and has a sense of their own role as a world citizen
- respects and values diversity
- understands how the world works
- is outraged by social injustice
- participates in the community at a range of levels, from the local to the global
- is willing to act to make the world a more equitable and sustainable place
- takes responsibility for their actions.

3. DISCUSSION

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Teman Empat Musim is about the friendship of the surviving women. This book is a collection of short stories set in Montreal, Quebec, Canada. The city in which French becomes the official language is a place where the women of various countries come up with various causes. These women are displaced due to conflict or disaster in their country of origin; they either immigrate at their own expense to change their lives and work as migrant workers or they follow their husbands who are students in or citizens of Canada. The author portrays herself as the 'I' who can easily form friendships with women of various nations, including her own.

Suong, Buopha, Farah, Laetitia, Vaama, and an unnamed woman who always stood on the side of the street at 12.00 p.m. left their country due to prolonged wars and conflicts. Suong, whose family came from Vietnam as refugee, is described as not being religious until her 5-year-old son asks her about religion and religious celebration. Boupha left her country, Cambodia, when civil war broke out. Farah left Iran with her husband and two children; as her children grow up and her husband is rarely home, she decides to work at the bakery and divorce her husband. The saddest story is the story of Laetitia. A widow from Rwanda with four children, Laetitia left Rwanda after the genocide that killed her husband and the Hutu men's brutal actions against her. For the rest of her life, she is haunted by the cruelty of the Hutus who separated her from her family. Vaama, a cashier at a supermarket, ran away from Sri Lanka as she was exhausted by the prolonged conflict between her country's government and the Tamil Tigers. As a former refugee herself, she always helps the newly arrived refugees. Vaama becomes the coordinator for the two-dollar coupon project. Aside from these women, there is also a story of an unnamed woman from Cambodia who always stands in front of her apartment every 12 O'clock and invites people to talk and pray.

Other stories about women are those about Lakeesha, Souraya, Miss Coke, Yvone, Glynis, and Marites. They immigrated to Canada to change their lives. Lakeesha left Jamaica because of her husband's atrocities. After retirement, she made her apartment a summer home for seven poor immigrant children. Souraya, a beautiful Moroccan, left her country with her husband to pit her fortunes. Elba abandons her dream of becoming a singer in Brazil and follows her husband to Montreal. Reality is not as beautiful as the dreams: she returns to Brazil without a husband after just being a salon worker and a local shopping mall model. Magdalena who left Romania after the communist regime in her country collapsed, is known as a woman loves drinking coke. Away from Trinidad, Yvone the Pavarotti fan, sits in her favorite apartment. Nothing is sadder for her than leaving her apartment, but fate has her own

plans in her old age. Glynis, an elementary school teacher in Grenada follows her husband to Montreal only to face the reality of her husband becoming a drunkard. Marites from the Philippines has a dream to bring her scattered family together because of economic difficulties. Being a Canadian citizen will help her realize this dream.

Deborah who came to Canada as a worker becomes an illegal labor agent. In addition to working under the table, Deborah greedily receives welfare. Sari from Indonesia settles in Montreal for her master's degree. For that, she was forced to leave her son who has not been weaned. Asnita, an Indonesian woman who settled in Canada following her husband who is a Canadian citizen, is willing to be the wife of a man who is still another woman's husband and works illegally to cover the cost of living because her husband is unemployed. From the United States, Katie crossed over to Canada and gets a permanent residence card. A fellow crosser from the United States to Canada is Shamsie, known as Maa, who traveled to Canada with her Pakistani family after the events of September 11 that had an impact on them as illegal immigrants.

In *Teman Empat Musim*, the narrator; 'I' observes the tragedies of migrant women that she meets who are living in Canada. Not just an observer, the narrator puts herself as a friend or an acquaintance of women who experienced sadness and difficulties, such as in *Soung memilih Perayaan*, *Rahasia Tanggal Lahir Bouphe*, *Laetitia menangis di Kebun*, *Perempuan Pukul 12*, *Persinggahan Musim Panas Lakeesha*, and *Proyek Dua Dolar Vamaa*. In *Persinggahan Musim Panas Lakeesha*, Lakeesha ran away from her country because of her husband's ill-treatment. She and her three children had to leave her home country until she found a job and was able to rent a small apartment in an immigrant slum. After her children grow up, Lakeesha takes care of seven poor immigrant children from various countries. She even saves up her small salary so that the children can take a vacation. Besides Lakeesha's, the story of Laetitia struggling to get rid of the horrible shadows of her past, Madelaine's who

likes to share recipes, the poor but fashionable Daniela, and the secret life of the tall Katie are stories of inspiring women who overcome the harshness of life.

They are women who rebel, who want to be equal to men, old women who lost power, fashionable workers, cooks, and more. They are immigrants from different countries such as Africa, Cambodia, Vietnam, Iran, etc. As the narrator, 'I' never becomes the main character. 'I' just wants to tell the story of others, even when there are Indonesian figures. For example, in the short story *Asnita Cha-cha*, the narrator chooses to become an acquaintance of Asnita instead of trying to become her. As a friend of women from different countries, the narrator is concerned with the problem faced by them.

98 3.1. Acceptance of Different Cultures

The acceptance of different cultures means to recognize another culture without trying to change it or protest it. The narrator, the 'I', describes herself as a Muslim from Indonesia. Though living abroad, she still practices fasting and celebrates Eid Al-Fitr. She celebrates her customs as much and as close as possible to if she were in Indonesia.

"We rented a space for the Eid Al-Fitr prayer. After doing a prayer, we celebrated together in the house of one of the Indonesian citizens by eating ketupat (rice wrapped in coconut leaf) chicken curry, bamboo shoots curry, fried chicken and crackers. Some people brought Lebaran cakes such as pineapple cookies, garlic peanuts and traditional cakes." (Ahdiah 2010: 4)

Celebrating Eid Al-Fitr with friends from Indonesia is one of the ways to wipe homesickness. Though she holds the religious tradition firmly, the narrator is also portrayed as the one who accepts the differences.

In *Suong Memilih Perayaan*, she tells the readers how Suong, the main character, learns religion and religious celebration. Suong's family is from Vietnam. They escaped from the Vietnamese War by boat and are known as boat people. Living in a western country that celebrates Christian tradition, her son complains to her because they never celebrate religious festivity.

Suong is never interested in talking about religion. Though she believes in a Supreme Being, she does not practice any religion. For her, good deed is more important than practicing any religion — ““As a human being, I try to do good and avoid evil deeds. That is needed by humans and the universe,” she said...I am not bothered to celebrate and follow this tradition and that. I am free.” (Ahdiah 2010: 4).

The narrator's acceptance of different culture is shown when she does not try to intimidate Suong into choosing her religion. Suong and the narrator are friends. When Suong asks her about her belief, the narrator tells her about fasting and the celebration of Eid Al Fitr that she does. Although living abroad, the narrator still fasts and celebrates Eid Al Fitr — “After fasting for a whole month, not eating and drinking all day, Eid Al Fitr is a day of victory for us. We should celebrate with a bit of fun and chat with our compatriots.” (Ahdiah 2010: 4) Nevertheless, she does not try to invite Suong to celebrate Eid and fast. She also does not judge Suong as a non-believer. As a Vietnamese refugee, she understands Suong's cultural and social background. Her mother never told her about religion, “Well, since I was a child my mother never taught me religion.” (Ahdiah 2010 :5) All Suong knew was how to survive. So, when her son asked about religious celebration, she could not decide which religious festival to follow. In her confusion, Suong finally went to the church, temple, mosque, and synagogue. She also began reading books she borrowed from the city library about the religions. She discussed her understanding of religion with her Christian, Muslim and Jewish friends. Although Suong is confused about religion, the narrator as her friend does not try to

intimidate her into converting to her religion. She lets Suong learn religion by herself—
“Have you found a religion that suits you?” (Ahdiah 2010: 8).

For the narrator, religion gives her a sense of identity. It “gives personal meaning to life” (Lademan: 2013). Therefore, she cannot force a person to convert to a religion she believes in. Laderman (2013) cited from Durkheim posits that ²¹ religion provides a system of beliefs around which people may gather to belong to something greater than themselves in order to have their personal beliefs reinforced by the group and its rituals. Those who share a common ideology develop a collective identity and a sense of fellowship. Understanding the role of religion in human life allows the narrator to accept different cultures. She does not try to change Suong’s beliefs. She does not criticize when she learns that Suong is a person who does not believe in a deity, that Suong is an atheist.

3.2. Concern with the World Problem

One of the world problems faced by the world community are refugees. According to Amnesty International (Annual Report 2016/2017) ⁶⁹ “a refugee is a person who is outside his or her country of nationality and cannot return due ⁴⁸ to a well-founded fear of persecution because of his or her race, religion, nationality, political opinion, or membership in a particular social group.”¹⁸ The number of refugees in the last few years has reached levels not seen in decades. And these numbers could increase further in the near future.

¹⁸ Cross-border migration comes in several forms. It includes both refugees who are *forced* to leave their country and economic migrants who *voluntarily* leave in search of opportunities. Forced migration according to ³⁵ [International Association for the Study of Forced Migration](#) (IASFM) is the movement of refugees and internally displaced people (those displaced by conflicts) as well as people displaced by natural or environmental disasters, chemical or

nuclear disasters, famine and development projects (2012).⁴⁹ Economic migrants are defined as a people who had a choice to move to improve their standard of living by gaining a better paid job (BBC: 2014).¹⁸ Regardless of the motivation, the decision to uproot and leave one's home is difficult and can be risky.¹⁹ These people's journeys can be full of danger and fear. Some are detained by the authorities as soon as they arrive in a new country. Many face daily racism, xenophobia and discrimination, and risk falling prey to human trafficking and exploitation. Others end up feeling alone and isolated, having lost the support networks most of us take for granted – their community, relatives and friends.

There are five short stories in which the main characters' backgrounds are refugees — *Suong Memilih Perayaan*, *Rahasia Tanggal Lahir Bouphe*, *Laetitia Menangis di Kebun*, *Perempuan Pukul 12.00* and *Proyek Dua Dolar Vamaa*. In *Suong Memilih Perayaan*, Suong, the main character, is one of the Vietnamese boat people who was saved, and her parents decided to immigrate to Canada. Suong's parents "ran from their country because of the war. Her father died in a boat, stricken with a fever that was suspected to be a result of malarial mosquitoes when his boat pulled over in a forest. His body was thrown into the sea." (Ahdiah 2010: 5) Having experience as a boat person when she was a child, Suong only knows and learns how to survive. She has never studied religion because her mother never taught her about it, "mom just taught me to make cookies and how to sell them." (Ahdiah 2010: 5) Therefore, she cannot answer her 5-year-old son question about religious celebrations.

In *Rahasia Tanggal Lahir Bouphe*, Bouphe, the main character left Cambodia when civil war broke out in her country. Born from a farmer's family, Bouphe had to leave Cambodia and become a refugee because the Rouge Khmer won the war. Before arriving in Canada, Bouphe

“who was 3 years old, took refuge with her family. They joined a group of refugees who walked for days, through forests and hills to get into the nearest neighboring country, Thailand. They ate whatever they saw and dressed modestly. Many were stricken with illness, and died on the way. In her neighboring country, she stayed in a refugee tent for 7 months before being accepted as a refugee in Canada.” (Ahdiah 2010: 55)

In *Laetitia Menangis di Kebun*, the author presents Laetitia as the main character. Laetitia left Rwanda because of the civil war between two ethnic groups: ³⁹ the majority Hutus and minority Tutsis. The two ethnic groups are actually very similar - they speak the same language, inhabit the same areas and follow the same traditions. Most of the people who died ⁷³ were Tutsis - and most of those who perpetrated the violence were Hutus. As a member of Tutsi, Laetitia saw massacres committed by Hutu tribe. During the genocide, she lost her husband and her family. Besides that, she was also brutalized by Hutu's men. Because of this, she is traumatized for the rest of her life. Her past always shadows her, “she herself is not yet completely free from trauma...I do not want to hide my dark story. The whole world knows and I want to explain that it really happened. I am one of the victims.” (Ahdiah 2010:119)

Like Laetitia, in *Perempuan Pukul 12.00*, the main character is haunted by her past life. The experience of war makes it hard for her to face reality — “She ran away from her country when the Cambodian war broke out. Her husband and children died on the way to the camp. Only she is left.” (Ahdiah 2010: 175). The narrator tells the readers that every 12 O'clock, this Cambodian woman would stand in front of her apartment to invite people to pray — “The woman closed her eyes, putting her hands together in her chest. Her mouth

mumbled in a tone up and down. A few minutes later, she sat on her knees, bowing her head in a reverent manner. Her voice then shrills, then slowly weakened, soft and silent.” (Ahdiah 2010: 171) Another story about a refugee is *Proyek Dua Dolar Vamaa*. Vamaa, a cashier at a supermarket, left Sri Lanka because of the never ending conflict between the government and the Tamil Tigers.

“Tamil is one of ethnic groups in Sri Lanka. This ethnic group views the Sinhalese-dominated government to be discriminative against them. In 1970, for example, a Tamil student would be admitted to a university if his/her grades were higher than the Sinhalese students. As the discrimination continued from 1983 up to the present day, the Tamil rebelled against the government. The local government tries to crush the rebellion.” (Ahdiah 2010: 191)

Vamaa’s experience as a refugee makes her care for others, especially for the newly arrived refugees. In order to help other refugees, Vamaa becomes the coordinator for the two-dollar coupon project — “Once a month she takes the time to volunteer at the foundation that once helped her. She chooses to manage a two-dollar project ... because of her work, she knows many food suppliers and keeps in touch with them.” (Ahdiah 2010: 192)

In addition to refugees, one of the problems exposed by the author is domestic violence against women and children. Lakeesha and Glynis are two characters who experience domestic violence. In *Persinggahan Musim Panas*, Lakeesha is portrayed as a black woman from Jamaica. She escaped from her country because she could not bear the brutal treatment of her husband. She married after getting her first menstruation, right after graduating from

elementary school. Following the tradition of her mother, her grandmother and women in her village, she got married at 12 years old. Due to her teenage marriage and her lack of knowledge that marriage is about roles and responsibilities of husband and wife in which there is an element of intimacy, friendship, affection, sexual fulfillment, and parenthood (Sigelman, 1998), she was verbally and physically abused by her husband. In addition, her husband also violated her children. Because of her husband's domestic violence, Lakeesha and her children immigrated to Canada.

Early marriage experienced by Lakeesha shows the readers that economic and socio-cultural factors ²¹ play important roles in the life of a young girl. Because of poverty, parents tend to allow their daughters to marry at an early age so that her life is governed by her husband. Parents believe that marriage frees girls from economic difficulties. In addition, there is also a belief among community groups that a girl should be married when she first gets her period.

Unlike Lakeesha, Glynis and her husband immigrated to Canada hoping for a better life. Glynis was an elementary school teacher while her husband was a mechanic at her home country. Her husband got a promotion to work in a car company in Canada.

"At the beginning, all was fun and well. One by one our children were born. Slowly our economy improved even though it was not abundant. After I worked, we started to save and plan to buy a house. But everything changed, a after a few months he was laid off because the car company where he worked went bankrupt. He has no spirit of life." (Ahdiah 2010 :165)

Her husband's frustration makes him become a drunkard and start having abusive behavior. Besides women, children are also vulnerable to domestic violence. One such child who experiences domestic violence is Brian. Brian's family are immigrants from one of the small

islands of the Caribbean. They have lived 12 years in Montreal. However, they have an unhappy life. His father was accused of murder and went to jail. His alcoholic mother likes to hit Brian. The social services took Brian to a foster home since the family was considered unfit to nurture Brian.

3.3. Interconnectedness

Interconnectedness means connection with one another. It is a part of the terminology of a worldview which sees a oneness in all things. In *Teman Empat Musim*, the narrator or the 'I' shows the readers the need to realize that human beings are interconnected with one another and that they depend on one another for survival. Human beings must help one another unconditionally to survive. The interconnectedness in this collection of short stories explores how humanity transforms from living in fear to living through love, such as in the case of Laetitia, Vaama and Lakeesha. Laetitia, a Rwandan widow with four children, tries hard to survive and leaves her home country because of her love for her children — "I want to change my life. I want to continue living for my children." (Ahdiah 2010:119) Vaama's action to coordinate the two dollars project is also a part of her love. As a former refugee, she understands the problems faced by newly arrived refugees — "...All I can do is help women from my country to be ready and accept the fate of living away from the homeland, like I have accepted my destiny ..." (Ahdiah 2010:194) Her participation in a project shows that human beings must love each other by helping other. No one is ever excluded, as unconditional love means by definition that there are no conditions when it comes to whom or what we love.

Interconnectedness is also shown by the narrator for her friends. How she "hugged her to feel her pain" (Ahdiah 2010: 120) shows her concern and sympathy for the misfortune suffered by her friends. Although they are different by race, religion and nation, she is not a

self-contained individual. All female characters portrayed in *Teman Empat Musim* do not sit²⁸ in their separate compartments, cut off from one another by tall barrier walls, with looks of estranged oppression on their faces. In fact, they share their sadness, difficulty, and trauma because they are “members of my family” (Ahdiah 2010: 209) so “I tell you my story” (Ahdiah 2010: 119). They are women, female immigrants, who feel they are not strangers to²⁸ feelings of isolation, loneliness, separation, disharmony. They are²⁸ overwhelmed by feelings of commonality, sharing, harmony, union, and communion.

As human beings, they realize that their roots are interdependent and that no one can live alone. As¹² Bertrand Russell, the great British philosopher and social critic, said in the BBC program *Face to Face*, “In this world, which is getting more and more closely interconnected,¹² we have to learn to tolerate each other. We have to learn to put up with the fact that some people say things that we don’t like. We can only live together in that way, and if we are to live together and not die together we must learn a kind of charity and a kind of tolerance which is absolutely vital to the continuation of human life on this planet.” (1959)

3.4. World Citizenship

According to Hannah Arendt a world⁷⁹ citizenship is “an ethic of care for the world”. It is a³⁶ way of living that recognizes our world as an increasingly complex web of connections and interdependencies, one in which our choices and actions may have repercussions for people and communities locally, nationally or internationally. In *Teman Empat Musim*, the writer characterizes Claire, Alice and Veronika as women who⁵² are aware of the wider world and who have a sense of their own role as a world citizen. Claire, Alice and Veronika are not migrant women. They are Canadians who have caring and kindness for strangers.

Claire and her husband manages a foster home for abandoned children. Her work makes her involved with the life of unfortunate children emotionally. By opening a foster home, Claire values diversity. Most of the children living in her foster home are children from different races. She is also ⁴¹ aware of the wider world and has a sense of her own role as a world citizen — “The children who are sent to the foster home are the children from troubled families who are incapable of taking care of their child. Their parents like to torture, commit crimes, depend on alcohol and drugs, and neglect their child.” (Ahdiah 2010: 202) One of the children that she lived with is a Caribbean immigrant boy named Brian. Unfortunately, Brian is far from her expectation. Instead of being a basketball player like Kobe Bryant, Brian was involved in a crime so “he was imprisoned,”(Ahdiah 2010: 203). As a citizen of the world, Claire thinks it is also her responsibility to ensure that children have a good life. She believes that “her tasks and duties she does with her foster children are the same as what she did with her three children: giving them affection, education and discipline. She gives them strength in order to deal with difficult times.” (Ahdiah 2010: 202) Children are the future, therefore they should get a decent education and should feel safe and comfortable.

Another character who respects and values diversity and accepts different cultures is Veronika. Veronika is an Irish descendant. She is a woman with a colorful family — “Lotus’s eyes were shaped like almonds, her hair was straight and her skin was tan. Veronika was white and had red-hair, while Randal was a dark-skinned African and had curly hair.” (Ahdiah 2010: 220) Veronika’s decision to adopt children from different races and skin colors is an act that makes ⁴¹ the world a more equitable and sustainable place.

One of ^{her} reasons for adopting a baby from an orphanage in China was to give a better life for those who are unfortunate. Her adoptive daughter is from a very poor family that cannot afford a better life for her daughter — “Veronika and Randal adopted Lotus when she

was 6 months old from a crowded orphanage in China ... the house was full and the babies were put everywhere, there were thousands of babies waiting to be adopted ... I was only able to adopt one baby.” (Ahdiah 2010: 220 -221). Veronika gives the opportunity for the child to grow and get an education so that she can also help others. Veronika’s awareness of the wider world that the world consists of many races is shown by her willingness to tell her adoptive daughter, Lotus, her root. Veronika believes that “Man needs to know the roots of her family. Like a tree, man needs roots to help her breathe, grow and feel complete. In fact, she is ready if Lotus decides to live with her parents.” (Ahdiah 2010: 222)

The next character who ⁶³participates in the community at a range of levels, from the local to the global, is Alice. Though Alice is rumored to be a supporter of the referendum that wants Quebec to be separated from Canada, “she treats me like an old friend, her best friend” (Ahdiah 2010: 133). In reality, she is happy being Quebecois. She likes to introduce authentic Quebec food to foreigners and to tell the story behind the food.

“Once upon a time in the 19th century, at the beginning when the railroad was built, many Chinese worked in the development of the train line, either as a rail maker or as a cook in. One day, the cook made a meal consisting of three layers of food, the lowest layer is minced meat, the second layer is corn cream, and the top is the mashed potatoes. The foreman then calls it pate chinois, the Asian people do not know this food despite its name pate Chinese.” (Ahdiah 2010: 134)

Alice is a type of woman who believes that food can bridge cultural difference through interaction with others. She knows that many foreigners who come to Canada are ¹⁷from various backgrounds and have many differences in how they view the world and how they live their lives. ⁵⁹For her, every culture has their own spin on what foods they eat and how they prepare them. ¹⁷As a part of larger communities, there is one unifying thread that runs through all of the people —the need to eat.

Her interaction with foreigners allows her ¹⁷to learn more about their cultures and foods in a safe environment and on a common ground around the value of a meal and community. ¹⁷Many of the ingredients used by various cultures directly correlate to their specific geographies. Climate, environment, and growing seasons have a big influence on why they eat what they do such as Canadian maple syrup — “It was the Indian people who first made sugar from the sap of the maple trees, whose leaf symbolizes the flag of Canada one day the Indians saw the squirrels biting into the maple branches. This scene inspired the Indians to take the sap and boil it. Early Spring, when the snow still coats the earth because the air temperature is still around 2-5 degrees Celsius, is the best time to suck maple sap.” (Ahdiah 2010: 136) The way Alice shows her culture through food makes the narrator also learn the food culture of Quebecois — “I was influenced by her Quebec tastes by entering the pate chinois menu into my weekly menu. Alice also has been able to make fried rice and Bakmi goreng.” (Ahdiah 2010: 139)

Besides food, Alice is described as a woman who has a high concern for foreigners living in Quebec especially for those who are stricken by disaster such as war or natural disaster. She often visits the foundations that take care of the refugees. She explains to them their rights and obligations during their stay in Canada — “there are two terms for immigrants that are widely used in Quebec, landed immigrant and refugee. Landed immigrant

is a term for a permanent residence cardholder, whose rights are the same as that of a Canadian citizen except the right to vote in an election. Refugee is the name for people who come because of war or because they are threatened by their own country.” (Ahdiah 2010: 139)

4. Conclusion

In this collection of short stories, the author manages to present various female characters who have strong characters and have principles to move forward with. These women do not only stay at home but also work hard to earn a decent living. They do not only fight for their own lives but also for those of the next generation. They want their children to get a good education and have guidance for survival.

⁹ *Teman Empat Musim* is the story about difficulties, sadness, happiness, irony, humor and satire faced by women living in a foreign country. It is also about food which can broaden the mind more than one may have envisioned and about responsibility as a citizen of the world.

Portraying women from various backgrounds, it can be said that the writer succeeded in describing world mindedness in her fiction; acceptance of different cultures by avoiding stereotypes, interconnectedness by emphasizing that man cannot live alone, concern with the world problem by taking part and helping refugees and explaining the impact of domestic violence against women and children and world citizenship by explaining as social beings how our lives and our food culture affect and are influenced by others.

⁹ This collection of short stories shows the readers that if human beings want to live in a more harmonious, loving and compassionate world, they have to awaken to their true selves and realize the underlying reasons for the many human-made problems. Most of the main

characters in this fiction left their countries because of civil war. The author's message is clear, friendship is the glue that connects everyone to everyone else, without attention to their background, race, religion, social or political preference. The interconnectedness of life goes far in explaining just why we need to step back and take a look at our relationship with other, and shed light on our daily lives. An individual can be tolerant, and so can a community or a nation if it accepts people from lots of different cultures or backgrounds.

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A Coffee Culture Story: Café and Warung Kopi (Indonesian Traditional Coffee Shop) as Representation of Trans-Cultural Encounters in Dewi Lestari's *Filosofi Kopi* (The Philosophy of Coffee)

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Abstract: Coffea is a plant that has a big influence in the world. Coffee drinks have been made since 3,000 years ago. Then⁸⁹ forth, the café began to flourish in the West until the coffee plants were brought to Java by the Dutch in the 17th century. From the 20th until early 21st century, a business of coffee is turned to *warung kopi* (Indonesian traditional coffee shop). This *warung kopi* is managed by the small group of Indonesian entrepreneurs, competed with the modern café which is managed by the entrepreneurs. Therefore, several problems will be explained by this paper. (1) Why could the society in Java be influenced by a coffee culture which also affected the writer of *Filosofi Kopi* (The Philosophy of Coffee)? (2) How is the appearance of the hegemony of coffee culture as transcultural encounters in *Filosofi Kopi*? (3) How does the coffee culture affect to competition between *warung kopi* and *café* presented in *Filosofi Kopi*? This paper uses qualitative data analysis and Gramsci's hegemony theory. Since the 17th century, coffea has become a commodity on Java Island. Coffee consumption began to grow and this shaped the coffee culture among the Java inhabitants. It influenced literary works — in this case, the writer of *Filosofi Kopi*. The story of the novel and film shows there are encounters and competition between the West and the local culture seen through the cafés and *warung kopi* in Java. The traditionality and small capital of the *Warung Kopi* will still be able to stand against the penetration of big capital of Western culture as manifested by the café.

Keywords: *The Philosophy of Coffee, Warung Kopi, Café, Hegemony, Coffee Culture*

1. Introduction

Coffea is a plant which has a big economic value. This plant was from the African continent, in Ethiopia (Najiyati and Danarti 2007: 1). The part of the plant that is used more is the coffee

bean. Since 3000 years ago, many kinds of drinks have been made by coffee beans. The consumption of coffee drinks grew rapidly in the Middle East. In the 15th century, the first coffee café in the world opened in Constantinople (Turkey) (Küçükkömürler and Özgen 2009). In the 17th century, coffee beans were brought to India and planted. The Dutch (VOC/*Vereenigde Oost-Indische Compagnie*/ Dutch East India Company) saw this as a potential commodity, so they tried to plant it in Europe. They were involved in the coffee trade in the Red Sea and Persian Gulf (Bremen 2014: 61). Then, they tried to colonize and plant coffee in their colony. In the beginning of the 18th century, the Dutch did some experiments to plant coffee in the Dutch East Indies (Indonesia) especially in Java Island (Panggabean 2011: 4).

Not until the 19th century coffee became a favorite commodity all over the European market (Cramer 1957: 5). Thus, the Dutch, through the *cultuurstelsel* (cultivation system) executed in the mid-19th century, mandated the planting of coffee in Java and made a lot of profit as coffee was one of the superior commodities of the time (Niel 2003; Kartodirdjo 2014: 14). From here, the natives of Java began to get to know coffee even though the type of coffee consumed was of poor quality. Moreover, the leaves also can be consumed as a beverage. This shows that the policy made by the colonial government affected the emergence of coffee culture in Java since its application.

Since then, many people of Java (Javanese and Sundanese) have enjoyed a cup of coffee at a coffee shop or food stall. For some people, coffee becomes a part of their lives. Moreover, coffee is like a medicinal herb in that it increases the body strength and energy. Some believe that coffee is good as a diet for losing weight (www.brewunlimited.com 29/03/2017). However, Haffner, Knapp, Stern, Hazuda, Rosenthal, and Franco (1985) report that ⁴⁶ “the positive relationship between coffee and cholesterol may, therefore be due to confounding [mixing] effects of other aspects of the diet.” ⁵⁷

Coffee is loved by various ⁸⁷ social classes from the lower class, middle class, to upper class. It has always accompanied conversations. Thus, every food stall always had coffee on drinks menu since the past. Coffee culture has become a part of life since long ago. In every village, coffee was always chosen to be served to the guests. There was always a cup of coffee during conversations, especially in *ronda* (a patrol activity which is always done by Javanese civil society for security purposes every night).

Coffee culture not only influenced Java society, but also Japanese society. Grinshpun (2013) reported that Japanese society was affected by coffee and coffee shops since its ⁵⁷ entry to Japan in the later half of the 19th century. This suggests the power of coffee to affect society. The entrepreneurs saw this as a chance to make more profits by creating modern coffee shops, cafés, and instant coffee. Many large companies were investing in the coffee drink business by creating brands to sell their product rapidly. They used modern tools to make coffee such as those used in cafés. Modern cafés could be built transnationally. This means that a brand of café could be built in every region across the country.

The brand, decoration, promotion, and pleasure attracted the consumers. They are glad to spend their money and time enjoying a cup of coffee. In Taiwan, for example, 76% of respondents between 19 to 22 years of age from six universities consumed ⁶⁸ packed coffee drinks at least once a week (Hsu and Hung 2005). Hsu and Hung's research showed that the businesses had a role in creating a coffee culture in one generation. This reality is evidence that coffee culture has been used by the businesses, and they had a contribution too in the building of the coffee culture, especially in Java.

³ The hegemony of coffee culture in Java ³ also influenced literary works. In an example of a contemporary literary work, coffee culture can be seen in a novel written by Dewi Lestari. The title of the novel is "*Filosofi Kopi*" (The Philosophy of Coffee). The *Philosophy of Coffee* is a short story by Dewi Dee Lestari or better known as Dee Lestari. She actually

started writing the story in 1996. However, this short story was published in 2006. Since the emergence of this short story to the public, it has magnetized the people of Indonesia. The background of the creation of this work is based on her own love of coffee that her father had slowly introduced to her since childhood.

There are several problems that will be explained by this paper. (1) Why could the society in Java be influenced by a coffee culture that also affected the writer of *Filosofi Kopi* (The Philosophy of Coffee)? (2) How is the appearance of the hegemony of coffee culture as transcultural encounters in *Filosofi Kopi*? (3) How do the coffee culture impact to the competition between *warung kopi* (Indonesian traditional coffee shop) and the *café* represented in *Filosofi Kopi*? The objective of this paper is to examine how the coffee culture is depicted in *Filosofi Kopi*'s Dewi Lestari.

2. Method

This paper uses a qualitative data analysis method; therefore, this paper tries to find hidden or intentionally hidden meanings (Ratna 2010: 94-95). Ratna says that literature using qualitative data analysis has a procedure that is similar to the hermeneutic method including interpretative, comprehension, and understanding. There are three main components of qualitative data analysis consisting of collecting data, analysis, interpretation, and writing the result of the research. Study of literature is also used as the data collection technique. This paper uses hegemony as the main theory. Gramsci describes hegemony as being a situation when a historical block of the ruler class uses social authority and leadership over their subordinate class and combines that power with conscious consensus (Gramsci in Hoare & Smith (ed) 1999; Barker 2005: 79). Hegemony is a process of applying the hidden power of ideology. Hegemony is a process of disseminating a set of ideas or ideology belonging to a

person or group of societies that has power to become dominant in a society (Burton 2012: 73). This paper also uses the representation theory. Representation is about how the reflection of the world is constructed and served sociality to and by our self that the meaning is produced, formed, used, and understood in the specific social context (Barker 2005: 10). According to Hall (1997: 6-7), “representation is conceived as entering into the very constitution of things; and thus culture is conceptualized as primary or ‘constitutive’ process, as important as the economic or material ‘base’ in shaping social subjects and historical events not merely a reflection of the world of the world after the event.” This means that the representation not only needs to learn the textual meaning but also examines the process of meaning production in various contexts (contextual meaning).

3. Finding and Discussion

3.1 Coffee Culture in Java

West Java, especially Priangan (Preanger) is a pioneer of coffee plantations in Java. According to historical records, coffee in Java was introduced by European traders. At the end of the 17th century, VOC (Dutch East India Company) brought the coffee beans from Malabar, India to Java. In 1707, coffee seeds were shared with native leaders along the coast of Batavia to Cirebon. At first, the seeds were planted in the lowlands, but the results were poor. As a result, the seeds were planted in the highlands and this gave excellent results. The cultivation of coffee continued to develop rapidly especially in the hinterlands of Batavia and the highlands of Priangan (West Java). Priangan (Preanger) grew into a major coffee production area in Java from early to mid-19th century (Ricklefs 2010: 259; Geertz 1983: 53).

In 1723, VOC began requiring native farmers to sell coffee only to them. The Priangan’s farmers were expected to set aside their land for coffee crops. They asked the local

nobility (supra-village) and village elite to control the coffee cultivation in their respective areas. Selling coffee to private traders would be punished. This regulation was called the Preanger System (*Preanger Stelsel*). In 1726, VOC became the supplier of a half to ⁸⁸ three-quarters of the world's coffee trade, and half of this quantity was produced by Western Priangan, namely Cianjur Regency. Coffee cultivation was very profitable for VOC. After the VOC had implemented a monopoly policy, their income increased significantly. The VOC's exploitative policies led to resistance from the native population. In addition, various frauds resulted in the fluctuation of the VOC coffee market. ⁸⁰ At the end of the 18th century, VOC succeeded in stabilizing the production of coffee (Breman 2014: 61-69).

Large amounts of coffee production made it no longer a luxury drink, nonetheless only the *priayi*(nobility) and the Dutch authorities could enjoy good quality coffee. At ⁹⁴ the end of the 18th century, VOC was bankrupt because ⁷⁶ of the corruption done by the elite. In 1808, Herman Willem Daendels became the Governor-General of Dutch East Indies (Indonesia). One of his important policies was over coffee planting. The policy was named the Priangan (Preanger) regulation. His policy was supplemented by an order to grow coffee in other areas of Java exactly as it had been done in Priangan (Breman 2014: 100-103). Breman (2014: 110) reported that the quantity of coffee plants being grown increased from 26,959,467 in 1808 to 72,669,860 in 1811. From that number, Priangan had two-thirds of the total of coffee plants in Java, making it the most important coffee producing area in the Dutch East Indies. Daendels noted (as cited by Breman 2014: 110-111) that there were 25,340 farmer families involved in coffee production between 1810-1811.

⁹⁶ In 1830, the Dutch colonial government applied the policy of the cultivation system as a continuation of the Priangan system. The natives had to set aside their land to plant commodity crops, one of which was coffee (Breman 2014: 193-195; Geertz 1983: 61). According to Geertz (1983:70-71), the profits gained from coffee contributed significantly to

textiles for England in the mid-19th century. Coffee production supported the entire plantation economy and contributed between a quarter to a third of the export revenue of ⁷²the Dutch East Indies. Thus, this policy was extremely beneficial to the treasury of the Dutch. The popularity of the Priangan became the cause of the term “Java Preanger Coffee”.

However, the exploitation caused by this policy bred misery in the native population. Geertz (1983: 74-87) analyzed that the cultivation system contributed an agricultural involution and impoverished the native farmers. Therein, this policy was met with a strong protest from humanist circles. A novel titled *Max Havelaar* criticized this policy as being tyranny. At the time, the author used a pseudo name, Multatuli (Eduard Douwes Dekker), to expose the government's (the Dutch East Indies) practice of exploitation in the coffee plantation. He described the suffering of the native farmers under the oppressive cultivation system of the Dutch East Indies (Dekker aka Multatuli 1868). Subsequently, the government abolished this policy little by little.

In the 1870s, a coffee leaf disease infested coffee plantations, dropping the rate of production. Coffee diseases resulted in a sharp decline in the yield of coffee. Farmers increasingly suffered the results (Ricklefs 2010: 264-273; Breman 2014: 247-266). In response, the government conducted experiments using resistant types of coffee. After the end of the cultivation system, the government began to enact a liberal policy in its economic system. Private plantations managed by entrepreneurs started to thrive. Many farmers were laborers in the plantation.

However, coffee prices plummeted, and many entrepreneurs and farmers left the coffee plantations. The popularity of Java coffee in the world market dropped dramatically. The society of Java could start enjoying a cup of coffee in *warong* (street food stalls/ traditional restaurant in Java).



Figure 1. *Warong* (traditional food stall in Java) served a various traditional food and drinks including coffee in 1918.(Source: Raap 2013: 45)

There were also merchants who sold specialty coffee by using *pikulan* (a shoulder pole with loads attached at both ends). The merchants with their *pikulan* went around from one place to another. Coffee was a drink that could only be enjoyed by a particular social class in those times. People of the lower class (native) could only enjoy a cup of coffee that was of low quality, such as coffee corn or coffee beans mixed with corn.



Figure 2. *Toekang Koppie* (traditional coffee maker) using *pikulan*(a shoulder pole with loads attached at both ends) preparing a cup of coffee in 1911.(Source: Raap 2013: 2)

One of the impacts of coffee plantations was the construction of infrastructure in Java at the end of the 19th century. Roads and railways were built to support the distribution of plantation commodities of the time. Throughout the 19th century, this infrastructure was

important for transporting coffee beans from the inland of Java to the port for export (Gumulya and Helmi 2017). Therefore, the development of coffee distribution allowed the native population to consume it easily, even though the type of coffee consumed was of inferior quality.

The historical story above shows that coffee culture is a trans-cultural encounter. The culture of coffee is not native to Java, yet this culture was absorbed and developed as a locality. Coffee policies have affected the construction of a coffee culture in Java. The mandatory policy of planting coffee until the cultivation system, introduced the natives to coffee. The natives used their knowledge of coffee to process it into beverages using simple tools. Coffee began a part of native culture. It became a popular type of beverage among the people. In other words, coffee culture was constructed after its introduction by the Dutch. The society of Java has become a connoisseur of coffee. Coffee is always served to the guests. It has been sold in food stalls and coffee shops up to the present day (Gumulya and Helmi 2017).

In Java, Coffee is used in sacred ceremonies (*Oke Zone* 26/08/2017). In fact, a cup of coffee is always offered to supernatural beings. Coffee has become a symbol of brotherhood. This shows the depth of how coffee culture has influenced the Javanese and Sundanese society. The influence of the coffee culture ² also affected the writer of *Filosofi Kopi* (The Philosophy of Coffee), Dewi Lestari (*Dee Lestari*).



Figure 3. Javanese Sacred Ritual offers a cup of coffee to the ancestor spirit (Source: Gabriella and Hanusz in Gumulya and Helmi 2017)

According to Dewi Lestari's biography, she was born on the 20th of January, 1976, in Bandung city, West Java. The historical records show that West Java was the pioneer of coffee plantations in Java Island. This suggests that Dee's birthplace is deeply rooted in coffee culture. She spent her all her years between childhoods till college in West Java. In an interview, Lestari has said that her novel was inspired by her habit of drinking coffee when she was in college. She says that coffee is a drink that has character and has many stories to be explored (*m.antaranews.com* 11/04/2013). This exemplifies how she has been strongly influenced by a coffee culture that began since her childhood.

Coffee culture inspired her to create a novel titled *Filosofi Kopi* (The Philosophy of Coffee). Evidence that she has been strongly influenced by coffee culture can be seen in the preface of the novel.

I never compound upon my previous work, and that makes me aware of some matters for the first time. Love still becomes the favorite topic (as I am sure is true for 99.9 % of the creators in this world.) Love that is under transformation is usually my choice in writing, especially the love between humans, love for coffee, or a cockroach's love. The stories in this collection describe the transformation process of love from a collection of emotions to its manifestation (Lestari 2006, xiv).

The quote shows how one of the author's inspirations comes from her love for coffee. This feeling is a form of the effect of coffee culture experienced by the writer. In the first part of the novel, she narrates:

Kopi, kopi. Sudah ribuan kali aku mengeja sembari memandang iser bukhita itu. Memikirkan kira-kira siapa yang dimilikinya hingga ada satu manusia yang begitu tergila-gila: Ben, Ben. Ben pergi berkeliling dunia, mencari koresponden di mana-mana demi mendapat kopi-kopi terbaik dari seluruh negeri. Dia

berkonsultasi dengan pakar-pakar peramukopidari Roma, Paris, Amsterdam, London, New York, bahkan Moskow (Lestari 2006: 1).

(Translation) Coffee, coffee. A thousand years I spell while looking at that black powder. Think about what kind of magic it has that there are who are crazy about it; Ben, Ben. Ben goes around the world, looking for people everywhere for the sake of finding the best coffee in the entire world. He consults with expert baristas from Rome, Paris, Amsterdam, London, New York, and Moscow.

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

3. 2. The Philosophy of Coffee: A Hegemony of Coffee Culture

Hallam (2013: 1) has said that “cultural encounters examine how otherness has been constituted, communicated and transformed in cultural representation.” It can be understood that a culture can be formed because outer influences have an effect on local society. When the local society accepts this external influence it can form a new culture. Coffee culture is a transcultural encounter because it spreads from one region to another. The knowledge of coffee brought in by foreigners or traders meets with the local culture and indigenous knowledge. Every society that knows about coffee absorbs it and makes it a part of their culture and so every region has a different culture of coffee. Each area also has a different taste of coffee because this depends on coffee type, soil, altitude, humidity, climate, and coffee processing method. Hence, there are many kinds of coffee beverages around the world. Every region of Java has a distinctive taste and type of drink. Each type of coffee drink is

considered to have its own philosophy. It can be considered that the nature and personality of a coffee connoisseur can be seen from the type of coffee they order.

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

(Translation) Just like your choice, *cappuccino*. This is a person who likes the soft and beautiful. Ben is smiling while serving a cup of coffee. It is different from the café latte, although the appearance is similar. For the *cappuccino* requires a high standard of appearance. They cannot look haphazard; on the contrary, beautiful. Is that true? A true enjoyer of the *cappuccino* will look at its appearance in the cup before tasting it. If, from the beginning, it is messy and has no concept, they will not drink it. While explaining like an expert, Ben creates the foam of the *cappuccino* which floats in the cup, a beautiful heart...

Lestari shows that coffee is a form of transcultural encounter. The blend of coffee that comes from outside can be tasted by the tongues of people across cultures. Therefore, the philosophy of coffee is considered to have universal values as described in the passage of the story above. For example, the dialogue in the passage above is symbolic. The cappuccino is not only a type of coffee beverage, but also something that can be interpreted as a symbol of tenderness and beauty. Giving such a meaning to a processed coffee beverage from the West can be seen as a form of Western domination of coffee culture.

In the era of globalization, modern coffee processing methods of the West dominate the kind of ways a cup of coffee is presented. These types of coffee drinks are always present in the menu of the modern cafés that have invaded Java Island. In addition, cafés that use modern tools are believed to create the best tasting coffee. Large businesses use the power of

their café brands to attract coffee lovers with the lure of having the best-tasting coffee. The domination of modern coffee is shown through this *Filosofi Kopi*'s passage.

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

(Translation) Ben, with low language skills, begged to sneak into the kitchen and serving bar to scribble the secret of the coffee ingredients from the expert barista, all for the sake of knowing the right standards of making *café lattes*, *cappuccinos*, *espressos*, *Russian coffee*, *Irish coffee*, *macchiatos*, etc.

This story illustrates that a person who wishes to make the best-tasting coffee must go all the way to Europe to learn how. These types of coffee are so popular that the main character must find the best recipe for making coffee from European coffee experts. That is, the taste of Western concocted coffee is considered to be the best blends. The main character is described opening a coffee shop in the concept of a modern café but with classical European decor. This episode shows how the author of the novel is inspired by the social environment in which many coffee lovers prefer European-style coffee concoction. This in turn illustrates how Western coffee culture has dominated the society of Java. In addition, the slogan "*The Philosophy of Coffee: Find yourself here*" in the novel suggests that to find their identity, a person has to enjoy delicious coffee. This slogan can be interpreted as showing dependence for coffee consumption.

This story is certainly not only limited to the writer's imagination but is also influenced by social experience. In other words, the novel writer is ⁶¹strongly influenced by the coffee culture that is represented in the novel titled *Filosofi Kopi*. The hegemony of coffee culture is illustrated through the dialogues that state coffee has its own philosophy. Therefore, there is a certain idealism that must be held by the coffee maker in order to make the drink service can

be enjoyed by coffee enjoyer suitable for the philosophy of coffee. ³ This reality is parallel to Gramsci's claim that hegemony is a means of attaining power through the mechanism of consensus rather than through the oppression of other social classes (Patria and Arif 2009: 120-121; Simon 2001: ³ 19-22). Hegemony instigates consent for submission.

However, Lestari wants to show how *Tubruk* coffee (*Kopi Tubruk*) is symbolic of local coffee culture, and how it is like a resistance to the cappuccino, which is symbolic of Western coffee culture. It can be seen in the passage below.

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

(Translation) How is *tubruk* coffee? An unexpected question. Natural, simple, but it is very attractive if we know it deeply enough. Ben answers directly. *Tubruk* coffee does not care for the appearance. It is rude and quick to make. Seemingly it does not need a special skill to make. But wait until you smell the aroma; it is like a performer in how he serves it, a compliment for you please. With a face of enrapture, the person accepts it, and is ready to drink it. Wait a minute, please! The secret of *tubruk* coffee is in the temperature, pressure, and correct sequence of making. All of this will be useless if you lose the right purpose: aroma ... (Lestari 2006: 5).

Through the dialogue, Lestari wants to show that the local coffee, *tubruk* coffee, also has its own character that is not inferior to Western coffee. It is described as a symbol of simplicity, innocence, and allure. This passage exemplifies how the Javanese and Sundanese have their own coffee culture, formed through the process of history and social progress. In addition, the meaning of coffee, which in this case is *tubruk* coffee, is a form of the cultural influence of coffee.



Figure 4. *Kopi Tubruk*.
Source: *Otten Coffee Magazine* 14/09/2017

In the Javanese language, *tubruk* has the meaning of crash, collide, and hit. The term of *tubruk* is believed to have come from the way of processing of coffee beans in the past when it was pounded using pestle and mortar. Its ingredients consist of ground, sugar, and hot water which are mixed and collided together. According to Raap (2013: 2), it is considered to be the most delicious coffee for the people in Java. Raap explains the steps of how to make it before it becomes a beverage. The dried beans are roasted and ground. The ground coffee is poured into a glass and brewed with hot water. Before drinking, the coffee blend is stirred and left until the dregs sink down to the bottom of the cup. It has a solid black color and a strong taste. It can be found in *warong*, *warung kopi* (Indonesian traditional coffee shop), and *angkringan* (a traditional food stall which is a variant of *warong* and *warung kopi* using carrying pole in Java). *Warung kopi* is also known as *warkop* (the Indonesian acronym of *warung kopi*).



Figure 5. *Warung Kopi (Warkop)*
Source: *kabarbisnis* 20/05/2015

Warung kopi or traditional coffee shop represents a coffee culture that influences the society of Java. It grows out of people's need for coffee. *Warong*, *warkop*, and *angkringan* exist in the villages and towns. It becomes a place to rest for lower class society because the price of a cup of coffee is not expensive. It represents small capital that does not have many means of production. It is not only a place to take a break at but also a hub for socializing in the society of Java. At this place, there is no class distinction. Everyone has the right to speak in a conversation. Moreover, it is a place to talk about social, economic, cultural, and political problems. Serious issues are discussed, ranging from family problems to national issues (Gumulya and Helmi 2017). It is also a place to initiate movement for protests against government policies (Rukmaniyah 2017). It is a symbol of resistance.



Figure 6. Angkringan
Source: NRMnews 27/04/2012

The formation of resistance is demonstrated by Lestari in the novel, illustrated by Mr. Seno's *Warkop*. Lestari tells of how the protagonist Ben, a *barista*, accepts a challenge from a millionaire to blend delicious coffee. Ben succeeds to blend a delicious coffee named Ben's Perfecto which means "success is a form of the perfection of life" (Lestari 2006: 12-14). However, a customer who says that there is coffee that is more delicious offends Ben. He searches for this delicious coffee down in the village of Klaten (Central Java Province). He finds Mr. Seno's warkop. That is where Ben sips a cup of coffee called *tiwus* coffee. It is the

name of the *tubruk* coffee given by Mr. Seno in memory of his dead daughter. According to the story, his daughter liked to say *tiwus* when she saw the coffee flower, so she named it *Tiwus*. It is the most delicious coffee ever tasted by Ben. It is able to defeat Western coffees. Its philosophy is “though nothing is perfect, life is beautiful” (Lestari 2006: 25-28).

This story represents how traditionality can beat modern blends of coffee. *Tiwus* is one type of *tubruk* coffee that is an Indonesian style of coffee. *Tubruk* represented by *tiwus* is an identity of Indonesia. Andreas Maryoto (*Kompas* 05/04/2010) says that *tubruk coffee* is a symbol of the nationalist movement of Indonesia. In the history of the Indonesian nationalist movement, it was always served during the discussions, meetings, and habits of the figures of the Indonesian nationalist movement. In *Sukarno: An Autobiography As told to Cindy Adams* (1965), Sukarno (the father of Indonesia’s proclamation and first president of Indonesia) says that he could not live without *kopitubruk*, and he likes hold discussions while accompanied by a cup of it with his friends at home or in a *warung kopi* in the era of the national movement. Thus, *tiwus*, a variety of *tubruk* in *Filosofi Kopi*, is a representation of the nationalism of the novelist. It means that this novel tries to oppose the Western café.

The café is a place to serve coffee, various drinks, and alcoholic beverages. It serves various types of coffee drinks, especially Western coffee drinks such as espresso, latte, cappuccino, macchiato, mochaccino, americano, flat white, etc. These kinds of coffee are expensive for just one cup of coffee. They are also made using a modern technology for processing coffee called the espresso machine. It is entertaining to watch and has decor that is attractive and comfortable to see. Thus, only certain circles of the upper middle class can enjoy it. Large businesses package the café as internationally recognized brands. Their motive is to obtain the maximum profit from the coffee drinks. Cafes became a place to diffuse the modern Western coffee culture. It is a form of “neo-imperialism” by the capitalists to hegemonize the local coffee culture. According to Ania Loomba in *Colonialism /*

Postcolonialism: The New Critical Idiom (1998), neo-imperialism is an effect of metropolis culture that influences the domination, penetration, and control of the subject without formal colonization (non-hegemonic).

Therefore, the story about *tiwus*'s victory against Ben's *perfecto* is a symbol of resistance against the dominance of Western coffee culture. The author of the novel makes contra-hegemony (form of resistance to the hegemonic groups) to Western cafés using a story about Mr. Seno's Warkop and *tiwus* coffee. Both are symbols of traditionality, simplicity, and small capital that oppose the cultural hegemony of western cafés. Parallel to Gramsci's opinion, this war stance is related to the resistance of civil society which must be conquered before the frontal assault of the State (Gramsci in Hoare & Smith (ed) 1999: 446-481). Patria and Arief (2009: 172-173) explained Gramsci's war stance that resistance to hegemony can be accomplished by building new cultures and new values. This suggests that the author wants to revive the local coffee culture through the Indonesian identities of *warkop* and *tiwus* (*tubruk*) to survive the domination and penetration of Western modern coffee culture in this transnational era.

4. Conclusion

Coffee culture is a transcultural encounter. The culture of coffee is derived from Africa, transmitted across the Middle-East, and spread to the West. The development of coffee culture spread through colonization by the Western countries. Afterwards, every region started to construct its own coffee culture. Based on history, the Westerners introduced coffee to the society of Java through the policy of planting commodity crops. Javanese and Sundanese people absorbed, adapted, and built their own coffee culture. It influenced literary works; in this case, the writer of *Filosofi Kopi*. This novel is a form of the hegemony of

coffee culture that influenced the author. Every coffee is considered to have philosophical values. It also describes the hegemony of western coffees presented through cafés that serve the various western coffees. However, the resistance to the hegemony of western coffee is also represented through the story of *tiwus* coffee delight in *Warung Kopi* Pak Seno that defeated Ben's Perfecto. The modern tool for making coffee slices like in the cafés is defeated by the simplicity of *Warung kopi*. This novel describes this as a symbol for how local coffee culture can defeat the café of the western coffee culture. Therefore, Dee Lestari's story embodies of the resistance to Western modern coffee culture in the transnational era.

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Abstract: The discussion of diasporic literature in Asia is often associated with canon literary works written by Indian and Chinese diasporic writers like Jhumpa Lahiri, Bharati Mukherjee, Salman Rushdie, VS Naipaul, Hong Ying, Zeng Yi, Harry Wu, and Amy Tan who are some of the second generation of their diasporic ancestor who live abroad due to some dispersal reasons mostly of economic condition. The narrative of those diasporic literature usually implies the main characters' ambivalence toward their hostland in which they adopt its culture with admiration but at the same time they make resistance toward the culture since they know it is not their root culture. That condition arouses identity crisis of the main characters as diasporic people which gives narrative a melancholy tone. This article will report a study which examines the concept of Bhabha's ambivalence in a popular literary work written by an Indonesian writer who lived temporarily in Australia, Iqbal Aji Daryono, titled *Out of the Truck Box*. Different from the mentioned canon works, the narrative of this diasporic literature has a celebratory tone with satirical humor. The study on the novel tries to reveal what factors might influence the different tone of diasporic literature. The study applies qualitative research method using close reading to reveal what factors might influence the narrative's tone of diasporic literature. The data is collected by clustering written expressions in the book based on the concept of Bhabha's ambivalence, then they are analyzed with postcolonial approach. The result of the study shows that the tone of diasporic literature is influenced by the diasporic people's traditional cultural bond, social class, the dispersal reason, the awareness of postcolonial discourse and the multicultural hostland.

Keywords: diasporic literature, ambivalence, *Out of the Truck Box*, satire

1. Introduction

The discussion on diasporic literature in Asia mostly refers to the canon ² works written by Indian and Chinese diasporic writers such as Jhumpa Lahiri, Bharati Mukherjee, Salman Rushdie, VS Naipaul, Hong Ying, Zeng Yi, Harry Wu, Amy Tan since the concept and theory of diasporic literature were generated from their works. China and India are among the countries whose people are dispersed in many parts of the world. Those people disperse to other countries for many reasons and one of those reasons is economic condition. They live in other countries as inferior communities since their countries were once colonized in the homeland by people from the countries where they are living now. Thus, theoretically the literature they produce might imply the ambivalence in which they adopt the new culture in the host land with both admiration but simultaneously with resistance; because it is the culture that once exploited them, especially for those who are part of the second generation who are fluent in English. The question is, then, does the concept of ambivalence in postcolonial discourse, coined by Homi K. Bhabha, apply in the same manner to any other diasporic literature produced by diasporic people from other countries; or will there be certain variables which determine different kinds of diasporic literature?

According to an article by Sameer Ahmad Shah titled *Ambivalent Identity: An Appraisal of Selected Indian Diasporic Fiction* (2016), diasporic people characterized in the observed fictions, who are of the second generation, suffer from an identity crisis as they were born with double identities, one of their ancestral homeland and the other of the host land in which they were born. A similar result of analysis is seen in an article by Nomita Loktongbam titled ⁷⁰ *Chinese Diaspora: A Study of Amy Tan's the Joy Luck Club*. The Chinese diaspora in America experience cultural problems in the host land by cause of their identity crises. An article by ⁴⁵ Melody Yunzi Li titled *Home and Identity En Route in Chinese Diaspora – Reading Ha Jin's a Free Life* also implies that the identity complex is a problem with

second generation diasporic people. These three articles are samples of analysis that focus on Chinese and Indian diasporic literature as being about two of the biggest diasporic people in the world. The main characters are usually part of the second generation of diasporic people of economic dispersal. All examples of analysis above show the ambivalence or the feeling of uncertainty of the diasporic people that results in identity crisis. The following article is a report of a study on a piece of diasporic literature titled ² *Out of the Truck Box*, written by Iqbal Aji Daryono about Indonesian diasporic people in Australia.

Iqbal was one of the Indonesian diasporic people living in Australia. He started a job as a truck driver around 2014 to 2017 to earn a living while he accompanied his wife who was taking a doctorate degree in one of the universities of Perth. Iqbal frequently shared his experiences of the host land on his Facebook page which had more than thirty thousand followers. He often shared his work place interactions with other diasporic people who came from other countries in search of a better life. He also expressed his views on the people, neighborhood, culture, and habits of the city. These notes on Facebook were compiled into a book titled *Out of the Truck Box*. His writing style was typically satirical. It appears that he likes to amuse his readers in this way, even about serious topics like politics, refugees, and immigrants. He sometimes seems to admire his new life in the host land but almost simultaneously mocks it. *Out of the Truck Box* not only speaks about the writer's opinion on life in Perth, Australia, but also relates the interactions between the writer and other diasporic people who are immigrants and refugees from other countries.

As stated before, some analytic studies on Chinese and Indian Diasporic Literature show that the main characters of diasporic people experience identity crises due to their conflicted feeling between the new ⁸¹ culture of their host country and the culture of their homeland. Such common portrayal of internal conflict creates a melancholy undertone to the narrative of diasporic literature. However, in contrast, the narrative in *Out of the Truck Box*

sounds more celebratory with use of strong satirical humor that also reveals the ambivalence of the writer, who is both the narrator and the main character of the story. Therefore, this study examines what kind of dilemma is experienced by the main character and what factors might cause the celebratory tone of the narrative.

2. Research Methods

The study of this diasporic literature is conducted using the qualitative method of close reading in which the data is collected by classifying and clustering expressions in the book that indicate the writer's views on the host land and the other diasporic characters in his stories. The collected data is analyzed using the postcolonial approach of Bhabha's ambivalence concept.

Primary data is taken from the novel *Out of the Truck Box* while secondary data of the writer's background is collected from an interview with him and from his Facebook page. All the primary data of the expressions in the book is clustered based on the concept of ambivalence felt by diasporic people when meeting the new culture of the host land. The clustered expressions are analyzed in the discourse of postcolonial criticism to study the writer's intention in his writing. His satirical style of writing is also observed in relation to his life background and sociological circumstance in order to see his attitude toward those around him who are either other diasporic people or citizens of the host country. The analysis also looks at how his satirical writing style reinforces his writing intentions.

The conclusion is drawn from the combined analysis of primary data and secondary data to reveal the writer's ambivalence toward Australia as his host land.

3. Theoretical Framework

This study primarily observes the narrative of the research object, *Out of the Truck Box*, using the concept of Bhabha's ambivalence in postcolonial discourse. Ashcroft et. al. (2007) defines Bhabha's ambivalence as the attraction and repulsion experienced by the colonized toward the colonizer in the colonial discourse. This condition usually occurs when the colonized admires the colonizer's culture but at the same time resists the culture as it is seen as being foreign. Bhabha (1994) proposes the use of the term 'ambivalence' in his writing *Location of Culture*. He says that "Cultures are never unitary in themselves, nor simply dualistic in the relation of Self to Other" (1994: 35). For Bhabha, culture is fluid; thus, it ³¹ is not static. For him, culture is not an essence that can be fixed in time and space. Culture is something that is fluid and perpetual in motion. It is a melting pot of several disparate elements that are regularly being added to and regularly transforming their cultural identity. This is the argument that Bhabha proposes through the idea of cultural hybridity.

The idea of cultural hybridity proposed by Homi Bhabha is examined in this research by analyzing the novel *Out of the Truck Box*, which narrates the writer's exposure to other diasporic people and the different background of the citizens of Australia. His environment is a melting pot, where interaction with diasporic people takes place.

The second term dealt with in this study is 'diaspora' since the research object is an example of diasporic literature. The 'diaspora' used in this study ⁶² refers to the voluntary or forcible movement of people from their homelands into new regions (Ashcroft 2007). The diasporic movement can be temporary or permanent settlement in the host land. Iqbal Aji Daryono, the writer, moved to Australia temporarily and voluntarily to accompany his wife

who was pursuing her doctorate degree. This condition of diasporic movement will be discussed in the analysis of the novel's narrative.

4. Discussion

As stated in the theoretical framework, diaspora is defined as a movement of people who leave their homeland to move to new regions temporarily or permanently. The writer of *Out of the Truck Box*, Iqbal Aji Daryono², left his town in Yogyakarta, Indonesia to stay temporarily in Perth, Australia in accompaniment to his wife who was continuing her study. Thus, Iqbal and his family could be classified as temporary diasporic people with Australia as their host land. His reason for the relocation was not economic in nature nor political but due to academics. He and his family went back to Indonesia when his wife's study was finished in 2017. He did not have any intention of staying permanently at the host land.

Based on the interview with Iqbal, it was shown that he did not think he suffered from a culture shock in Australia since, according to him, Australia did not have a specific culture but was instead a combination of many cultures of the multicultural people who lived there. This explains how he adapted to the environment more easily because, instead of learning a new culture he confidently continued to embrace his own culture as part of the multicultural society there. He commented that what did shock him slightly were some of the regulation systems which were different from those in Indonesia and the way people communicated using the systems.

That Australia has a multicultural society might be a factor for why people from other countries and cultures can adapt easily there and not have to let go of their own culture. Instead, they can confidently practice their culture among the others. This is what prevents

Iqbal from having a strong identity crisis while living there, at least, as it is observed by his narrative in the book. This condition is different from that of other diasporic literature about diasporic people who suffer from postcolonial ambivalence and consequentially, identity crisis. Bhabha states that an ambivalence in postcolonial discourse is a result of the clash between the mimicry done by the colonized to imitate the colonizer and their inability to be exactly the same as there is a resistance within themselves for the sake of maintaining their own culture. In the action of mimicry, diasporic people usually suffer from identity crises because of the **uncertainty** they experience. Thus, their identity crisis manifests in melancholy ways as was explored by previous analyses on diasporic literature mentioned above. A different narrative tone happens ² in *Out of the Truck Box* by Iqbal Aji Daryono in which **the** ambivalence revealed in **the** text does not create a melancholy tone but a celebratory one that is strongly supported by his satirical humor.

When writing about the host land, diasporic people tend to compare it to their homeland. Such description of the comparison often reveals the **internal conflict** felt by diasporic writers, in which they admire the host land on one side but resist it on the other. The ambivalence is also implied in the narrative of *Out of the Truck Box* which can be first seen in the title itself which Iqbal honestly admits in the book as being his resistance toward English Grammar.

Tentang judul Out of the Truck Box, sebenarnya sudah saya konsultasikan ke seorang yang piawai dalam tata bahasa Inggris. Kata dia, yang tepat secara grammar adalah Out of the Truck's Box. Pakai huruf S setelah kata 'truck'. Tapi karena lidah udik saya jadi kerepotan, saya tetap merasa lebih lezat menuliskannya sebagaimana saya mengucapkannya: Out of the Truck Box. Jadi ini sengaja. Harap dimaklumi dan dinikmati (Daryono 2015:11)

[Regarding the title *Out of the Truck Box*, I have actually consulted it with an expert in English grammar. He said that the grammatically correct

title was *Out of the Truck's Box*. Use 's' after the word 'truck'. However, my unsophisticated tongue caused me trouble. I felt more pleasant in writing it in the way I pronounced it. Out of the Truck Box. So, it is deliberate. Please understand and enjoy.]

'*Udik*' (rural) has a connotation of not being modern. By saying so Iqbal satirizes his identity as a person who cannot speak English well, but still wants to speak English as he wishes, as his tongue is comfortable with. And so he speaks in his mother tongue, Javanese or Indonesian, although it will not be grammatically correct in English. The other ambivalence revealed in the narrative can be seen in the following description.

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4.1. Iqbal's Ambivalence toward the Host land's Cultural System

4.1.1. Iqbal on Perth's Strict Traffic Regulation

In the chapter of *Negeri tanpa Ekspresi* (A Country without Expressions), Iqbal comments on how strict the traffic regulation in Perth is. The absence of advertising boards along the street makes him compare it to the opposite condition in Malioboro, Yogyakarta, where he comes from. He mocks Perth where life seems hard to live by with so many strict regulations concerning legal permission for advertising boards and street vendors.

Di negeri kita yang elok nan jelita, kehidupan begitu asyiknya. Lihat, dimana ada kerumunan, di situ juga langsung muncul ekspresi-ekspresi ekonomi yang khas. Pedagang siomay, cilok, bakso malang, es doger, sate Madura, sampai pedagang balon dan tukang odong-odong keliling. Di Perth, buat ngasong kaki lima begituan mesti pakai bayar izin. Itu pun harus tertib, pakai mobil (bukan gerobak dorong!), nggak boleh di sembarang tempat. Juga dengan standar keamanan tertentu. Aih aih. Berat nian hidupnya ya. (Daryono 2015: 33)

[In our beautiful and charming country, life is so fascinating. Look, where there is a crowd, there will be typical economic expressions. There are peddlers of *Siomay* (steamed fish and vegetable dumpling served with peanut sauce), *Cilok* (tapioca and flour balls served with chili/peanut sauce), *Bakso*

Malang (meatballs with soup originally from Malang), *Es doger* (coconut-milk based beverage), *Sate Madura* (grilled marinated meat skewer served with a sauce), to balloon sellers and go-around *Odong-odong* rentals (a ride game using colorful motor vehicles decorated with images and lights). In Perth, peddlers have to pay for the license to sell. They also have to act orderly, use cars (not barrows!), and cannot sell at random places. There's certain security standards, too. Oh dear. Life's hard, isn't it.]

The last sentence in the excerpt above is a satirical mockery toward Perth which also implies that to have a business in Perth someone should fulfill the requirements of the regulation not to violate the city's order. The other narrative that shows a feeling of dichotomy is seen in the following excerpt.

Begini. Ini Perth. Bagian dari Ostralia. Di sini, ketertiban di jalanan tampaknya merupakan obsesi terpuncak bagi kemanusiaan. Peraturan lalu-lintas amat dijunjung tinggi bak ayat-ayat dalam kitab suci. Kamera-kamera pengintai bertebaran, sampai-sampai membuat kita kadang lupa bahwa mata Tuhan mengawasi dengan jauh lebih tajam. Saya membayangkan, di bawah bayang-bayang segunung peraturan dan fasilitas pemantau keamanan yang luar biasa lengkap itu, sejatinya orang-orang Perth menyetir mobil mereka dengan penuh ketegangan. Depresi tanpa sadar. (Daryono 2015:36)

[Well. This is Perth. A part of Australia. Here, orderliness in the streets seems to be the highest obsession for humanity. Traffic regulations are upheld like verses in the holy book. Surveillance cameras are spread around so that it makes us forget that the God's eyes are watching much more sharply. I imagine, under the shadow of a mountain of regulations and those incredibly complete security monitoring facilities, Perth people actually drive their cars very tensely. They are unknowingly depressed.]

The paragraph shows how the writer comments more on the traffic regulation in Perth. He admits that the city provides complete, sophisticated facilities for the security of the people, which implies good governance, but he cynically calls it as obsession and he thinks that living under such strict regulation might cause depression of the people instead of

security. Moreover, the way the writer spells the word 'Australia' as 'Ostrali', which is the Javanese pronunciation, implies his resistance toward English as the host land's language.

When talking about the traffic condition in Perth, Iqbal often uses a paradoxical expression as exemplified below.

Owh.Oke, oke.Mungkin di situ poinnya.Mereka-mereka orang Perth itu tumbuh jadi manusia yang terlalu rational.Ketika kecelakaan nyaris terjadi, umpatan bebas keluar.Itu semacam upaya preventif biar si pelaku kekeliruan kapok.Tapi begitu kecelakaan sudah terlanjur terjadi, mereka maunya berfokus pada solusi.

Dan tepatnya pada titik itulah, pada titik ketika solusi rasional menjadi orientasi, tertutuplah ruang-ruang berekpresi. (Daryono 2015: 40)

[Oh. Okay. Okay. Maybe that's the point. Those Perth people grow to be too rational human beings. If an accident is close to happen, swearing is freely expressed. It is sort of a preventive effort to make the wrongdoer learn the lesson. But once the accident has already happened, they only want to focus on the solution.

And it is at that point, at the point when rational solution is the orientation, rooms for expressions are shut.]

Iqbal argues that people's rationality in Perth, which focuses on solution when an accident happens, renders them to be less expressive. By saying so, Iqbal implies that he has a certain definition of what being expressive should be. He does not consider focusing on a solution in a bad situation to also be an expression by the people in Perth.

While mocking the strict regulation in Perth, as a part of Australia, Iqbal admits that such regulation and how people act according to it show the advancement of the society but paradoxically he criticizes how such advancement causes people to improve less.

Hmm...di atas kertas teori, itu semua memang unsur-unsur 'kemajuan'. Masyarakat Ostralia, dalam hal –hal tersebut, agaknya memang sudah mumpuni. Saking mumpuninya, ruang-ruang improvisasi jadi kurang

terlatih. Orang yang terlalu mengandalkan peraturan, padahal kejutan-kejutan hidup acap kali muncul di luar koridor keteraturan (Daryono 2015: 41).

[Hmm...theoretically, all of those are 'advancement' elements. Australian people, in these matters, seem to have been qualified. Being so qualified, improvisation rooms become less trained. A person counting too much on regulation, whereas life's surprises often appear outside the corridors of regulation.]

Again, Iqbal sees how the order in people's lives might prevent them from improving more. His argument shows how he tries to see the weakness of orderly life in Perth but what he actually articulates is his admiration for the societal order in the city, which contrasts with that of his homeland. In the end of the chapter, Iqbal proposes the question of whether such an advancement of society in Perth is what Indonesian people want to have.

In the next chapter titled *SIM dan Husnuzon ala Ostralia* (Driving License and Australian Good Willing) Iqbal still concerns himself with the topic of traffic regulation, especially on the regulation of the foreign driving license. He cynically admires how Australia simply accepts driver's licenses from other countries like the one issued in Indonesia, where the driving license is often obtained not by skill but by bribery. "*Jika Anda ingin pintar berprasangka baik, belajarliah sama orang Ostralia... Di sini, saya boleh nyopir truk dengan SIM A Indonesia. Hebat, kan?*" (Daryono 2015: 44). ["If you want to be good at positive thinking, learn from the Australians... Here, I can drive a truck with an Indonesian driving license. Fantastic, isn't it?"]. The rhetorical question tag in the last sentence above is very satirical because the holder of the SIM A in Indonesia is only allowed to drive a smaller vehicle than the truck. Although he is benefitted by this regulation in Australia, Iqbal takes it as a mockery, as seen in the following expression:

Tapi apapun itu, subhanallah, betapa bersih hati orang Ostralia dari prasangka. Artinya mereka meyakini bahwa jika saya memiliki SIM A Indonesia, otomatis saya bisa menyetir dengan baik di jalanan Ostralia! Hahaha, indahny... (Daryono 2015: 46).

[But whatever it is, *Subhanallah*, how very clean Australian people's hearts are from prejudice. It means that they believe that if I have an Indonesian driving license, I can automatically drive well on Australian streets! Hahaha... how lovely...]

Again, he ends his comments with a satirical exclamation saying how great it is to have a life in Australia where people can drive with driving licenses issued from their home countries; at the same time, he admits that it is not easy to drive on Perth's roads although he is quite experienced enough to drive in his homeland. He wonders in mockery why Australia's government easily trusts other countries' driving licenses when they might have vastly different standards of traffic regulation.

Intinya, secara global peraturan lalu lintasnya sih nggak beda beda amat. Tapi implementasinya di jalanan bisa sangat berbeda. Hal-hal yang di negeri kita bisa disikapi dengan slow-slow saja, di sini bisa dipegang kuat sampai taraf lebay...Itulah yang bikin saya heran, bagaimana bisa SIM Indonesia diperlakukan sama dengan SIM Australia (Daryono 2015: 47).

[The point is, the traffic regulations are not so different globally. But the implementation on the road can be very different. Things that are addressed less severely in our country, are strongly held to the point exaggeration here... That is what amazes me, how can an Indonesian driving license be treated the same as an Australian driving license.]

The way Iqbal says '*lebay*' (too much) shows his mockery for how people in Australia obediently follow traffic regulations because this is uncommon in his homeland, Indonesia, where people easily break such regulations. However, he assumes that such regulation is supported by good governmental entities like the police. He admires how the

police in Australia work in accordance to the regulations. They do not accept bribery as they do in Indonesia. “...*Apalagi ini Ostrali, yang kayaknya polisinya gengsian kalau diajak salam temple.*” (Daryono 2015: 48). [“.... Let alone this is Australia, where the police are too prestigious to be bribed”]. The way Iqbal mocks the good condition of traffic regulation in Australia is also his admittance of its good system and also puts into perspective the shortcomings of his homeland, Indonesia. The satirical expressions in his narrative exemplify his *uncertainty* toward the host land whose system he actually admires but continues to mock it by showing the contrasting condition to his homeland.

One aspect of Australian traffic regulation is the use of the CCTV which are set up in many places to watch the drivers. Previously, Iqbal has said that he is very anxious in case he breaks the speed limit because the CCTV can identify him for his offense, but then he questions why he should be that afraid of such a thing more than he would be of a god. The way he compares his obedience to the cameras with that to God indicates his resistance against the strict regulations of the host land. Such an inner conflict leads him to check whether the CCTVs can really identify the speed limit and he finds out that the device does not work that way. His resistance relieves him of the anxiety of getting fined by the authorities. He even uses the words ‘worship’ in quotation marks to mock the way people (by referring to himself) obey such a thing as the CCTV.

Melalui cara-cara pengenalan medan ala demikian, akhirnya dengan sempurna saya berhasil meruntuhkan ‘penyembahan’ saya kepada kamera-kamera (Daryono 2015:303)

[Through the method of actual field practice, I have finally been able to perfectly overthrow my ‘worship’ of the cameras]

4.1.2 Iqbal on Australia as Welfare State with less social conflict

In the chapter titled *Perth vs Jogja, dari Ekonomi ke Intelektualisme* (Perth vs Jogja, from Economics to Intellectualism), Iqbal clearly compares the economic condition of Australia to that of Indonesia and how it has affected the different roles of their academic people.

As a welfare state, Australia provides good health services, education, and other social services for all of its citizens, including foreign citizens such as immigrants and refugees who have already registered as permanent residents. The state also provides social security for the poor and the indigenous people so that they may live in decent conditions. However, Iqbal also sees that such a responsible mode of governance may result in laziness and dependency in a few people. As the other conditions were explained previously, Iqbal often expresses his opinions about the host land in a paradoxical way. Each time he talks about the goodness of the state, he often matches it with the flip side of the condition which he believes to be the weakness of the system he comments on.

More about the welfare state, Iqbal explains how Australia applies socialism in its system which strives to appreciate all professions by making the difference of wages minimal between various jobs. For Iqbal, it seems that such a system might result in low numbers of people who desire to continue their studies at a higher level beyond high school. Thus, the people of academia rarely share their discussions with the public. Instead, they only share it in journals that are mostly read by other people of the academic world.

Unlike in Indonesia, books containing people's thoughts on social conditions are rarely to be found in public book stores in Australia. Iqbal thinks that this may be because there is less social conflict in a country like Australia where most people are prosperous. However, his admiration for this better condition is expressed by a commentary on how such a condition may prevent a more thoughtful society.

Dengan kondisi masyarakat yang relatif sudah mapan dan minim persoalan, para intelektual pada kehabisan lahan aktualisasi dan peran dalam membangun kecerdasan masyarakat. Posisi para intelektual itu tidak cukup ber-magnitude untuk memancing orang-orang agar memassifkan tradisi dialektika di tengah-tengah mereka. Walhasil, diskusi-diskusi public pun susah terjadi. Ini sangat berbeda dengan di Jogja, misalnya (Daryono 2015:66).

[With the condition of people that are relatively settled and have less problems, the intellectuals have run out ideas and roles in developing people's intelligence. Their position does not have enough magnitude to motivate people to actively widen the dialectic tradition between them. Thus, public discussions are difficult to have. This is very different from Jogja, for instance.]

Again, Iqbal compares the social condition in Australia to that of his homeland, especially Yogyakarta which he claims has a more dynamic society due to the less stable social condition, inducing the people to think more critically.

4.1.3 Iqbal on Indonesian's Inferiority toward Australian

Iqbal openly says more and more in his narration that he is proud and content to be Indonesian. He seems very aware what postcolonial inferiority is as he mentions it in the chapter titled *Minder Inlander* (Inferiority of the Colonized). He strongly criticizes people who like to take photos with 'white' people but not with people who, like himself, share the same homeland. He also emphasizes how he felt fine when he first arrived at the host land. He says he does not feel too amazed by the new things he sees at the host land, as other Indonesians usually are. The way he compares himself to such Indonesians in Australia sounds as if he believes he is superior, but it is likely a manner of resistance and an effort to show his strong consciousness for his home. However, he expresses his pride of being an Indonesian in a humorous tone.

Ini memang perkara 'iman kebangsaan'. Nasionalisme ke-Nuswantara-an saya agaknya sudah mulai mengkristal menjadi chauvinism. Hahaha. (Daryono 2015: 152)

[This is indeed a matter of 'belief in one's nationality'. The nationalism of my patriotism seems to be starting to crystalize to become chauvinism. Hahaha]

Mungkin saya berlebihan. Tapi sanubari kebangsaan saya tertampar. Darah nasionalisme saya menggelegak (uhuk, luar biasa, bukan?) (Daryono 2015: 155)

[Maybe I overreact. But my inner spirit of nationality is struck. My blood is boiling with nationalism (hmm, remarkable, isn't it?)]

4.1.4 Iqbal on Photo Freak by Asian vs Western People

In one of the chapters titled *Banci Foto dan Jepretan-jepretan yang Tak Pernah Usai* (Photo Freak and The Never Ending Taking of Pictures) Iqbal compares Asians with Western people. Although he is asking himself what the definition of 'western' is, he cannot avoid using the term to refer to white people, including Australians. He describes the differences between Asian and Western people when taking photos. *Kalau datang ke tempat wisata, misalnya, orang Barat akan berusaha semaksimal mungkin menikmati suasana. Nah, orang Asia sibuk dengan kameranya (Daryono 2015: 284).* [If coming to a tourist attraction, for instance, Western people will try to enjoy it as much as possible. While, well, Asians are busy with their cameras]. It can be seen in the sentences how he uses generalization to describe the Asian and Western people. He seems more appreciate of how Western people like to enjoy the experiences presently rather than Asian people who prefer taking photos to actually being in the moment. But then he admits that he is one of the Asians who also likes to take photos to keep memory of an event. He knows it is not common to take photos in his profession but he continues to do so. His actions show how he does not compromise his habits for those

around him. Instead, he continues what he is used to doing. His own stubborn continuation for things that he is also critical of shows his resistance to the western lifestyle.

All of the resistance that Iqbal conveys with his narrative in the book shows his uncertainty toward the host land whose different cultural system he also admires in some regards. Somewhat different from ⁵⁶ Bhabha's concept of ambivalence as being the result of mimicry and hybridity, the ambivalence revealed in Iqbal's narrative does not involve a strong sense of mimicry nor hybridity. As Iqbal states, Australia already has a multicultural society in which various people from different cultures are able to still embrace their culture while living there, he simply needs to adapt to the state's regulations on certain things as a temporary citizen. It does not cause him to suffer from an identity crisis. His strong bond with his country (home consciousness) also contributes to the way he resists the new cultural system. He does as the system tells him to in the host land but he does not intend to mimic the culture or become assimilated into it. Moreover, he is quite aware of the postcolonial discourse in that he can identify himself as being part of a postcolonial inferiority. He is self-conscious in the discourse. His interaction with other diasporic people in his work place seems to support his openness to other cultures, although in some respects he feels superior to other diasporic people such as those from India.

4.2. Iqbal and the other Diasporic people

In the chapter titled *Kejayaan Bahasa Anak-Turun Peradaban Atlantis Nuswantara* (The Golden Age of Language Spoken by the Descendants of the Atlantic Archipelago Civilization) Iqbal indicates how he places himself among the other diasporic people in Australia. He describes how annoying his Afghanistan colleague named Aryan is. He thinks that Aryan is judgemental. Both Iqbal and Aryan, who work as truck drivers, are responsible

for the distribution of goods to different cities and thus the routes taken are different. Given the fact that Aryan's route is shorter than Iqbal's, Aryan manages to finish the job and arrive at the office earlier than Iqbal. Yet, Aryan always mocks him by saying that he is slow even though he may be on time. What Aryan said hurts his pride. Upon this, Iqbal comments that *Bahasa Indonesia* (Indonesian Language) is in his opinion more polite compared to other languages. Even the expression used to mock other people is relatively less provoking. He takes '*pale loe*' (your fucking head), '*lambemu*' (your fucking mouth), and '*ndasmu*' (your fucking head) as examples. Seen from the attribute *-loe*(you/your) in *pale loe*, and *-mu*(you/your) in *lambemu* and *ndasmu*, these expressions use the characteristics of the addressee against them. Thus, compared to English expressions, like 'fuck you', the expression in *Bahasa Indonesia* is less threatening. He is proud to own a sensible language. And thus he feels nobler than people who speak other languages.

Iqbal often compares himself to other diasporic people like Aryan, an immigrant from Afghanistan. He thinks that he is more fortunate than Aryan who had had bad experiences in his life before he was able to reach Australia. Thus, even though he feels offended by Aryan's attitude, he feels sorry for him at the same time. It is said that There was chaos caused by political dispute in the Afghanistan when Aryan was a child. A member of the *Taliban* (radical fighters in Afghanistan) kicked his head. Thus, Iqbal considers himself to be more fortunate as he lives in a politically conducive society like Indonesia.

How Iqbal sees himself in comparison to other diasporic people living in Australia can also be seen from his opinion of his colleagues' sense of humor. The chapter titled *Ke Ostralia Maka Kau Nggak Akan Lucu Lagi* (Go to Australia and You Won't be Funny) describes that he is not interested in his colleagues' obscene humor which he considers to be low-brow. This is why he never joins his colleagues. In fact, he also compares his boss' sense of humor with his colleagues. He says that because his boss has been better educated, his boss

never joins in with the crowd when they are laughing at crude humor. This implies that he is just like the boss who is superior because of his better education. Therefore, he and his boss cannot enjoy crude humor. His discomfort with his colleagues' sense of humor reveals that he feels superior to they who are from Afghanistan, India, and Macedonia. In another case, he feels superior to colleagues like Adul because he thinks that his English is better than Adul's. He said, "*Bahasa Inggris Adul lebih parah dari saya*" (Daryono, 2017) [Adul's English is worse than mine]. By saying that Adul's English ability is worse than his implies that he is confident that his English is better. Again in this section, Iqbal shows that he feels superior compared to his colleagues from Afghanistan, a conflicted country.

However, the situation is different when he talks to Peter. Peter is one of Iqbal's colleagues who comes from Germany. It is told that he speaks English very well. One day he talks to Peter but he misunderstands what Peter means. This miscommunication is a traumatic event for him. As a result, he avoids meeting and talking with native speakers or with people that speak English well. He prefers to talk to and be friends with people from 'third' world countries whom he believes speak English worse than he does.

saya jadi selalu takut mengecewakan lawan – lawan bicara. Akhirnya, saya lebih nyaman bergabung dan bersenda gurau dengan warga – warga kelas dua: orang India dan Afghanistan. Di gudang saya dekat dengan Adul, Aryan, dan Muhammad, orang – orang Afghanistan. Juga dengan Nirmal, Iqbal Singh, Jagdep, dan Nafi yang semuanya dari India. Selain itu ada satu lagi orang dari Srilanka, namanya Demintha Siyanga (Daryono 2015: 142)

[I've become always worried of disappointing the people with whom I speak. Eventually, I feel more comfortable joining and bantering with second-class people: the Indians and Afghans. In the warehouse, I'm close with Adul, Aryan, and Muhammad, the Afghans. And also with Nirmal, Iqbal Singh, Jagdep, and Nafi, who are all from India. Aside from them, there's one more person from Srilanka, whose name is Demintha Siyanga]

His saying that he is afraid to disappoint the addressee, implies that he is aware of his inadequate competence in English as a medium for communication. Yet, his preference to speak to his colleagues from India, Afghanistan, and Srilanka and avoidance of having contact with Peter, his friend from Germany, shows his lack of confidence for coming to contact with people who speak English well. This feeling of inferiority might come from certain stereotypes. Most people from countries that were once colonized think that people from Europe speak English well. His statement of grouping such countries like Srilanka, India, and Pakistan into the category of second-class citizens, strengthens his feeling of inferiority to first-class citizens.

His feeling better than Adul, his avoidance for people with better English skills, and his preference to group with people from 'third' world countries show how he places himself among the other diasporic people living in Australia. He feels insecure when among people from European countries but feels equal or even superior to people from 'third' world.

In the chapter titled *Sepotong Takdir Beraroma Kari* (A Piece of Fate Smells Kari) Iqbal shows his stance of refusing to be treated equally with Indians. This section narrates his meeting with a new Indian colleague whose name is similar to his name, that is, Iqbal. From his new colleague he finds out that "Iqbal is a very common name in India". He is upset to know this fact. He further states that he does not want to be mistaken as an Indian because of his name. Instead, he wants to maintain his identity as an Indonesian, more specifically, Javanese. This is supported by his statement that argues that "*Namun, se-India apapun saya, banderol 'Daryono' tak akan coba-coba saya ganti dengan 'Singh', 'Khan', 'Kapoor', atau apa lah*" (Daryono 2015:106). ["However, as Indian as I might be, I'd never try to change the surname of 'Daryono' to 'Singh', 'Khan', 'Kapoor', or whatever"].

Different from many other writers of diasporic literature, Iqbal is not a part of a second generation of diasporic people who do not grow up in their parents' culture but in the

culture of their adopted home. As a temporary diasporic person, Iqbal just spent a part of his life in the host land. His life in his own culture and homeland has made his cultural identity relatively inflexible to outer influences.

As time goes by, he becomes closer with his Indian and Srilankan colleagues as narrated in the chapter titled *Para Petarung dari Punjab* (Fighters from Punjab). The chapter describes his intense conversation with his colleagues. They talk about many topics like politics, tradition, national history, and the belief of the people of Punjab. Even his interaction with his colleagues from Asia is more intense than that with his *bule*(white people) friends.

Ricky datang menghampiri kami yang tengah ngobrol gayeng. Di meeting point, saya memang paling sering berbincang dengan Baljit karena orangnya paling supel dan lucu, dan tentu saja karena lidah saya Asia-nya lebih gampang saya pahami ketimbang teman – teman lain yang bule (Daryono, 2015:184).

[Ricky approached us as were cheerfully conversing. In the meeting point, I was the one who frequently talked to Baljit because he's the friendliest and the funniest person, and of course because his Asian accent is easier to understand than my other westerner friends.]

The excerpt above indicates how he changes his attitude towards his colleagues who he earlier categorized as second class citizens coming from 'third' world countries. The frequent contact he has with people and other cultures causes him to modify his attitude.

5. Conclusion

A diasporic person tends to compare the life he experiences in the host country to that in the homeland. Such comparison results in a paradoxical feeling. On one side he admires the new culture he finds in the host land, which belongs to a country that is superior to his homeland

due to its various advancements. Even in that admiration he has a strong sense of loyalty toward his homeland which causes him to resist the many new systems he encounters in the host land. So, in the way he admits the goodness of the new lifestyle, he also tries to find the weakness in it and compares it to that of his homeland in search of its strengths despite its lower development and lax regulation. That is the ambivalence experienced by the Indonesian diasporic person, Iqbal Aji Daryono as the writer of *Out of the Truck Box* in which he is the narrator who tells about his experiences in Australia.

According to Bhabha, the ambivalence experienced by diasporic people comes together with the hybridity and mimicry they perform while embracing the new culture in the host land. Hybridity is the way diasporic people mix the new culture of the host land with that of the homeland in order to adapt and survive. Stronger hybridity may be seen clearly in diasporic people who have already stayed for quite a long time in the host land like second-generation writers of diasporic literature. Iqbal does not seem to have such strong hybridity. He does what he can do in the way is accustomed to in his homeland. While he tries to obey the traffic regulations he feels how different it is to the norm of his homeland. His loyalty for his home country is stronger than his willingness to embrace the new culture, even though he has had been living in Australia for months before writing the book. As he says in the prologue that he is staying in Australia to accompany his wife who is taking a doctoral degree, he might stay there for three more years or less. Such a plan of temporary residence might not induce strong hybridity in a diasporic person as they do not need to embrace the culture other than for basic survival like how Iqbal obeys traffic regulations as a truck driver. Since he does not seem to have a strong hybridity, Iqbal does not do mimicry as experienced by Bhabha's diasporic people who had a longer stay in the host land. Therefore, he does not suffer much inner conflict of identity as predicted in Bhabha's concept of ambivalence in the postcolonial

discourse. With his satirical writing style, he emphasizes his mockery toward the new system that he also admires to a certain degree.

While comparing himself to people in the host land, Iqbal also compares himself to other diasporic people from different countries. He is not comfortable when he is mistaken for an Indian person and he shows his dislike toward Indian music. Different from the other diasporic people in his work place who have for the most part moved to Australia due to economic reasons and who pursue permission for naturalization, Iqbal moves to the country temporarily. So, economically, Iqbal is in a better condition than them, much better than some of his coworkers who are diasporic refugees. In this regard, Iqbal does not suffer from identity crisis as predicted in Bhabha's postcolonial theory on diasporic people's ambivalence. He just further emphasizes his pride for being Indonesian. However, his emphasis on his homeland identity is a way of resisting the new culture he encounters in the host land. The way he spells Australia as *Ostrali* and the way he writes the book's title *Out of the Truck Box* instead of *Out of the Truck's Box* are also ways in which he resists English as the language of his host country.

Therefore, while other diasporic literature's narrations on identity crises usually carries with them a melancholic tone, *Out of the Truck Box* creates an amusing one that uses satirical humor in its narration. The writer's satire is often used to mock the system of the host land but it also is indicative of how he actually appreciates the system. With such an amusing tone, Iqbal seems to celebrate the clash of culture that he experiences in Australia instead of simply whining about it.

The way a diasporic person narrates his experiences is influenced by his identity, social class, bond with his homeland and his opinion of other countries. ²² *Out of the Truck Box* is a narrative written by a diasporic writer who has a very strong bond with the traditional

culture of his homeland, Indonesia. He does not complain about the new culture he encounters. He instead celebrates it using satirical humor.

More diasporic literature in the form of pop culture needs to be analyzed to see if they have different characteristic with that of canonical writings. Since more Indonesians are going abroad for study, there may be many experiences recorded by these scholars who have travelled overseas for academic reasons. Their reason for diaspora may result in a new paradigm in the perception of new culture in the host land, especially for those who are knowledgeable of postcolonial discourse.

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ARTICLE

NATIONALISM IN HO CHI MINH'S *PRISON DIARY* IN A THIRD-WORLD CONTEXT

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Abstract: To have a general idea about the significance of nationalism in *Prison Diary (PD)* in the light of Postcolonialism, this paper aims to analyze how nationalism is constitutive of Ho Chi Minh (HCM)'s *PD*. According to Snyder, nationalism is the strongest of political emotions (Snyder 1968: 447); moreover, it is "the most successful political ideology in human history in that it has caused the political map of the world to be redrawn" (Tope 1998: 15). To find out how nationalism is embodied in HCM's poetry, eight poems in *PD* are chosen for analysis. The study shows that HCM's nationalism is embedded in two aspects of *PD*'s poetics: aesthetics and politics. On the one hand, in terms of aesthetics, nationalism is constituted by deploying poetic elements as much as by using humanist values in the poems. On the other hand, in terms of politics, nationalism is clearly integral in the anti-colonial emphasis of the themes of revolutionary heroism and patriotism. Both aspects intersect to constitute *PD*'s nationalism.

Key words: Aesthetics, nationalism, heroism, patriotism politics, Postcolonialism, *Prison Diary (PD)*, Tang poetry

1. Introduction

⁶⁵
PD as third-world literature

In the essay, “Third-World Literature in the Era of Multinational Capitalism” by Fredric Jameson which came out in the mid-1980s as a theoretical and methodological contribution to the then ongoing attempts to shape what is now called “postcolonialism,” or postcolonial studies, propelled by the groundbreaking work of Edward Said, Jameson explains that unlike canonical first-world texts which focus on individual experiences and desires, third-world literature emphasizes the social and political dimensions of such experiences and desires. Jameson (1986: 69) argues ¹⁴ that

although we may retain for convenience and for analysis such categories as the subjective and the public or political, the relations between them are wholly different in third-world culture. Third-world texts, even those which are seemingly private and invested with a properly libidinal dynamic – necessarily project a political dimension in the form of national allegory: the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society.

Jameson explains further that readers, especially from the first-world, who are unable to appreciate the difference in the relationship of the speaker and political dimension between first-world texts and third-world texts, might be simply bound to find the latter lacking in sophistication, or too strange or very un-modern. Jameson continues, as he speaks to presumably first-world readers:

Need I add that it is precisely this very different ratio of the political to the speaker which makes such texts alien to us at first approach, and consequently, resistant to our conventional western habits of reading? Jameson (1986: 69)

From this perspective, HCM's nationalism is integral to the "third-worldness" of the experience and desires embodied in *PD* as third-world literature. Written as an anti-colonial critique of French colonialism, *PD* specifically speaks in the "voice of a Vietnamese," speaking the language of nationalism from a third-world country ravaged by colonial domination. As such, nationalism is inscribed in *PD*, a third-world text which is framed by a third-world country's anti-colonial struggle. Following Benedict Anderson, this nationalism is unlike the nationalism in other contexts like in the U.S. or in Europe, where "official nationalism" of the late 19th century, he argues, tended to be "conservative, not to say reactionary, [implementing] policies, adapted from the model of the largely spontaneous popular nationalism that preceded them" (Anderson 1991: 110).

Therefore, in this chapter, nationalism is discussed to explore the ways in which it is embodied in *PD* as third-world literature, which, according to Snyder, is the "strongest of political emotions" and to Anderson (1991) is "the pathology of modern developmental history." (161)

In consideration of these views, it must be noted, additionally, that *PD* is a "prison literature." It belongs to a long line of writings and writers that include the world's greatest like Feodor Dostoevsky (Russia), Pramoedya Ananta Toer (Indonesia), Wole Soyinka (Nigeria), Dennis Brutus (South Africa), including today's well-known Liu Xiobao (China) and Aung San Suu Kyi (Burma), among many others. Historically, prison literature has been a vehicle for civil disobedience, exposition of an unjust society, an gender and ethnic struggles, among others.

Latin America, in particular, for all its long and complex history of anti-colonial struggles, dictatorships and human rights abuses, has produced a rich and diverse tradition of “prison literature.” It is in Latin America where it has emerged strongly as a weapon of the marginalized in the war for social justice and national liberation. Prison literature in Latin America is often produced from the first-person point of view of an eyewitness. Writers who were imprisoned have used it for both speaker and political reasons in the form of memoir, diary, chronicles, short accounts, brief poems, or testimonials that are either loosely or tightly structured with narrators, characters, protagonists or speakers who are torn by moral guilt or rage, or oppressed by the prison system. Rather than feel defeated by imprisonment, in their prison writings, they expose the inhumanity of imprisonment, express their frustration over their inability to be part of the larger struggles outside prison or use their prison writing precisely to continue to take part in the struggle outside. In fact, Ariel Dorfman states in *Hacia la liberación del lector latinoamericano* that prison literature in Latin America has served three functions, “to *accuse* the executioners, to *record* the sufferings [and] to *inspire* the other combatants” (Verity Smith 2014: 677). It may therefore be said that prison literature “projects” into the political dimension the speaker experience of the prisoners. As it does, the voice that one hears in prison literature that is produced from the third-world in Asia, Africa and Latin America, is a collective voice of a people, a speaker experience reverberating echoes of a national desire for freedom. It is in this tradition of prison literature from a third-world country that *PD* may be said to belong.

Like the poems in *PD*, six of the eight poems in this ² paper are short, utilizing four lines with seven words in each line in the Vietnamese language version. Three of them are longer but they show similar features: the use of very simple vocabulary and a two-part structure which ordinary readers can understand.

This paper is divided into two parts: the first one is about the aesthetic elements in nationalism of HCM's *PD* while the second one is about the political elements in nationalism.

2. Aesthetics in nationalism of HCM's *PD*

Tope (1998) states that "Southeast Asian nationalism is searching for a nation, not the nation defined by land area and latitudes, but a nation that creates and has been created by a community. There remains the sentiment that bonds individual to people, land and state but how and when that bond is invoked is determined by each community's response to the particulars of its history." (243) It is this "sentiment" that binds HCM to his "people, land and state" as shown in the following poems:

77 MỞ ĐẦU TẬP NHẬT KÝ	BEGINNING THE DIARY
<p>Ngâm thơ giả chẳng ham chi</p> <p>Trong tù còn có việc gì làm đây</p> <p>Ngày dài ngâm ngợi cho khuây</p> <p>Vừa ngâm vừa đợi đến ngày tự do</p>	<p>I've never cared for humming verse</p> <p>But what to do inside a jail?</p> <p>6 I'll hum some verse to pass long days</p> <p>6 I'll hum and wait till freedom comes</p>

Hoài (2013:117) reveals that HCM's revolutionary life is the spring from which he draws his creative power as a person, a poet and as a revolutionary. Indeed, it is as a person, poet and revolutionary that the voice of "Beginning the Diary" speaks: "I've never cared for humming verse."

Hoàng (2013:149) says that although the speaker reveals that he never cares for “humming verse,” in reality he does care for it. In truth and in fact, HCM was able to write more than one hundred poems while in prison in only more than a year under very severe conditions. As explained earlier, in *PD*, as in this poem, the conventional form during the Tang poetry is used. This form was very popular among the educated people who were trained in Classical Chinese language during the poet’s generation. As also pointed out earlier, in *PD*, as in this poem, the vocabulary used is very simple and can be understood by ordinary readers.

Moreover, this poem is able to suggest a reality familiar to the common people. It may also be noted that because the speaker has nothing to do during his time in prison he would “hum” and compose verse and “wait till freedom comes” rather than get drunk or play games in jail. In the poem, it can be said that even the act of humming acquires both a humanist and a nationalist significance.

Through the use of a popular form, the poem takes on the voice of an ordinary folk. The life of oppression in imprisonment not only brings out the humanism in him as evidenced by his poetry, but also underscores his desire to continue taking an active role in the revolutionary cause for Vietnamese liberation. Hence, humanism and nationalism are both embodied in the poetic forms HCM writes in, the voice his poems take, and the reality his poems depict, as this poem says, “⁶I’ll hum some verse to pass long days/I’ll hum and wait till freedom comes.”

From ^{the} perspective of Trần (2013:45), the revolutionary as a poet differs from ordinary people in the way that his poems, especially prison poetry, reflect the qualities of bravery, heroism and open-mindedness. The repetition of the word “ngâm” in the third and fourth lines would seem to make the audience think that the author has nothing to do, indeed, so he hums some verses to kill his time. It is in this effort to be creative and positive in the midst of the oppressive prison conditions where his humanism is depicted. On the surface it might

mean to express an individual’s freedom and sadness but, in another layer, it is suggestive of the time for the speaker to prepare himself for the serious political battle that lies ahead outside when he regains his freedom of speech.

Xuân (2013: 132) also states that although the speaker only hums to wait till freedom comes, it is an act that must be understood in the context of the struggle for the independence of his nation, happiness of his people and success of world revolutions. It may be inferred from this that the very act of composing poetry or “humming verse” is both at once a revolutionary act.

In general, “Beginning the Diary,” the first poem in *PD*, deploys poetic elements and deals with humanism in order to embody HCM’s concrete and specific kind of nationalism. The incorporation in the poem of aesthetic (“humming verse”) and political (“freedom”) features uniquely deals with humanism as just as importantly as it underscores nationalism. In this poem, the act of writing poetry to survive prison life is also a way of looking forward to freedom, both speaker and nationalism.

Following the concept of art, San Juan (1994: 94) quotes what Mao Zedong says in his *Talks at Yenan Forum on Art and Literature*, poems may be considered as “powerful weapons for uniting and educating the people and for attacking and destroying the enemy,” the poem “Autumn Night”, for example, which consists of eight lines with seven words in each line, suggests how the writer may “attack and destroy” the enemy’s army.

ĐÊM THU	AUTUMN NIGHT
Trước cửa lính canh bông súng đứng;	⁶ Soldiers stand guard with rifles at the gate.
Trên trời trăng lướt giữa làn mây.	⁶ Above, the moon drifts off on rags of clouds.

Rệp bò lổm ngổm như xe cóc;	25 Bedbugs crawl here and there like army tanks.
Muỗi lượn nghênh ngang tựa máy bay.	Mosquitoes swarm and flee like fighter planes.
Nghìn dặm băng khuâng hồn nước cũ,	6 Beyond a thousand miles my heart goes home.
Muôn tơ vượn vấn mộng sầu nay.	6 A tangled skein of sorrows weaves my dreams.
37 Ở tù năm trọn thân vô tội,	6 Guiltless, I've languished a whole year in jail.
37 Hoà lệ thành thơ tả nỗi này.	6 Pen dipped in tears, I write my prison poem.

The first four lines of the poem, at first reading, seem to simply depict the travails of an individual's prison life. But reading more carefully, the poem is about the larger national struggle being waged outside prison. In this sense, the "prison poem" is a kind of revolutionary song. On one level, it deals with an individual's human suffering; on another level, it deals with national liberation: "Soldiers stand guard with rifles at the gate. / Above, the moon drifts off on rags of clouds. / Bedbugs crawl here and there like army tanks./ Mosquitoes swarm and flee like fighter planes./ Beyond a thousand miles my heart goes home."

The first half of the poem talks about two kinds of enemies that a prisoner has to face: the "real enemy" (the soldiers) and the "insect one" (the bedbugs as well as the mosquitoes). The comparison of non-comparable items in the poem between the soldiers, army tanks and fighter planes, on the one hand, and the moon, clouds, bedbugs, mosquitoes, on the other hand, creates a very ridiculous scene but the effect is far from merely rhetorical. In the speaker's eyes, the enemies are mere bedbugs and mosquitoes that cause physical suffering to someone in prison. The speaker does not yield to his enemy. The light tone of the poem

suggests a serious theme: the speaker's suffering in prison is about the suffering of the nation that must be fought bravely to gain both speaker's freedom and national emancipation.

The speaker's bravery and commitment are implied by the poem's reference to the enemy as "bedbugs and mosquitoes." In his eyes, humanism is at the very core of nationalism.

It has been observed by Đinh (2013: 576) that this poem is following the convention of Tang poetry. Structurally, it may be described in this way: if the first two lines do not reveal the author's attitude and mind, the next two ones are bound to do so. In this poem, the reference is to the bedbugs and mosquitoes. The use of simile ("like fighter planes") allows for a twist in the rhetorical effect, satirically transforming a speaker's meaning to a political one, in which the speaker's description becomes a political reflection. At this point, the poem shifts tone from satirical to lyrical as it ends, "A tangled skein of sorrows weaves my dreams. / Guiltless, I've languished a whole year in jail. / Pen dipped in tears, I write my prison poem."

It means that there is nothing that can separate the speaker from his country. Even his dreams in prison are filled with home. His poetic voice is "dipped in tears." It can be inferred, therefore, that he cries not only for himself as a human being but for the fate of his country, as the poem says, "Guiltless, I've languished a whole year in jail. / Pen dipped in tears, I write my prison poem."

By describing the reality of prison, the poem is able to depict the injustice of his imprisonment, where he maintains innocence for any crime, except feeling that, "Beyond a thousand miles my heart goes home." It reveals how the speaker's humanism intersects with his nationalism. It is with great grief and sorrow that the poem ends, both speaker as an individual, and politically as a nationalist.

To conclude, in the "Autumn Night," it has been noted by Đinh (2013: 577) that the poem deploys a contrasting method between sounds versus sounds, and words against words in

terms of form. Above all, the poem uniquely combines narration, description, and reflection as well as figures of speech. Satirical and lyrical tones are also used in order to emphasize its theme. “Autumn Night” is a rich poem in all its humanism and its nationalism.

HCM’s nationalism which is significantly illustrated by the love for his fatherland and the “nation sickness” even in his dream is depicted in the following poem.

KHÔNG NGỦ ĐƯỢC	A SLEEPLESS NIGHT
51 Một canh ... Hai canh ... Lại ba canh,	6 The first night-watch is gone – the second, the third...
51 Trần trọc boăn khoăn giấc chẳng thành.	6 I toss and turn – I fidget, get no sleep.
51 Canh bốn, canh năm vừa chợp mắt,	6 Fourth watch, fifth watch... As soon as my eyes close.
Sao vàng năm cánh mộng hồn quanh.	6 I see the star with five points in my dream.

It has been observed that “A Sleepless night” is simply about the author’s sleeplessness in jail (Đinh 2013:585). The first line is not a complete sentence, but it is composed by the three phrases: the first night-watch, the second and the third one (in the Vietnamese language). The first two lines portray a picture of a prisoner who cannot sleep for three-fifths of the ⁶night: “The first night-watch is gone—the second, the third.../ I toss and turn – I fidget, get no sleep”

The reader might think that the speaker tosses and turns and fidgets simply because of the bad prison condition. Perhaps it is, but the reason becomes clearer when the last two lines are read. He cannot sleep because he has to think of his country’s revolutionary cause for his country’s liberation: ⁶“Fourth watch, fifth watch... As soon as my eyes close./ I see the star with five points in my dream.”

The image of the “star with five points” in the speaker’s dream is the image of the national flag of Vietnam, representing the Vietnamese nationhood. As such, it may also be considered as the symbol of the war between the colonizer and the colonized. The speaker thinks of his country even in his sleep, suggesting that nationalism plays a very important role in his mind and his heart. Besides, eyes closing may not necessarily mean sleep—this image also explains why the speaker gets no sleep. In this very short poem with four lines, it may be said the poem portrays patriotism which offers the speaker power to overcome all of the obstacles and difficulties in the fight for his revolutionary cause.

At first reading, just like the other poems in *PD*, this poem sounds simple and easy to understand. However, if reading carefully, it reveals the innermost feelings of a nationalist. The speaker’s concerns for the fate of his country go with him in his effort to get himself to sleep. In other words, HCM’s poetry is not simply about nostalgia or homesickness. It is the “action poetry” of the revolutionary fighter (Hoang 2013: 155). The national liberation cause is embedded in *PD*.

According to Ha (2013: 273), the pinnacle of the revolution’s aim is: “Sao vàng năm cánh mộng hồn quanh” (I see the star with five points in my dream). The last line shifts from reality to dream which makes the image (the star with five points) of the poem imply victory and glory for the cause of national liberation (Dinh 2013: 585). Trần (2013: 59) thus argues that HCM’s poetry captures the historical law that points to the glorious victory of the Vietnamese revolution. It is why he dreams of the future in which the speaker sees “the star with five points”. Finally, Hoai (2013: 116) states that the themes of the love for life, people, and nation in *PD*, on the one hand, are drawn from the heritage of the old conventions of poetic tradition. On the other hand, these themes are at the core of a Vietnamese revolutionary. They are integral to HCM’s militant plan to achieve victory.

There is nothing which can turn the speaker away from his patriotism. Although the speaker has to suffer a hard life in prison, this hardship does not affect him as much as his patriotism does. In this poem, it is therefore the love for his country, not the prison life, which makes him sleepless. Hoai (2013: 117) is reasonable when he argues that this poem can also be considered as the song of freedom.

Nationalism is even more powerfully embodied in the poem, “Reading the ‘Anthology of a thousand poets’.”

CẢM TƯỞNG ĐỌC “THIÊN GIA THI”	READING THE “ANTHOLOGY OF A THOUSAND POETS”
Thơ xưa yêu cảnh thiên nhiên đẹp,	4 Of nature the ancients loved to sing the charms:
37 Mây, gió trăng hoa, tuyết, núi, sông.	4 Moon and flowers, snow and wind, mist, hills and streams.
37 Nay ở trong thơ nên có thép,	4 But in our days poems should contain verses of steel,
37 Nhà thơ cũng phải biết xung phong.	And poets should form a front line for attack.

This poem is located near the end of *PD*. The poem speaks of the traditional belief in the nature and function of poetry which is about “nature’s charms” like “hills, streams, mists, flowers, snow, moon, and wind.” In the new poetics, indeed, poetry “should contain verses of steel” so that poetry could empower its readers to be brave enough to devote themselves to the cause of country’s liberation, as poets “form a front line for attack.”

This poem engages with the age-old question of the nature and the function of literature (poetry): to delight (“to sing the charms”) or to be useful (“should form a front line for attack”)

The poem says that poetry should now “contain verses of steel” rather than speak of nature simply from the perspective of the “ancients.” In other words, the poet should also be a soldier in his or her writing because the war must be waged through the pen as well as the gun. While the first two verses imply aesthetics, the rest of the poem speaks of politics. The poem describes the heart and the mind of a soldier in the cultural struggle in which the poet who appreciates aesthetics, is also committed to revolutionary politics.

Đặng (2013) explains that the ⁴ “Anthology of a Thousand Poets” that the poem refers to is a book used by the teachers of the old Chinese language at that time to instruct their students on how to compose traditional poems. It is a collection of ancient famous Chinese poems, which are considered as models, easy to memorize and to understand. It can be inferred that HCM might have read this collection of poems so many times so as to suggest that while he might have been a product of such a literary education, he might also have seen through its limitations.

In other words, this seven-syllable to a line quatrain is where *PD* states its theory of composing poetry in the context of the modern time. To some extent, this poem may be said to be conventional: it follows the basic rules of Chinese traditional poetry and deals with nature and love as well. Besides, Đặng (2013: 72-74) points out that poetry should have the right political stance in the modern poetic movement, in which poetry possesses the quality of “steel” and poets know how to struggle in the cultural field: “the poets should form a front line for attack”. In other words, the revolutionary spirit needs to be embodied in modern poetic movements. Lữ (2013) has observed additionally that this poem is the only one in *PD* having the word: “steel.” In other words, in the whole collection of poems of HCM there is one unique word “steel” which is used in “Reading the ‘Anthology of Thousand Poets.’” Although it appears only once, the entire collection’s spirit is made of “steel” both in its

politics and in its aesthetics. And “Reading ‘*Anthology of a Thousand Poets*’” can be considered a pioneer of Vietnamese revolutionary poetry.

Hoàng (2013: 150) and Hoài (2013: 116) both agree that HCM is not against the topic of nature in poetry per se. In fact, the poems in *PD* draw from nature not only for the themes but also for their techniques. What makes *PD* particularly significant is the ways in which the poems deal with themes from nature and deploy techniques from art in order to embody political insights.

3. Politics in nationalism of HCM’s *PD*

This section explores how *PD*’s nationalism is constituted by politics in the following poems.

HỌC ĐANH CỜ	LEARNING TO PLAY CHESS
I	I
Nhàn rồi đem cờ học đánh chơi,	4 To while the time away we learn to play chess.
Thiên binh vạn mã đuổi nhau hoài;	Horse and foot are engaged in endless chase.
Tấn công, thoái thủ nhanh như chớp,	53 Move with lightning speed in attack or defense:
Chân lẹ tài cao ắt thắng người.	4 Talent and nimble feet will give you the upper hand.
II	II
Phải nhìn cho rộng, suy cho kỹ,	53 Look far ahead and ponder deeply.
47 Kiên quyết không ngừng thế tấn công.	53 Be resolute: attack and attack incessantly
47 Lạc nước, hai xe đành bỏ phí,	4 A wrong move and even your two chariots are useless;

<p>47</p> <p>Gặp thời, một tốt cũng thành công.</p> <p>III</p> <p>23</p> <p>Vốn trước hai bên ngang thế lực,</p> <p>Mà sau thắng lợi một bên giành;</p> <p>Tấn công, phòng thủ không sơ hở,</p> <p>Đại tướng anh hùng mới xứng danh.</p>	<p>4</p> <p>Come the right juncture: a pawn can bring you success.</p> <p>4</p> <p>III</p> <p>The forces on both sides are balanced equally,</p> <p>But victory will come only to one player.</p> <p>Advance, retreat- do both with unerring strategy:</p> <p>Only then can you be called a great commander.</p>
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Lê (2013: 196- 197) supposes that *PD* is all about the concern of a communist who is taken away from his revolutionary struggle while the movement moves into a crucial stage in its development. Biographically, HCM, the leader of the revolutionary movement who was put in prison, was really worried about his duties in the struggle for Vietnam's liberation. The war was all he could think about.

Trần (2013: 47) argues that the poem "Learning to Play Chess" is about the strategy and tactics of the revolutionary movement. It may be said, further, that the poem is about the "art" of the guerilla war that was the national struggle of the Vietnamese people against French colonization.

The poem consists of three stanzas. If the first two stanzas can be considered as the general strategy of the military leader and the specific tactics and techniques in the war, the last part deals with how fine strategy leads to victory. At first glance, the poem is talking about how to play chess. Because he is in prison, presumably, the speaker has nothing else to do except to play chess. To win the chess competition, the player has to attack and defend so fast that the

competitor can do little to protect himself. One player wins; the other loses. The game, like war, is all about strategy.

This poem uses playing chess as the metaphor for the “art” of the national liberation struggle, as the speaker says, “⁴Advance, retreat - do both with unerring strategy: / Only then can you be called a great commander.”

There is only one winner in a game. That winner must be both intelligent and skillful, possessing both “talent and nimble feet.” He must have a good, clear strategy but he must also be active and flexible enough to decide when to attack and when to defend. In addition, the good leader must have a quick mind and the right timing, able to seize opportunities to gain advantage. In the same manner, the revolutionary leader has to master all the qualities of a good chess player so that he can lead the revolution to victory. Biographically, while the speaker plays chess, HCM is strategizing the revolution in prison (Lê 2013: 197). It is perhaps why Xuân (2013: 132-133) notes that this poem is both easy and difficult to understand. On the one hand, it is easy because it uses simple vocabulary as it speaks of the reality of the struggle of the colonized against the colonizer. On the other hand, its difficulties for the reader lie in being able to read through the underlying meaning of the poem beneath its surface meaning.

HCM went to China in August 1942 with his intention of calling for support to the Vietnamese liberation cause from other countries, but unfortunately, it seemed at the beginning of the year 1943, he was still in imprisonment as illustrated in “Four Months Have Passed”

13

BÓN THÁNG RỒI

“Một ngày tù, nghìn thu ở ngoài.”

Lời nói người xưa đâu có sai!

Sống khác loài người vừa bốn tháng,

Tiền tụy còn hơn mười năm trời.

Bởi vì:

Bốn tháng cơm không no,

Bốn tháng đêm thiếu ngủ

Bốn tháng áo không thay,

Bốn tháng không giặt giũ.

Cho nên:

Răng rụng mất một chiếc,

Tóc bạc thêm mấy phân,

Gầy đen như quỷ đói

Ghè lở mọc đầy than.

May mà:

Kiên trì và nhẫn nại,

Không chịu lùi một phân

Vật chất tuy đau khổ

Không nao núng tinh thần

10

FOUR MONTHS HAVE PASSED

“One day within prison walls seems as long as a thousand years without.”

How right the ancients were, no doubt!

Four months of a subhuman life, it appears,

Have aged me even more than ten years.

Indeed

For four months I’ve lived on meager fare;

For four months I’ve never had a sound sleep;

For four months I’ve never changed my wear;

For four months I’ve never taken a dip.

And so

One of my teeth has fallen away;

Much of my hair turned grey;

Scabies covers my body;

I’m dark and thin like a demon hungry.

Fortunately

Stubborn and persevering,

I've not yielded an inch.

Physically I'm suffering,

But my spirit will never flinch

The poem "Four Months Have Passed" was written when HCM was put in prison for four months. It may be said that this poem is the only one in the collection that has a very special form. It is composed in a way that looks like it uses the narrative genre with four short stanzas and five words in each line. The first stanza may be said to be the introduction of the poem. The second stanza talks about the speaker's physical suffering in jail. The third one is about the consequences with which the speaker has to bear and the last one is the lesson that is drawn by the speaker. It is not only the individual's lesson based on experience but also the "moral lesson" for the Vietnamese national struggle.

The poem begins with a truth: "One day within prison walls seems as long as a thousand years without." This saying is quite true for many human beings who have experienced prison life in which nothing happens for so long. No one wants to stay in prison. Hyperbole in expression is deployed in the poem for emphasis as the poem says: "Four months of a subhuman life, it appears, / Have aged me even more than ten years." In the poem, four months of prison time is equivalent to ten years of productive life outside. The boredom feels a hundred times worse.

The hardship has taken a toll on the body, "One of my teeth has fallen away; /

Much of my hair turned grey; / Scabies covers my body; / I'm dark and thin like a demon hungry." The physical suffering is concretized by the description and narration. But the poem is not about the individual body's suffering as much as it is about the depth of the speaker's commitment to the Vietnamese cause: "but my spirit will never flinch."

The repetition of the phrase "for four months" seems to emphasize not only the time which the speaker has to stay in prison, but it also underscores the feeling of time passing by as the body wastes away. The physical description acquires symbolic meaning as the speaker narrates how ⁴ "For four months I've lived on meager fare; / For four months I've never had a sound sleep; / For four months I've never changed my wear; / For four months I've never taken a dip."

In terms of tense the repetition of the adverb "never" in the present perfect in the second stanza might be said to underscore a series of actions like "meager fare", "sleep", and the like happening in the past and last until the current moment of the poem composed. It may be said that this is one of the ways the author wants to emphasize the harshest conditions in which he has been physically suffering in for four months. In the same manner, the whole of the Vietnamese people who do not have freedom have also been physically suffering from the French rule like the speaker. It may be said that the implications of this short stanza is are beyond the harshness that the prisoner has to suffer. It is such a condition that constitutes his nationalism.

Despite having suffered physically in prison due to extreme deprivation, his spirit remains unwavering in his commitment. "Four Months Have Passed" may be among the most straightforward passages from the poems in *PD*, because it is almost bare in terms of rhetorical flare. But it exemplifies the quality of folk literature that speaks of a "moral" to be learned like a lesson from an adage or motto: "Physically I'm suffering, / ⁴ Stubborn and persevering, / I've not yielded an inch. / But my spirit will never flinch."

Besides, the significant connectors like “indeed”, “and so”, and “fortunately” help in tightening the structure of the poem, making the idea more accessible to the readers. Although at first reading the form of the poem looks like it is merely narrative and descriptive, it is actually richly poetic. While this poem borrows from traditional poetry in terms of convention, it uses it for modern purposes, transforming a traditional poem into a modern one.

Hoàng (2013: 166) comments that to understand HCM’s poetry thoroughly, readers have to think it over because there may be some lessons to be learned from the poem, whose implications may apply in life as well as in the struggle for national liberation. So, Hoàng (2013: 166) and Hà (2013: 273) agree that the quoted passage’s “lesson” is to encourage the revolutionaries to be brave under the harshest conditions. In other words, the “moral” is that the revolutionary must be patient up to the last minute of war, or when fighting becomes extremely difficult for the revolutionary soldier. It may be inferred that the speaker in the poem, like HCM, is a nationalist, willing to overcome all the travails and challenges in the national struggle for freedom in order to ensure victory for the Vietnamese people. The “lesson” could have been expressed in a manifesto, but instead, it is rendered poetically in the tradition of folk verse.

In short, this poem above may be said not to strictly follow the conventional tradition of Tang poetry like the other poems in the collection. It includes four stanzas with suggestive and sharp connectors. There are only five words in each line in the Vietnamese version. On one level, it looks like a narrative genre but on another level, it follows a logical structure, as the poem declares, “⁵⁰ Fortunately/ Stubborn and persevering, / I’ve not yielded an inch. / Physically I’m suffering, / But my spirit will never flinch.”

It may be said that the brave spirit of the poet might be one of the elements constituting PD’s nationalism. The speaker is so courageous that ⁴ at the political bureau of the fourth war zone he questions: “of what crime can you find me guilty?” The rhetorical question seems

like a bell to wake up the colonized, in general, and the Vietnamese people, in particular, from the colonization. Once again, the nationalism and injustice are profoundly underscored in the following poem.

ĐẾN CỤC CHÍNH TRỊ CHIẾN KHU IV	AT THE POLITICAL BUREAU OF THE FOURTH WAR ZONE
<div>23</div> Quảng Tây giải khắp mười ba huyện, Mười tám nhà lao đã ở qua Phạm tội gì đây? Ta thư hỏi, Tội trung với nước, với dân à?	<div>4</div> Dragged over thirteen districts of Guangxi; Held in eighteen prisons successively! Tell me, of what crime can you find me guilty? That of giving to my people unflinching loyalty?

Tran (2013: 49) states that from the perspective of the colonizers and their cabals, people who devote themselves to the liberation of their country from colonization are said to be committing a “crime.” In the poem, “At the Political Bureau of the Fourth War Zone,” the speaker’s extreme suffering from the Chinese prison system is described in the first two lines. “Dragged over thirteen districts of Guangxi; / Held in eighteen prisons successively!”

The poem describes how the speaker has been dragged throughout 13 districts of Guangxi with 18 prisons. The speaker does not complain about his unspeakable pain; instead, he talks about injustice. The speaker is imprisoned for the “crime” of giving to his countrymen “unflinching loyalty,” because from the point of view of colonial powers, nationalism is a “crime.”

The poem consists of two parts: the first two lines describes of the cruelest of punishments which the speaker suffers; the second part in the last two lines, the poem directly speaks of

the most absurd of reasons for the speaker’s so-called guilt. The two parts, together, imply the great injustice being committed by the state against a patriot, and the inhumanity with which the state deals with such causes as human freedom.

In terms of aesthetics, this poem also follows the Tang poetry tradition ²with four lines and seven words in each line. It might be said that the poet uses the simple word choice to disseminate his profound meaning and implication to ordinary readers.

In short, from the perspective of colonial power, nationalism is defined as a “crime,” but ⁵⁶from the point of view of the colonized, it is a virtue. The poem, ⁴“At the Political Bureau of the Fourth War Zone,” clearly contrasts the two viewpoints by creating poetic tension out of a rhetorical question.

It can be said with pride that the Vietnamese people have a profoundly patriotic and nationality-defending tradition. It is why the speaker says, “Death rather than servitude!” in the poem “Commotion in Vietnam.”

VIỆT NAM CÓ BẠO ĐỘNG	COMMOTION IN VIETNAM
Thà chết chẳng cam nô lệ mãi	Death rather than servitude!
Tung bay cờ nghĩa khắp trăm miền	⁴ Everywhere in my country, the flags of insurrection again proudly flutter.
Xót mình giam hãm trong địa ngục	⁴ Oh, how sad a time to be a prisoner!
Chưa được xông ra giữa trận tiền	⁴ To rush into battle, I wish I could be free!

In the book entitled “HCM with Artists and Writers,” Nguyễn (2013: 20) quotes HCM, “There is nothing more valuable than independence and freedom.” Indeed, “Death rather than servitude,” as the poem, “Commotion in Vietnam,” begins, works like a slogan to urge the

marginalized people to take part in the war against French colonialism. The poem speaks about how “the flags of insurrection again proudly flutter” among the Vietnamese people of brave, heroic and undaunted traditions. Trần (2013: 48) points out that this poem is about the speaker’s sadness about being kept in prison while there is “Commotion in Vietnam” as ⁴ “Everywhere in my country, the flags of insurrection again proudly flutter.”

The speaker is tormented by the reality of his imprisonment and desires to be “free” so he could “rush into battle” in the fight for Vietnamese independence.

The last two lines reveal that the speaker regrets that he is not able to join his “dream” battle. This kind of nationalism is so strong that one is willing to die for his or her country (Tope 1998: 13). It is why Nguyễn (2013: 40) argues that HCM is a great revolutionary. But this poem is a testament to a revolutionary kind of nationalism - one that is meant to bring freedom, independence and happiness to his country against colonization. Nguyễn’s (2013) analysis portrays that freedom and independence are not for free; they are the results of a long and hard struggle of the whole nation, the whole people. Thus, humanism and nationalism are the two faces of the same coin in the context of the struggle for national emancipation.

In short, this poem’s aesthetic strategy is to open up with a line of what appears to be a simple political slogan. Then, it continues with an image of the waving of revolutionary flags. Then it states the speaker’s feeling (“sad”) and desires (⁴ “To rush into battle, I wish I could be free.”) This strategy moves from appears on the surface to be a mere slogan, transforming into a speaker’s wish, and powerful longing.

4. Conclusion

Finally, to conclude this paper, it can be seen that most of the prison poems analyzed in this part consist of short stanzas ⁷ with seven words in each line. The rest of them are rather long with different forms that the author innovates from the Tang poetry. ⁷ The apparent simplicity of

the language and style makes them popular to the ordinary audience. In terms of poetic art, *PD* operates on literal and metaphorical levels. The prison poems may often seem as narrative, but they are really poetic, simple but profound.

Nationalism in *PD* may be found in the intersection of aesthetics and politics upon which lies *PD*'s nationalist poetics. ² In terms of aesthetics, nationalism is expressed by deploying poetic as well as humanist elements which are combined with themes concerning revolutionary heroism and patriotism. All of these features create a distinct nationalism, producing a kind of humanist nationalism / nationalist humanism. In other words, this kind of nationalism is not contradictory to humanism. On the contrary, they complement one another; as Jameson (1986: 69) argues, creating a new mutual interrelation which may be read as national allegory of a third-world literature. In other words, HCM's experience and poetry can be read as the "Vietnamese national allegory," that is to say, as the reality of third-world experience as embodied in third-world literature from a third-world perspective.

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1

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- In case of one author: for author name that is romanized, last name and first name shall be put in order.

e.g., Kenny, Kevin. 2013. *Diaspora: A Very Short Introduction*. New York: Oxford University Press.

- In case of more than 2 authors: for the text and footnote, 'et al.' shall be written, but for references, all names of co-authors shall be written. However, if 'et al.' is written on book cover from the first, it shall be as it is.

e.g., Forbes, Andrew and David Henley. 2012. *People of Palestine*. Chiang Mai: Cognoscenti Books.

- In case of compilation, it shall be written in ed.

e.g., Barclay, John M. G., ed. 2004. *Negotiating Diaspora: Jewish Strategies in the Roman Empire*, Continuum International Publishing Group.

- In case of translated books, it shall be in order of original author, year of publication of translated books, name of translated book, author and publisher.

e.g., Coedes, G and Walter F. Vella. 1928. *The Indianized States of Southeast Asia*. Susan B. Cowing, trans. Honolulu: An East-West Center Book. The University Press of Hawaii.

➤ **Journal Articles/Monthly Magazine**

- In case of papers such as journals, monthly magazine, etc, volume and number shall be in volume (number), and the related page shall be definitely indicated.

e.g., Tölölyan, Khachig. 1996. "Rethinking *Diaspora(s)*: Stateless Power in the Transnational Moment." *Diaspora: A Journal of Transnational Studies*, 5(1): 3-36.

➤ **Chapter in a Book**

- In case of the text in compilation, it shall be in order of author, year of publication, compilation name, compiler, related page and publisher. If there is no compiler, then it can be omitted.

e.g., Weiner, Agnieszka. 2010. "Instrumentalising Diasporas for Development: International and European Policy Discourses." *Diaspora and Transnationalism*:

Concepts, Theories and Methods. Rainer Bauböck and Thomas Faist. eds. 73-89.
Amsterdam: Amsterdam University Press.

➤ **Thesis and Dissertation**

- In case of thesis and dissertation, the following form shall be followed.

e.g., Parker, John. 1988. *The Representation of Southeast Asian Art*. PhD Dissertation.
Harvard University.

➤ **Newspaper Articles**

- In case of daily newspaper, by-line story of weekly magazine and column, the following form shall be followed

e.g., Bajaj, Vikas. 2010. "The Double-Edged Rupee." *New York Times*. Oct. 27:23.

➤ **Internet Sources**

- In case of the internet searching, it shall be in order of author, year of production, subject and web address (Accessed Month DD, YYYY).

e.g., Hadar, Leon. 1998. U.S. "Sanctions against Burma." *Trade Policy Analysis* no. 1.
<http://www.cato.org/pubs/trade/tpa-001.html>. (Accessed May 07, 2008).

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