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THE ROLE OF MONEY IN THE PURSUIT OF HAPPINESS

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Abstract
Whosoever says money cannot buy you happiness does not know where to shop. Your stand concerning this statement will depend on your level of income and the importance of money for your well-being. Since some might argue that having money is not everything, it then raises the question of what does it take to be happy? What is the government's role in this endeavor? And how can happiness be sustained? This study presents some principles about money and happiness. It suggests that while being rich might not necessarily be the main or only path to happiness, having a higher income will guarantee access to homes in safer neighborhoods, better healthcare, and nutrition, provide access to higher education for your family, give you a sense of fulfillment, work satisfaction, and more leisure time. Note that how you spend, save, and think about money shapes how much joy you get from it. Above all, happiness is a subjective experience. It is about the satisfaction you derive from the way your life is going. Happiness is about personal freedom to make important life choices, such as shaping your life the way you want it.

Keywords: achievement, freedom, fulfillment, pleasure, satisfaction, well-being

Introduction

People from around the globe differ in various ways in terms of their looks, interest, behavior, culture, and religious beliefs. But we are united in one especially important way – The Pursuit of Happiness. This is one common trace we all have, whether you are a scientist, philosopher, writer, poet, or spiritualist. This pursuit of happiness is an age-old quest that has been a central focus of human civilization for centuries. From the ancient philosophers to modern-day self-help gurus, people have been trying to understand what happiness is and how we can achieve it. While there is no one-size-fits-all definition of happiness, it is generally understood to be a state of well-being, pleasure, and fulfillment. It is a feeling that comes from within, and it is often influenced by our thoughts, emotions, and actions.

There was a time when happiness was a spiritual experience, today it is an industry worth over $4.2 trillion. In the last 4 years, about 4.2 million people have enrolled themselves in a happiness course called "The Science of Well-Being" offered by Yale University on Coursera (Santos, 2022). The course intends to engage participants in a series of challenges designed to increase their happiness

and build more productive habits. On the same learning platform, another 454,441 people already enrolled in "A Life of Happiness and Fulfillment". Instagram posts with #happiness as of 21st Nov 2022 amounted to 169.5 million #happylife posts are 17.6 million and 1.4 million for #happinessisachoice. So, with all the mechanization of happiness, is it possible to find happiness, or where can it be found?

Method
This study adopts mostly a qualitative research design with the support of some quantitative. It aims to explore and understand some principles of money and happiness. The qualitative data is not in the form of statistics, nor involve any forms of calculational. By nature, qualitative research can observe complex details about phenomena which is more difficult to decode through a quantitative method such as the usage of statistics or numerical calculation (Creswell, 2009, p. 19). The qualitative design looks at how social meanings are attributed to people's experiences. Meanwhile, the quantitative data include General Government Expenditure on Education from Eurostat and World Happiness Index from the World Bank.

Findings and Discussions
What does it take to be happy?
Several Greek philosophers (from Aristotle to Epicurus and from Plato to Socrates) had their views on what it takes to be happy. And of course, we all have our theories about happiness too. The Hindu scriptures say a human can only temporarily find happiness on earth by pursuing the four Purusharthas or the inherent values of the Universe – Artha (economic values), Kama (pleasure), Dharma (righteousness), and Moksha (liberation). These are considered the blueprints for human fulfillment. Permanent happiness according to Hinduism is only possible in the highest heaven, hence we must obtain liberation. Islam says happiness is a lifelong process, which includes peace of mind, tranquility of heart, contentment in the world, and everlasting bliss hereafter. The Christians believe that the only happiness we can have outside of God is temporary, which sets us up for disappointment and even despair when it disappears. The Christians believe that God wants us to be happy but not at any cost. His goals for us are higher, broader, and more lasting than fleeting happiness (Bible - Isaiah 55:9). From a biblical point of view, the pursuit of money can produce feelings of happiness as long as the stock market is up, and thieves stay away (Bible - Hebrews 13:5; Matthew 6:19; 1 Timothy 6:10) – but many who sit enthroned on piles of money attest to a sense of emptiness. Judaism says the pursuit of happiness is a moral duty. This pursuit of happiness is also enshrined in the United States declaration of independence. The subjectiveness of how it has been defined makes it difficult to grasp. The Japanese define it as good luck and social harmony, and the Americans see it as freedom and personal achievement. Meanwhile, the Chinese believe that the relentless pursuit of happiness or too much happiness can bring unhappiness.

Many universities including the Ivy League and the University of Cambridge now have institutes dedicated to happiness research (Bennett Institute for Public Policy, 2023; Center for Sustainable Development, 2023; Emirates Center for Happiness Research, 2023; The Greater Good Science Center, 2023). And yet,

happiness is the least understood and subjective term. Simply put, happiness is those things we take for granted. For some, it could mean getting a university education, a stable job, and retiring in their early 60s – being free of work, stress, and health issues. If you are living in a war zone or terrorist environment, happiness to you would be survival.

What then are the determinants of a happy and fulfilling life?

Even though we all want to be happy, we hardly have what it takes to be. Thanks to scientists for figuring it out in the last 100 years, and most importantly, the studies in the last 20 years have built upon the work of their predecessors so that we can now lead a happy and fulfilling life.

In the book "If You're So Smart, Why Aren't You Happy?" Prof Raj Raghunathan hypothesized that happiness is like a balloon; the bigger it gets, the more uplifted you feel. Balloons are such a fun and happy thing associated with positive events. When you hold a balloon; not just you but everyone around you can tell how big it is (Raghunathan, 2016). Happiness is just as similar. What that suggests is that it is not too difficult to measure happiness; however, since it is an object of feelings, it will be reasonable to ask if it can be objectively measured.

Prof Ed Diener from the University of Virginia, who is known around the world as "*Dr. Happiness"* has done an extensive study on this topic (Diener & Seligman, Beyond Money: Toward an Economy of Well-Being, 2004; Oishi, Diener, & Lucas, 2007; Diener & Biswas-Diener, Rethinking happiness: The science of psychological wealth, 2008; Diener & Diener, Happiness: Unlocking the Mysteries of Psychological Wealth, 2008; Pavot & Diener, 2008). His study finds that people's self-reported happiness levels are correlated with:

- Left prefrontal activity
- Serotonin and cortisol levels
- What family and friends say about happiness
- Reaction times to good and bad things
- Memory for good vs bad things

Prof Ed Diener found that all correspondents of his survey gave the same answers, although they do not converge 100%. Thus, the answer to this question gives predictability to forecast their future behaviors (success, health, and relationship). He argued that happy people make more money, and they are likely to live longer, have better health, and are more likely to get married and stay married. Those that are less happy or unhappy at the age of 18-20, are more likely to be unhappy in their marriage, leaving them with no choice but divorce.

To understand the idea of happiness and therefore alleviate suffering, neuroscientists, and psychologists have started to investigate the brain states associated with happiness components and to consider the relation to well-being. Even though in principle, it is difficult to define and study happiness, psychologists have made substantial progress in mapping its empirical features, and neuroscientists have made comparable progress in investigating the functional neuroanatomy of pleasure, which contributes importantly to happiness and is central to our sense of well-being.

According to modern research, there are 3 basic views when looking at theories of happiness:

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(1) Hedonism – the pursuit of pleasure; sensual self-indulgence. This is an ethical theory that pleasure (in the sense of the satisfaction of desires) is the highest good and proper aim of human life

(2) Eudaimonia (Life-satisfaction) view – to be happy is to have a favorable attitude about one's life, either over its entirety or just over a limited period

(3) Affective state theory – argues that happiness depends on an individual's overall emotional state.

Sigmund Freud (1930) postulated that people's endeavor for happiness has two sides, a positive and a negative aim. On one hand, it aims at an absence of pain and displeasure, and, on the other, it aims at the experiencing of strong feelings of pleasure. Kringelbach and Berridge (2010) argue that the neuroscience of both pleasure and happiness can be found by studying hedonic brain circuits. This is because pleasure is an important component of happiness according to most modern perspectives. Other theories of happiness combine the life satisfaction theory with other hedonistic or affective-state theories – Subjective well-being (Haybron, 2003). This subjective well-being is the most widely accepted theory of happiness. Ed Diener is also of the opinion that happiness is subjective. But critics of this theory argued that the main weakness of subjective measures of happiness is that they are affected by cognitive biases such as the effects of expectation and adaptation, so we don't know how far to believe the scores (Argyle, 2001; Bunton & MacDonald, 2003). White, Gaines Jr, & Jha, (2012) went further to draw on empirical research in Zambia and India to show that context matters and qualitative research is needed to complement quantitative measures of well-being. So, while subjective well-being scholarship has its merits, it is not without its weaknesses. The application of this approach is inappropriate and indeed problematic for applications in public policy. That is why (Fabian, 2022) argued that it is time to replace the method with a more realist epistemology that engages extensively with normativity.

Can money buy happiness?

Even though the importance of money cannot be overemphasized, it would not buy happiness, but it sure would make dreams come true. That is why verse 3 of the Good Life tract (Kanye West, 2007) said that whether you are broke or rich, you must understand that having money is not everything; not having it is. Meanwhile, Kahneman & Deaton (2010) a Princeton University study revealed that people do not report any greater degree of happiness after exceeding an annual $75,000 in earnings. Low income indeed exacerbates the emotional pain associated with misfortunes such as divorce, ill health, and being alone. However, high income only buys life satisfaction but not happiness. An income is important and should not be discredited, but it should not be the only measure used when making decisions. Sometimes life would offer us fixed variables such as time, and it is up to us to use them to maximize our desired outcome. Therefore, it is not surprising that the government of developed and emerging countries has made education a priority, by going beyond the UN recommendation of 5% of GDP. In the EU, general government expenditure on education amounted to €671 billion ($720 billion) or 5% of GDP in 2020.

Total general government expenditure on education, 2020 (% of GDP)
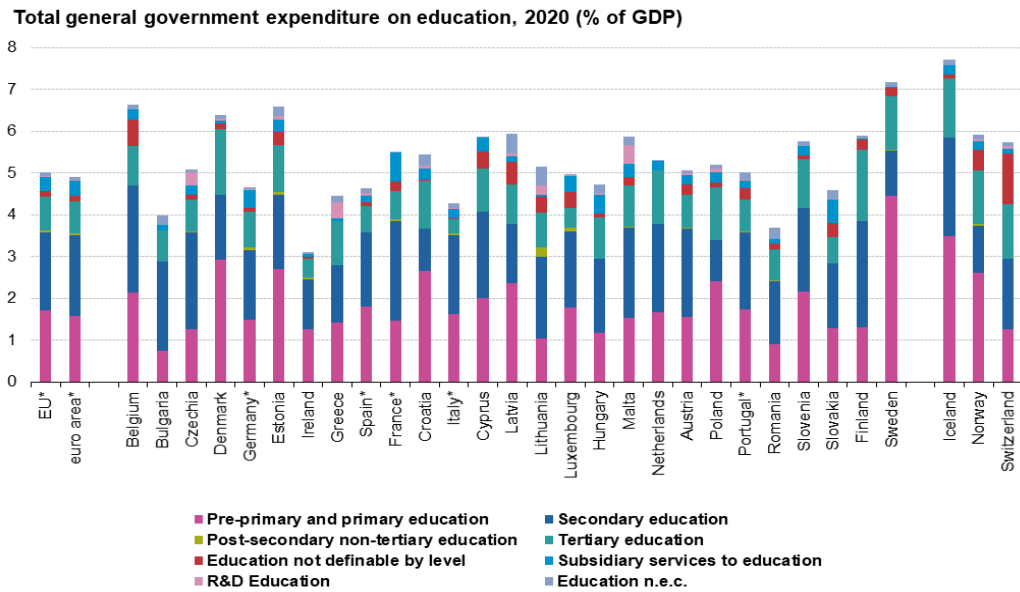
Source: (Eurostat, 2022)

High government investment in education would lead to higher productivity, an increase in income level, and fulfillment in life. Consequently, the 2021 government expenditure on education of the top 10 happiest countries according to the World Happiness Index accounted for 6% of their GDP.

Correlation of Happiness and Education -- Top 10 Happiest Countries
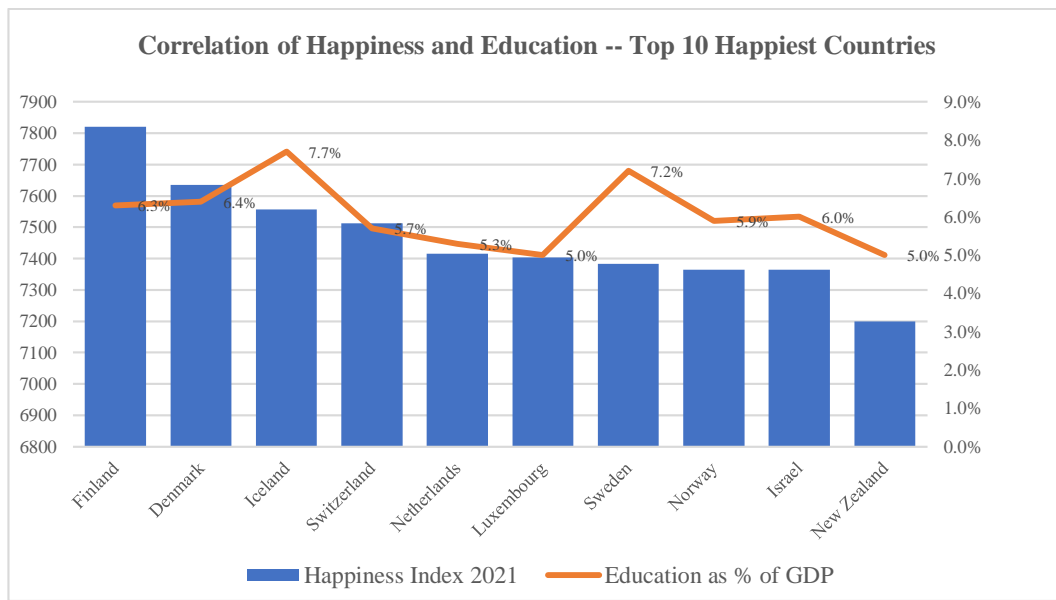
Source: (WHR, 2022; World Bank, 2021)

So, to lead a happy society, the government needs to be making choices for a better direction for the country. These choices should include investment in educational institutions to help foster economic growth, enhance productivity, contribute to personal and social development, and reduce social inequality, among other reasons. Some might argue that there is extraordinarily little correlation between academic and career success and an even lower correlation between career

success and life success. This might get us to then wonder what the purpose of education is. Some will even argue that the ultimate purpose of education is to give students the skills-set and tools required to lead a happy and fulfilling life while helping others to do the same.

The law of diminishing marginal utility

The term Happiness means different things to different people. But one thing that is for sure is that if you earn lower than the industry standard or another colleague doing the same job, or if the income gap between your job stage and the next job stage is significantly large, you are likely to be unhappy, hence reducing your job or career satisfaction. Notwithstanding, happiness could also be subject to the law of diminishing returns. This takes us back to the balloon metaphor; if the bigger the balloon, the happier you are, then the question is what affects the size of the balloon? One thing that can affect the size is whether it has holes in it. If there are holes, the air will gradually get out and the balloon will get deflated. For example, imagine you are extremely hungry, so you order a pizza that arrived in six slices. The first slice of the pizza will give you the highest level of satisfaction you can ever have. You might even feel amazing with the second slice, the third will be good, and the fourth okay. With each slice, your satisfaction will begin to diminish until you get to the final slice which you might not even derive any form of satisfaction from it anymore. This is the law of diminishing marginal utility. It means that the more you have of something, the less satisfaction you derive from it and the less happy you are. The holes in your balloon in economic terms could also be higher expenditure against your income level which will lead to a budget deficit.

We can learn from the law of diminishing marginal utility that as you make more money, your happiness might not grow due to the increase in taste or desire. As a business traveler, I felt amazed the first time I stayed in a five-star hotel. I was still enjoying it after a couple of times, but sooner I literally stopped seeing the beauty of the rooms and the ego attached to the locations. This is because happiness might be subjective, and it will be wrong to assign happiness to what you have or want, but rather to who you are and the people you spend your time with. If you are not happy with who you are and the people you spend your time with, money will not change anything. Money is only an enhancer – if you do not learn how to be happy with the little things you have, there is no way money will teach you how to be happy with more. Instead of blindly engaging in the pursuit of money or wealth in the name of happiness, you should rather make your focus on the people that surround you, a healthy workplace and workforce, the knowledge you can accumulate, and how you can use it to make a difference for good. These are the things that will sustain long-term happiness. No doubt, being poor sucks and money makes the world go around. However, money becomes overrated once you have just enough to have a meaningful life.

Two years ago, my family decided that it is time to upgrade our car from 10 years old plus minivan to a relatively new SUV. The first two weeks were amazing for all of us, my wife in particular found every reason to go for a ride. All the places we previously walked to (corner shops, gym, kids' playgrounds, and next streets) suddenly required driving. She spent time by herself in the car just to enjoy its infotainment system's special features. She was so excited that if she could, she would have slept in the car or just brought it to bed. After 3 months, the excitement

had relatively diminished, and by another 6 months the ego and excitement attached to the SUV have diminished significantly and the car had become a simple tool for mobility.

Even though happiness is found in the deep and abiding satisfaction of our innermost desires, too often we swap happiness with pleasure only to find that it can quickly be deflated like a balloon with holes. Happiness therefore must be much more than merely getting what we want. Some might ask, how then can one continue to live life to the fullest when the reality is painful? The answer lies in having a positive and productive mindset. The three universally important tips to boost your happiness are to be actively engaged; get involved with group activities as simple as going for a walk with friends, colleagues, or neighbors; and do something meaningful.

The government's role in citizens' happiness would be to promote work-life balance, a high level of institutional trust, and ensure low crime rates, stable social support, and high disposable income. We have learned from the Nordic countries that being happy requires a good balance of life. Year after year, Norway, Sweden, Denmark, Iceland, and Finland round up at the top list of the world's happiest countries, although these countries have a high level of prosperity, they are however not the richest countries in the world by any means. They believe that to be happy requires a good balance of life and harmony. Another determinant of well-being is one's sense of personal freedom to make important life choices, such as shaping your life the way you want it. For this reason, it might be reasonable to argue that the American dream is more alive in Nordic countries.

Conclusion

Happiness is what someone feels during one's life. In order words, it is the satisfaction you derive from the way your life is going. We all strive and desire this feeling. It is a feeling of contentment, joy, and satisfaction, and it is often associated with positive emotions and a positive outlook on life. Some factors that might impact someone's happiness include biology, income level, and the city they live in. Money can indeed play an important role in the pursuit of happiness by providing access to basic needs such as food, shelter, and healthcare, as well as providing the means to pursue hobbies and interests. However, it is important to note that money alone cannot guarantee happiness and that other factors such as relationships, personal values, and mental and physical well-being also play important roles in overall life satisfaction. Additionally, research suggests that beyond a certain point, an increase in income does not significantly increase happiness. So, the best predictor to see whether people are happy is to see whether they are satisfied with their relationships. You can ask yourselves these questions: Is there someone you can rely on in time of need? And do you have someone you can share your hopes and worries with? Ultimately, happiness is a state of mind, and it is something that we can cultivate and nurture within ourselves. By focusing on the present moment, building positive relationships, and engaging in activities that bring us joy, we can all learn to be happy and live fulfilling lives. So, do not be tempted to wonder whether happiness can be found because it must be created. You are the architect of your life, therefore do not blame others. Note that the happiest people do not have the best of everything, they make the best of everything. Decide today and take the step. If you realized the power of your thoughts, you would never

nurture negative thoughts again. Remember, thoughts become things. Think, decide, and execute.

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CODE-SWITCHING IN MULTILINGUAL ROVING PEOPLE'S CONVERSATIONS

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Abstract
This paper aims at analyzing the types of code-switching in the conversation of multilingual roving people, who move from one country to another country. The participants of this qualitative research were five multilingual roving people. Audio recordings and interviews were used to collect the data. The results reveal that the types of code-switching employed by the multilingual roving people were intra-sentential switching, inter-sentential switching, situational switching, and metaphorical switching. The researchers also found that the factors influencing the multilingual roving people in switching the codes included the speaker, interlocutors, changes in the situation because of the third person, and changes in the topic. The researchers concluded that the type of code-switching that appeared the most was intra-sentential switching and the most influencing factor why the participants did code-switching was the interlocutors.

Keywords: interlocutors, intra-sentential switching, multilingual roving people

Introduction

The ability to switch from one language to another one becomes evidence that someone is possessing a high level of language literacy (Huerta & Perez, 2015). As code-switching is a part of human life, which happens in a multilingual society (Auer, 1998; Cantone, 2007; Febiyaska & Ardi, 2019; Sebba, Mahootian, & Jonsson, 2012, Wardhaugh, 2010; Yusuf, Fata, & Chyntia, 2018), having a high level of language literacy enables people to easily adapt with their new society and raise their interaction. As a result, they can convey the message they try to deliver. Therefore, code-switching helps people communicate to convey messages easier and faster (Abdely, 2016; Altarriba & Basnight-Brown, 2009).

Rahardi (2015) argues that code-switching is important due to three reasons. Firstly, code-switching is a way to convey a specific purpose in doing something. Secondly, when the speakers forget the language they use, they choose to use other languages to explain what they mean. It means that code-switching helps multilingual speakers to express what they want to say clearly. When they speak, they do not speak what is wrong because they forget the language they are using. Thirdly, it is important to do code-switching because it can help the speakers

express their feelings. Sometimes multilingual people could not express their feelings if they just use one language. Therefore, they need to use code-switching so that they can express their feelings well. Chair and Agustina (2014) also explain that code-switching can help people make relationships closer to other people wherever they are if they can use other people's language. This is important because they will make other people whom they speak with feel comfortable because of the use of the interlocutor's language.

Despite its various definitions, code-switching is simply defined as the use of multiple languages in words, phrases, and sentences (Bullock & Toribio, 2009; Gardner-Chloros, 2009; Muysken, 2000). Chaer and Agustina (2014) contend that code-switching is the replacement of language or language variations by speakers who are consciously aware of certain circumstances. In this case, code-switching is a combination of two or more languages by combining words, phrases, and sentences. Furthermore, Rahardi (2015) considers code-switching as a switch between language codes. It is in line with Wardhaugh (2010) who says that code-switching is a language transfer and a variety of languages carried out by the speakers in a speech act. In a nutshell, code-switching occurs when the speakers speak in more than one language to other speakers (Prathama, 2013). When the speakers cannot remember information or words in their native language, they will take another language they are mastering (Abdely, 2016). Therefore, code-switching is closely related to bilingual and multilingual societies.

There are now considerable pieces of evidence of the studies about code-switching in Indonesia. Firstly, Prathama (2013) reports the types of code-switching and reasons for doing code-switching in an international company. The data were obtained through audio recordings and interviews. The results showed three types of code-switching, situational code-switching, metaphorical switching, and conversational code-switching. The speakers switched languages due to a variety of different situations including the atmosphere, time, place, and speech participants. Secondly, Putranto (2018) analyses the types of code-switching in a movie, entitled 99 Cahaya di Langit Eropa. The movie used intra-sentential switching, inter-sentential switching, and extra-sentential switching. Thirdly, Febiyaska and Ardi (2019) analyze the types and features of Indonesian-English code switching in GoGirl! Magazine, revealing that the most used type was alternation and the most used feature was non-nested a b a. Moreover, Kustriyono (2013) investigates the factors of code-switching and mixing code used by university students. The factors that he finds out include the speakers, interlocutors, changes in the situation due to the third person, changes in the topic, and humor. Other studies (Martin-Anatias 2019; Martin-Anatias 2018a; Martin-Anatias, 2018b; Rusli, Shaari, Zainuddin, Shi, & Amin, 2018; Yusuf, Fata & Chyntia 2018) have also investigated code-switching in songs, newspapers, and novels.

The previous research shows the investigation of code-switching that happens in Indonesia. However, to date, there has not been sufficient research that examines the use of code-switching in multilingual people who always move from one country to another country, called roving people. They travel from one place to another and not staying anywhere permanently (Stevenson, 2015). This phenomenon is worth investigating since in this era there are more and more people traveling from one country to another that has various cultures and languages. It raises one possibility that the code-switching they perform will be in various forms.

Therefore, this phenomenon makes the writers interested in filling the gap by investigating the use of code-switching in the conversations spoken by multilingual roving people in their daily life. This paper aims to investigate the types of code-switching used by multilingual roving people and the factors that influence their use of code-switching.

Literature Review
Types of code-switching
   Wardhaugh (2010) has argued that many speakers speak several languages in speaking. The speakers may choose to use the codes or languages interchangeably or even switch and mix the languages in a speech act. Thus, code-switching is a language transfer and a variety of languages that are used by the speakers in a speech. Furthermore, Coulmas (2005) states that code-switching can occur when the speakers are aware of the two different languages. They use multiple languages in words, phrases, and sentences. Chaer and Agustina (2014) emphasize that code-switching is the replacement of language or language variations by speakers who are consciously aware of certain circumstances. Code-switching is a combination of two or more languages by combining words, phrases, and sentences.

   Hammers and Blanc (2000) have categorized code-switching into three types. The first type is inter-sentential switching, which occurs when the speaker speaks in sentences or clauses in one language and then will speak other clauses or sentences in different languages. Hammers and Blanc (2000) also say that inter-sentential switching is the change of language from one sentence to another sentence or from one clause to another clause. An example of inter-sentential switching is '*mata kamu bagus*, I like it' (Purtanto, 2018). This sentence is considered as one inter-sentential switching because the speaker switches the language from Indonesian to English in a different clause.

   The second type of code-switching is intra-sentential switching. Hammers and Blanc (2000) mention that intra-sentential switching is the change between words in a sentence with a different language. This phenomenon can also be called code-mixing. An example of intra-sentential switching is '*Aduh sorry ya? aku kesiangan nih*' (Purtanto, 2018). The word 'sorry' is an adjective in English that the speaker says in the middle of his Indonesian sentence.

   The third type of code-switching is tag switching. Tag switching is a code where people can put some tags from one language to a sentence that has a different language. Hammers and Blanc (2000) have said that tag switching is the laying of tags with a language on a sentence that has a different language. An example of tag switching is 'By the way, *habis ini mau kemana*?' (Putranto, 2018). In this dialogue, 'by the way' becomes an example of tag switching.

   Wardhaugh (2010) has proposed two types of code-switching, namely situational switching and metaphorical switching. Situational switching can occur when code-switching is caused by a change of situations. For example, a speaker uses language in certain situations. Then, he switches the language he uses before with another language because of the situation. Meanwhile, metaphorical switching occurs when there is a change in the topic spoken by the speakers.

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Factors influencing code-switching

Code-switching is used by multilingual speakers for some reasons. Chaer and Agustina (2014) propose that there are five factors why people do code-switching, namely the speaker, interlocutor, changes in the situation because of a third person, changes of formality, and changes in the topic.

The first factor is the speaker. According to Chaer and Agustina (2014), speakers use code-switching because the speakers have some reasons for doing code-switching. The speakers can get advantages for themselves or others. The following illustration gives an example. They are an employee and a manager. Both of them come from West Java. Speaking to the manager, the employee uses Sundanese. Hearing the employee speaking Sundanese, the manager directly speaks Sundanese. The same language, namely Sundanese, makes their relationship closer since they are from the same region and language,

The second factor is the interlocutors. Chaer and Agustina (2014) say that the interlocutors can influence the speakers to do code-switching because the speakers want to compensate for the interlocutors' ability. The third factor is the changes in the situation because of the third person. Chaer and Agustina (2014) explain that the third person also influences the speaker to do code-switching. In the example given by Chaer and Agustina, there are three persons, namely Nanang, Ujang, and Togar. Nanang and Ujang can speak Sundanese fluently while Togar cannot speak Sundanese. First, Nanang and Ujang speak Sundanese because it is their mother tongue. In the middle of their conversation, Togar comes and joins them. Nanang and Ujang suddenly switch their language to Indonesian because they know that Togar cannot speak Sundanese.

The fourth factor is the change of formality. The change of formality can make the speaker do code-switching. People can switch their language because of the situation. Chaer and Agustina (2014) give an example of this case. Before the lecturer comes to the class, every student speaks Indonesian informally to others. The class is noisy because the lecture is not in the class yet. Suddenly, when the lecturer comes to the class, the students switch their language to formal and polite Indonesian. The class becomes quiet when the lecturer comes to the class. In this case, there is no change between languages. It is just the change of formality within the same language.

The last factor that influences people to do code-switching is the changes in the topic. Chaer and Agustina (2014) explain that the topic makes the speakers do code-switching because the speaker may use two or more languages. They also mention that the speakers often use different languages if the topic changes. Chaer and Agustina put an example for this case. They illustrate two people who can speak Indonesian and Javanese. One of them is the leader, while the other one is the secretary. The illustration is taken when they talk about a letter. In the beginning, they use Indonesian when they talk about the letter. After that, they switch the language to Javanese when they talk about the person who sends the letter. Therefore, in this case, the topic also makes the speaker switch their language.

Method

The researchers employed qualitative research in this study. According to Al-Busaidi (2008), qualitative research can be used for investigating natural phenomena. In this case, code-switching is a natural phenomenon that happened in

multilingual people (Rahardi, 2015). Since code-switching is a natural phenomenon, qualitative research is appropriate for this research. Ary, Jacob, and Razavieh (2002) explain that qualitative research requires more explanations to elaborate more on how and why something occurs.

Participants

This research investigated the multilingual roving people who move from one country to another country and always do code-switching. Ten speakers were participating in this study, whose conversations were recorded and analyzed. However, there were only five speakers who were chosen to be the participants in the interviews. They were coded as P1, P2, P3, P4, and P5. They were chosen because they had more proficiencies in the languages than the other five speakers. Therefore, it was expected that the results of the interview were more varied. The other five participants who were not chosen as the participants of the interview played a big role in helping the interviewees as their interlocutors. Some of the relationships among them also appeared in the data presented in the findings. The identities of the five participants are as follows.

Table 1. Participants in the research

No.	Participants	Age	Gender	Language Mastery	Countries visited
1.	P1	23 years old	Female	• English • France • German • Mandarin • Indonesian	• America • Taiwan • Canada • Spain • Austria • France
2.	P2	22 years old	Female	• English • Indonesian • France • Mandarin • German	• America • Taiwan • Canada • Spain • Austria
3.	P3	25 years old	Female	• France • English • German • Indonesian • Mandarin • Russian	• America • Taiwan • Canada • Spain • Austria • France
4.	P4	36 years old	Male	• Indonesian • English • German • Manado	• German • Italy • Indonesia
5.	P5	19 years old	Male	• Indonesian • Mandarin • English • Javanese • Malaysian	• Indonesia • China • Malaysia

Instruments and data-gathering techniques

The audio recording was used to collect the data. The audio recording was done by recording multilingual roving people when they had conversations. It became the first technique in gathering the data since it suited best the types of data that were required in this linguistic study (Thieberger, 2012). This process of audio recording was done in October 2020. To find out the factors that influence code-switching in multilingual roving people, the researchers interviewed the participants. The interview is one of the commonly-used basic methods for obtaining qualitative data. People can use an interview to collect data from people about their beliefs, opinions, and feelings about a certain topic in their own words. The researchers interviewed the five multilingual roving people to confirm their language mastery compared to the other five participants. In addition, the interview with these five participants aimed at finding out the factors that influenced multilingual roving people to switch their languages.

Findings and Discussion

Types of code-switching used by the multilingual roving people

Based on the findings, there were five types of code-switching used by the participants, namely inter-sentential switching, intra-sentential switching, tag switching, situational switching, and metaphorical switching. The number of types of code-switching that are used by multilingual roving people is shown in Table 2.

Table 2. Occurrences of code-switching used by multilingual roving people

Types of code-switching	Total Occurrences	Percentage
Intra-sentential switching	25	45.45%
Inter-sentential switching	22	40%
Metaphorical switching	5	9.1%
Situational switching	3	5.45%

Intra-sentential switching

Abdely (2016) argues that intra-sentential switching is the switching of languages at a phrase and word levels. Hammers and Blanc (2000) also say that intra-sentential switching is the changes between words in a sentence with a different language and it can also be called code-mixing. Thus, intra-sentential switching is the change of words and phrases from one language to another languages. The examples of this type of code-switching in this study are as follows.

Example 1
Ich Auch, do you want to bring *la clef*?
(Me too, do you want to bring the key?) (P2)

In the example above, the code-switching was done by P2 when she asked her sister if she wanted to bring the key. P2 switched her language to the level of phrases and words. At first, she spoke German in phrase one. Then, she switched

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the last two words of the English sentence to France. This switching was considered intra-sentential switching because the code-switching was done at the level of a phrase (*ich Auch*) and words (*la clef*).

Example 2
Tidy up my *matratze.*
(Tidy up my bed.) (P3)

In the example above, the code-switching was done by P3 when she answered her sister if she wanted to tidy up her bed. P3 switched her language in the level of the word. At first, she spoke in English. Then, she switched the last word of her sentence from English to German. This switching was considered intra-sentential switching because the code-switching was done at the level of word (*matratze*).

Example 3
Duì, it is possible if they know, and they want to study many languages.
(Yes, it is possible if they know, and they want to study many languages.) (P2)

In the example above, the code-switching was done by P2 when she answered her sister's question about learning languages. P2 switched her language in the level of the word. She spoke in Mandarin for the first word and then she switched the next sentence to English. This switching was considered intra-sentential switching because the code-switching was done at the level of word (*Duì*).

Example 4
Kita tidak capek, Right, *Tere*?
(We are not tired, Right, Tere?) (P1)

In the example above, the code-switching was done by P1 when she asked her sister who was not tired when did hiking. P1 switched her language in the level of the word. In the first sentence, she spoke in Indonesian, but then she spoke the last word (Right) in English. This occurrence is in line with Hammers and Blanc (2000) who say that intra-sentential switching is the changes between words within a sentence in a different language. It is also called code-mixing.

Inter-sentential switching
Abdely (2016) says that inter-sentential switching is the switching between one clause or sentence in one language into another clause or sentence in a different language. Elden (2014) also supports that inter-sentential switching can be done by people who master two or more languages and use those languages when they are speaking. Hammers and Blanc (2000) state that inter-sentential switching is the change of language from one sentence to another sentence or one clause to another clause. Therefore, inter-sentential switching can be defined as the type of code-switching when the speakers say a sentence or clause in one specific language then continues speaking another clause or sentence in different languages. The example is as follows.

Example 5
Tere, in your opinion, why are other people hard to learn languages? *Je dis cole parcel que energise voter void pour les recherché de Bram.*
(Tere, in your opinion, why are other people hard to learn languages? I say this because I am recording your voice for Bram's research.) (P1)

In the example above, the code-switching was done by P1 when she answered her sister's question about learning languages. P1 switched her language in the level of the sentence. At first, she spoke in English. After that, she switched her next sentence to France. This switching was considered inter-sentential switching because the code-switching was done at the level of a sentence (*Je dis cole parcel que energise voter void pour les recherché de Bram*).

Example 6
Oke, tunggu aku. Did you buy these? Can I drink this tea?
(Wait for me. Did you buy these? Can I drink this tea?) (P1)

In the example above, the code-switching was done by P1 when she asked about her mother's drink. P1 also switched her language in the level of the sentence. In the first sentence, she spoke in Indonesian and switched her next sentence to English. This switching was considered inter-sentential switching because the code-switching was done at the level of a sentence (*Oke tunggu aku*).

Example 7
Nicht, Ich möchte Lasagne essen. I think that is delicious.
(No, I want to eat lasagna. I think that is delicious.) (P1)

In the example above, the code-switching was done by P1 when she said to her sister about the food that she wanted to eat. P1 switched her language in the level of the sentence. In the first sentence, she spoke in German then in the second sentence she switched her language to English. This switching was considered inter-sentential switching since the code-switching was done at the level of a sentence (*Nicht, Ich möchte Lasagne essen*).

Example 8
Maybe they are confused about how to learn languages well or maybe they are lazy. *Wǒ yě gānggāng yìshí dào kěyǐ yánjiū wǒmen de yǔyán.*

(Maybe they are confused about how to learn languages well or maybe they are lazy. I also just realized that we can research our language.) (P1)

In the example above, the code-switching was done by P1 when she answered her sister's question about learning languages. P1 switched her language in the level of the sentence. In the first sentence, she spoke in English (Maybe they are confused about how to learn languages well or maybe they are lazy.) than in the second sentence, she switched her language to Mandarin (*Wǒ yě gānggāng yìshí dào kěyǐ yánjiū wǒmen de yǔyán*). Those four examples that have been discussed are considered inter-sentential switching because the changes in the language are in the

level of the sentence. It is in line with Hammers and Blanc (2000) who say that inter-sentential switching is the change of language from one sentence to another sentence or one clause to another clause.

Metaphorical switching

In the theory of metaphorical switching, Wardhaugh (2010) says that it happens when the speaker changes the topic of the conversation. If the speakers are talking about a certain topic, they will switch their language to other languages that are related to the topic. The following conversation was written to show the readers that the speaker switched the language because of the change in the topic.

Example 9
P3　　　　　　　: Today I am going to go to restaurant to eat.
Her boyfriend　: Okay, maybe I will go to the concert today.
P3　　　　　　　: Have you practiced the Mozart one? *Es gibt eine rolle, die sehr schwer zu spielen ist, vor allem der dritte Teil.* (There are parts that are very difficult to play, especially the third part.)
Her boyfriend　: *Ja, nach dem konzert werde ich Mozart üben. Ja, sie haben recht, der dritte teil ist schwierig*. (Yes, after the concert I will practice Mozart. Yes, you are right, the third part is difficult.)
P3　　　　　　　: *Okay, gut dann. Hast du Freunde, die musik spielen?* (Okay, well then. Do you have friends who play music?)
Her boyfriend　: Yes.

In the example above, the conversation about their preparation for the concert was done in English. When they talked about Mozart, they switched their language to German. It was because Mozart is an Austrian who used German in his country. It showed that Mozart became the topic of the conversation which made them switch the language. It is in line with Wardhaugh's theory (2010) that says metaphorical switching happens when the speaker changes the language due to the change of the topic from the conversation.

Situational switching

Wardhaugh (2010) says that situational switching happens when the speaker does the code-switching because there is a different situation when they speak. It means that situation also becomes the reason why people do code-switching. Therefore, situational switching is one type of code-switching that is influenced by the situation around the speaker. The following conversation was written to show the readers that the speaker switched the language because of the situation.

Example 10
Her sister　　　: *Was machst du? Was hast du so lange gebraucht? Wir sind fast zu spat.* (What are you doing? What did it take so long? We are almost late.)
P1　　　　　　　: *Warten Sie, ich muss mein Telefon finden*. (Hold up, I need to find my phone.)

Her sister	: Oh My God. I told you to always remember where you put your phone.
P1	: Ahhh, can you help me find my phone so we can go?
Her sister	: What? You always like this. Where did you use your phone last time?
P1	: On the sofa.
Her sister	: Wait. Is this your phone? This, we have to go.

In the conversation above, P1's sister switched her language from German to English because she was angry when she looked for her phone. Therefore, it changed the situation. In this conversation, the speakers used their mother language when they were angry. It is in line with Wardhaugh (2010) who says that situational switching happens when the speaker does the code-switching because there is a different situation when they speak.

Factors influencing code-switching in multilingual roving people
In this study, the results of the interview were used to give more elaboration on the factors that influence multilingual roving people in doing code-switching. All five participants contributing to this study were called P1, P2, P3, P4, and P5, in which P stands for Participant. The results of the interview below explain the reason why the participants always do code-switching in their daily activities.

The speaker
Four participants in this study said that they did the code-switching for personal reasons. P1, P2, P3, and P4 said that they did not want to forget the languages that they have already mastered. In the interview they said:

Terus memang alasan lain kenapa aku melakukan kode code-switching karena memang aku nggak mau ngelupain bahasa yang sudah aku pelajari.
(Then another reason why I do code-switching is because I do not want to forget the language that I have learned.) (P1)
Di satu sisi dengan cara aku melakukkan code-switching, aku tetap bisa memprtahankan bahasa yang aku punya dan tidak melupakan bahasa yang aku miliki.
(In addition, by doing code-switching, I can still maintain the language that I have, and I do not forget the language.) (P2)
Kalau dari aku sendiri sih alasannya karena aku gak mau lupain bahasa-bahasa yang aku bisa ya Bram.
(The reason is because I do not want to forget the languages that I can, Bram.) (P3)
Di satu sisi aku tetap lakukan code-switching karena supaya tidak lupa dengan bahasa yang aku punya.
(On another hand, I keep doing code-switching so that I do not forget the language I have.) (P4)

P4 also added that he wanted his children to master the same languages as he masters. This reason also made P2 think that it was okay for her to switch to any language that she masters. They also added:

> *Kalau ini sih iya, Bram. Jadi gini, aku kan punya anak tuh, pasti dong aku mau ajarin anakku ilmu apa yang aku punya. Di sini aku juga ingin anaku bisa memiliki banyak bahasa.*
> (Yes, Bram. I have a child, of course, I want to teach my child the knowledge I have. Here I also want my child to be able to have many languages.) (P4)
> *Gimana ya, Bram ya? Masalahnya selama ini aku kayak nggak sadar gitu lo kalau melakukan alih kode, kayak semua bahasa yang aku kuasai itu seperti tercampur di otak aku karena saking banyaknya bahasa.*
> (The problem is that I do not realize when I do code-switching. It is like all the languages I know are mixed up in my brain because there are so many languages.) (P2)

The results of the interview are in line with Chaer and Agustina (2014), saying that the speakers use code-switching because they have some reasons and factors that make them do code-switching in their way. Furthermore, the speaker can also get the advantage of doing code-switching for themselves or others. By analyzing this reason, the researchers are sure that the use of code-switching helps them remember the languages that they have.

The interlocutors

All five participants also mentioned that they switch the language to the people they are talking to. They wanted to adjust to the language mastery of certain people or communities. P3 even added that she wanted to make the people they were talking to feel comfortable to have a conversation with her. The following examples show their answers.

> *Yang memiliki kemampuan banyak bahasa itu ya hanya aku dan saudara-saudaraku aja, tapi kalau misalkan aku bertemu sama teman yang nggak memiliki banyak kemampuan bahasa, iya aku harus menyamai kemampuan mereka dalam berbahasa. Iya intinya melihat orangnya dulu lah kalo aku.*
> (Those who have many language skills are just me and my siblings, but if I meet a friend who does not have many language skills, then I have to match their ability in language. Yes, the point is I see the interlocutor.) (P1)

> *Jadi di keluarga aku itu kan orang-orangnya bisa banyak bahasa itu kakakku dan semua orang di rumahku bisa banyak bahasa jadi ya aku ingin mengikuti kemampuan mereka jadi kalau misalkan aku berbicara bersama keluarga aku ya aku akan mengikuti kemampuan mereka yang berarti aku menggunakan banyak bahasa. Tapi kalau misalkan aku bertemu dengan temanku biasanya sih aku tidak menggunakan banyak bahasa. Aku hanya menggunakan bahasa yang temanku kuasai.*
> (In my family, those who can speak many languages are my sisters and everyone in my house. Yes, I want to follow their abilities, so if I talk with my family, I will follow their abilities which means I use many languages. However, if I meet my friends, I usually do not speak many languages. I only use the language that my friends are good at.) (P2)

Aku selalu berusaha menyesuaikan diri dengan lawan bicara aku supaya mereka nyaman bicara dengan aku menggunakan bahasa yang mereka punya. Tentu saja yang juga aku bisa loh ya.
(I always try to adjust the language to the person I am talking to, so they are comfortably talking to me using the language they have.) (P3)
Ya itu tadi Bram, aku juga lihat siapa lawan bicaraku, seperti yang tadi aku sebut kalau aku bicara dengan bapakku selalu pakai bahasa campur, atau ke saudara juga gitu sih. Tapi ke orang lain ya enggak.
(Yes Bram, I also saw who the other person I was talking to. As I said earlier, when I talk to my father, I always use mixed language, or to my family, too, but not to other people.) (P4)
Kadang aku harus nyesuain sama lawan bicaranya siapa. Aku juga menyesuaikan gak cuma bahasanya aja sih tapi juga prilaku dan aksen orang. Jadi gak cuma bahasa aja yang berubah tapi juga prilaku juga berubah.
(Sometimes I have to adjust the language to the person I am talking to. I also adjust not only the language but also people's attitudes and accents. So, it is not only my language that changes, but also my behavior.) (P5)

The results of the interview are in line with Chaer and Agustina (2014), saying that the interlocutors can also make the speaker do code-switching because the speaker wants to compensate for the interlocutors' ability. In this case, the writer is sure that the use of code-switching helps them adjust their language mastery to other people.

The changes in the situation because of the third person
The changes in the situation because of the third person also play a big role in influencing the participants to do code-switching. P1 and P2 mentioned that they switched the language since there was a third party who came and joined the conversation. P1 also stated that she switched the language since her father only mastered English, while she and her sister mastered some languages, including English. This situation also made P1 speak more formal English when talking to her father rather than when she talked to her sister. They in the interview said:

Jadi di keluarga aku itu yang bisa banyak bahasa itu aku dan saudara Saudaraku. Sedangkan bapak aku hanya bisa berbicara bahasa Inggris. Jadi ya seperti yang kamu berikan contoh tadi itu terjadi di keluarga aku. Aku sering banget bicara sama adekku pake bahasa Jerman karena memang sekarang kan kita lagi hidup di lingkungan orang Jerman lalu saat bapak datang tiba tiba aku langsung bicara pake bahasa Inggris karena memang bapak nggak bisa bahasa Jerman.
(So, in my family, those who can speak many languages are me and my sisters. Meanwhile, my father can only speak English. So yes, as you gave the example earlier, it happened in my family. I often speak to my sister in German because now we are living in German as well. Then, when my father comes suddenly, I immediately speak in English because he cannot speak German.) (P1)

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Pernah sih, terutama kalau aku sedang bersama kakakku dan kita bicara bahasa Inggris lalu datang teman kita yang hanya bisa bahasa Jerman. Lalu aku sama kakaku bicara dalam bahasa Jerman.
(I have experienced that, especially when my sister and I speak in English but then our friend who only speaks German comes along. It makes my sister and I speak German.) (P2)

The results of the interview are in line with Chaer and Agustina (2014) that explains when the third person comes, he/she also influences the speaker(s) to do code-switching. In this case, the writer is sure that the use of code-switching helps speakers adapt to the change of situation because of a third person.

The changes in the topic
Talking about the next factor that influences people in doing code-switching, P1, P2, and P3 mentioned that they switched the language when talking about a specific topic. P1 shared her story that she would speak in France and Mandarin when she talked about her childhood. This situation happened because she once lived in Montreal and Taiwan when she was a child. A similar situation was also experienced by P2 who would always speak in German in talking about her high school. This situation also happened because she once stayed in Salzburg. Moreover, the tendency to discuss a certain topic based on its original language was also experienced by P3. It happened when she discussed Mozart as written in the example of metaphorical switching. They in the interview said:

Kalo ini sih sering banget ya aku merasakan dalam keseharian aku. Misalkan kan aku tuh waktu kecil tinggal di Montreal. Nah sekarang ini kan aku sering tuh bicara sama adekku pake bahasa Jerman karena memang kita sekarang hidup di lingkungan orang Jerman terus tiba-tiba topik kita berubah dalam suatu pembicaraan misalkan pertama itu kita bicara tentang makanan pakai bahasa Jerman terus topik yang kedua itu bicara tentang masa kecil kita yang berarti kita tinggal di Montreal yang pakai Bahasa Prancis. Seketika di saat itu juga biasanya kita akan melakukan alih kode ke bahasa Prancis karena memang topiknya itu Montreal memakai bahasa Prancis terus kita gunakan bahasa Prancis dalam pembicaraan itu.
(I feel this very often in my daily life. When I was a kid, I lived in Montreal. Right now, I often talk to my sister in German because we live in a German as well. Then suddenly our topic can change in a conversation. For example, in the first topic, we talk about food using German, then the second, we talk about our childhood where we lived in Montreal which uses French. Immediately, we usually switched the language to French because the topic was Montreal that uses French, then we continued to use French in the conversation.) (P1)

Aku sering bicara sama kakakku pakai Bahasa Inggris, terus tiba-tiba dalam percakapan itu kita bicara topik yang beda, contohnya sekolahku pas SMA di Salzburg. Di Salzburg kan pakai Bahasa Jerman tuh, yaudah aku terus pindah Bahasa ke Jerman.

(I often talk to my sister in English and suddenly we talk about different topics, for example about my high school in Salzburg. In Salzburg, the people there use German. So, I use German in conversation.) (P2)

Nah kalau yang ini iya bram. Jadi kayak waktu itu aku record percakapan aku sama pacarku. Awalnya kita bicara bahasa Inggris kan? Terus saat kita bicara tentang Mozart yang berasal dari Austria yang memakai bahasa Jerman, kami langsung bicara memakai bahasa Jerman. Jadi itu sih. Aku gak sengaja loh itu. Aku malah baru sadar sekarang sebenarnya hahahaha.
(So, at that time I recorded my conversation with my boyfriend. At the beginning of the topic, we spoke in English, right? Then we talked about Mozart who came from Austria. In Austria, the people use German, so we immediately speak in German. So that is it. I did not mean it. I just realized now actually hahahaha.) (P3)

The results of the interview are in line with Chaer and Agustina (2014) who explain that topics make the speakers do code-switching. It was because they often use different languages if the topic also changes. When the speakers are influenced by the topic, they can use two or more languages.

Conclusion

Two major conclusions are drawn from the findings. The first finding shows that intra-sentential switching (45.45%) becomes the most common type of code-switching that appears in the conversation done by multilingual roving people. Intra-sentential switching is followed by inter-sentential switching (40%). After intra-sentential switching, the writer found metaphorical switching has a percentage (9.1%) of the occurrences. The last type of code-switching that has the least occurrence is situational switching (5.45%). The second finding shows four factors affecting multilingual roving people to do code-switching in this study. Those factors are the speaker, the interlocutors, the changes in the situation because of a third person, and the changes in the topic. Not all participants have the same factors that influence them in doing the code-switching. It depends on the background experienced by the speakers. Moreover, it also depends on the language that each of them masters.

Code-switching in multilingual roving people's conversations is an interesting topic to be added to a discussion in Sociolinguistics class. It can be used as one example for Sociolinguistics students to show them that moving from one country to another country will make people get some benefits and help them develop their language repertoire. This language repertoire is helpful for Sociolinguistics students in making the relationship closer as they can adjust the languages based on the interlocutors.

This research only discusses code-switching done by multilingual roving people. It includes the switching in the level of word, phrase, clause, sentence, and the factors influencing code-switching. Future researchers are invited to reveal more aspects that exist in code-switching. They may conduct a study on code-switching that focuses on the accent used by multilingual roving people.

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INTERROGATING THE DISCOURSE OF POWER
AND ITS RESISTANCE IN NAWAL EL SADAAWI'S
GOD DIES BY THE NILE

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Abstract
This paper employs Foucault's theory on Discourse, Power, and Knowledge to highlight the powers shaping the Egyptian woman in *God Dies by the Nile.* The paper also uses the feminist theory in identifying the ways that the Egyptian woman uses to resist the discourse of power in the narrative. The paper, therefore, focuses on the power dynamics in the novel. Thus questions addressed in this paper include: how the discourses of family, society, and religion are generated in the novel; how patriarchy shapes the discourse of power in the narrative, and the subtle means used by women to resist and play out power in the novel. Using a thematic approach, textual analysis, and the novel as a primary source, the paper discusses patriarchal discourse and power politics. Examining a selection of discourses and how they affect the body of the female help in appreciating the effect of patriarchy on women in the novel. The study concludes that discourse alone does not explain the power dynamics in the novel. Silence, rebellion, female bonding, and the creation of paranoia in the men through silent but open resistance to patriarchy are some of the power dynamics played out in the novel by the female gender.

Keywords: discourse, feminism, knowledge, Michel Foucault, patriarchy

Introduction
        Historically, women's voices have been marginalized in power relations (Hollway,1991; Jack 1993; Wilkinson 1991). African societies are generally bonded by cultural, social, and traditional practices and these practices also act as their codes of conduct. However, social relations also suffocate people along the lines of gender (Barker 2015; Cole 2009) and give voice to men. The voice then becomes a site of power distribution since "giving voice" is interpreted as a way of allocating power by the powerful (the male gender) to the powerless which in this case are the women (Prilleltensky & Nelson 2009). The woman is therefore misled to accept that "to be a woman is a natural infirmity and every woman gets used to it. To be a man is an illusion, an act of violence that requires no justification" (Ben Jelloun, 1985, p.70).

Consequently, the issues of silencing and the woman in search of identity are not new themes in the literary works of African feminist writers. Nawal El Saadawi, an Egyptian feminist writer, is one such writer. El Saadawi believes that societies within Islam intentionally misinterpret the precepts of the religion to oppress and restrict women (Mazrui & Abala, 1997). Therefore, through her writings, El Saadawi demystifies the belief that submissiveness is acclaimed by the Islamic religion in the face of injustice. She aims to give women freedom from the oppressive patriarchal social system.

Discourse plays a major role in shaping power relations. Some publications that analyze discourse ideology concerning feminist studies are Sawiki (1976), Humm (1998), Martin (1988), Fairclough (2001), Leeuwen (2009), Figuera (2010), Parker (2013), Lafrance and McKenzie-Mohr (2014) and Thompson, Rickett, and Day (2017). Sawiki (1976), for instance, believes that a set of discourses and practices can be used in controlling the body of a woman in terms of health, education, and welfare [of the population]. Humm (1998), quoting Rowbotham, explains that patriarchal domination can be expressed through discourse. She adds that discourse serves as a vehicle for the struggle for power, which is of significance to the women's movement politically. Discourse equally serves as acts of power, division, and exclusion (Martin, 1988). To Fairclough (2001) and Figuera (2010), discourse connects language, power, and ideology while Leeuwen (2009), maintains that within a given society, discourse guards and legitimizes inequality, injustice, and oppression. Parker (2013), believes that the multiple approaches to doing discourse analysis make it relevant in exploring power and identity. In the quest to understand the voices of women, agency, and resistance, Lafrance and McKenzie-Mohr (2014) observe that it is imperative to adopt appropriate, and not problematic, approaches to discourse analysis to understand the experiences women go through first-hand. They suggest that collective accounts of personal experience should be a concern for feminist research.

In recommending an analytical approach for engaging with discourse, a Feminist Relational Discourse Analysis approach was proposed by Thompson, Rickett, and Day (2017). According to Thompson et al. (2017), voice is important in creating meaning where the 'personal' and the 'political' can be captured hence, any feminist research that accounts for identity should aim to capture the inseparable duo: 'personal' and 'political'. They suggest that when carrying out a feminist interpretation of power, agency, and resistance, the research must consider the voices of participants (which in this context are the voices of the characters in the novel) as a key element to the discursive accounts. From the preceding exegesis, there is the need to interrogate the discourse that sustains power to research power relations. This paper takes the discussion further by using Michel Foucault's concept *of Discourse, Power, and Knowledge* to interpret El Saadawi's novel, *God Dies by The Nile*, which was published in 1985.

The objective of the study is to highlight the powers that shape women in Egypt in *God Dies by The Nile* from a Foucauldian perspective of *Discourse, Power, and Knowledge.* The paper intends to set a relationship between the different discourses and the body of the woman. The objectives of the study that are used to guide discussions in the paper include identifying and explaining (1) How discourses of family, society, and religion are generated in *God Dies by the Nile* (2) How patriarchy shapes the discourse of power in the novel (3) The subtle means

used by women to resist and play out power in the novel. The ensuing sections present the theoretical framework, a review of literature on religion, gender roles, and discussions on patriarchy and feminism.

Theoretical framework

For this paper, a feminist approach to discourse is employed in investigating the way women experience and resist patriarchy through the lens of the Foucauldian perspective of *Knowledge, Discourse, and Power.* Foucault (1969) defines knowledge as all contents which make up our consciousness, used to interpret the surroundings and discourse as "a group of historically situated fields of knowledge or statements in so far as they belong to the same discursive formation" (p.130). He contends that discourse is not made by individuals; rather, it evolves and becomes independent as a result of historical processes and therefore no discourse is permanent. It is the vehicle through which power circulates. According to Foucault (1978):

> power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization . . . as the support which these force relations find in one another, thus forming a chain or system . . . and lastly, as the strategies in which they take effect. (p. 92).

Foucault maintains that power is an "ever-present" reality in discourse (p.139). Power is therefore "omnipresent" in discursive relations, as well as non-discursive relations (p.136). Power circulates, does not emanate from the top but is exercised from countless points, and it is not fully oppressive (p.139), he argues. There is always opposition to power, using the same channel that produced it. He contends that power produces knowledge and power is implicated in what is considered to be "true" or "false" so there is nothing like absolute truth. Fields of power and corpora of knowledge for Foucault are inseparable since they imply one another, determine one another, and constitute one another. Studying discourse for Foucault is:

> to describe statements, to describe the enunciative function of which they are the bearers, to analyze the conditions in which this function operates, to cover the different domains that this function presupposes and the way in which those domains are articulated (p.129–30).

The dialectics of power in the analysis of discourse is therefore imperative. For this paper, one discourse, the discourse of patriarchy will be examined.

Patriarchy is a social and ideological construct that perpetuates the belief that men are superior to women (Rawat, 2014), [which is solely a 'man-made' construct (Brownmiller, 1976; Firestone, 1970). This is merely a social construct that depends on the subordination of females where men are considered to have authority over property, children, and women. Through patriarchy, the oppression of women is legitimized in all sectors of society and patriarchy gives authority to men (Sultana, 2010). Patriarchy as a social construct is so strong that "men are usually able to secure the apparent consent of the very women they oppress" (Sultana, 2011, p. 3) because as Lerner Gerda explains, patriarchy has produced a context in which "the subordination of women comes to be seen as 'natural,' hence it becomes invisible"

(1995, p. 7). Thus, men can do this with the help of various institutions, such as the church, academy, and the family; each of these supports legitimizes and entrenches women's weaknesses and subordination to men (Millett, 1977). Women are therefore typically viewed and often treated as less than equal to men, with a common saying that the role of women lies in the kitchen (Makama, 2013). For instance, the patriarchal set-up of the Arab and Palestinian societies on which this work is based is stronger in terms of male control over females (Haj-Yahia, 2003). Male domination, gender inequality, and sexism are some features of societies that are mainly patriarchal (Smith, 1990; Sugarman & Frankel, 1996).

From a feminist perspective, patriarchy is a social mechanism that is meant to reproduce and exert the dominance of men over women. Therefore, the main agenda for feminists is to address the injustices and inequalities that are associated with patriarchy, which lead to less advancement and development of women in society (Sultana, 2011). Scholars on feminism can be described as belonging to three separate waves: the first and second-wave feminists were mainly Westerners, middle-class, white women while the third-wave feminists are women from various religions, ethnicities, colors, and social contexts. African feminism which falls under the third wave and on which this study is based aims to overcome patriarchy in all its manifestations by working closely with women, men, and children in society (Nnaemeka, 2004).

This study is carried out within the framework of African feminism because the arguments presented reveal and substantiate the lived incidents of women of African descent, which is contrary to a mainstream feminist conversation (Goredema, 2010). African feminism promotes the identities of women of African origin, and equally, advocates and enhances African women's liberation and equality in terms of race, class, and gender. It again distinguishes the experiences of women of African descent and their ethos from those of Western women. Nnaemeka (2004) argues that African women and men support each other to help their society develop and survive and are therefore not opponents. However, African feminists argue that the oppression of women is perpetuated through the institution of marriage (Dube 2007; Shangase 2000; Tamale 2004). They agree with Pateman (1988) that marriage in the African context is an institution where the man exercises the power of a slave-owner over his woman since marriage in the African context is a God-given or ancestor-given socio-religious construct that prioritizes patriarchy and holds it supreme (Oduyoye 2001).

From the proposition made, patriarchy will be examined in terms of what Foucault describes as its 'discursive formation' concerning the family, religion, and society. Each entity has its discourse, thus, the study will be devoted to an interpretation of the 'creation' of the body of the female in the novel *God Dies By The Nile* with the discourses of patriarchy.

Literature review

In the last thirty years, scholars have attempted to understand Islamic feminism, especially in the Middle East and North Africa. Writers such as Mernissi (1975), Seedat (2012), Seedat (2013), Al-Sharmani (2014), and Djelloul (2018), have made the effort to interpret this in their publications. For instance, the issue of male-female dynamics in Muslim societies is one of the themes discussed in the book *Beyond the Veil* by Fatima Mernissi. Mernissi (1975), focuses on the

traditional as well as the modern and the evolving view of women's place in society. Mernissi concludes that sexual segregation was the norm among the traditional/older generation whereas, desegregation is encouraged among the more modernized/younger generation. Seedat (2012) critiques the convergence of Islam and feminism by looking at the two intellectual traditions as "*Islamic feminism*". She posits that the convergence of feminism and Islam propels and promotes the quest of Muslim women for equality. She, however, cautions that there is a need to maintain a critical distance between the two traditions. In another article, Seedat (2013) believes Islamic feminism as an analytic construct is inadequate in discussing gender equality in Islam. Al-Sharmani (2014), shares Seedat's (2013) view and argues that a rigorous analysis of the basis, premise, and methodology of the different scholarship called Islamic feminism has been lacking. She contests the definition, categorization, goals, and significance of the term *Islamic Feminism* and provides an alternative description of these. Al-Sharmani proposes an evaluation of the objectives and interpretive methodologies of interrelated, transnational, and national knowledge to understand Islamic feminism better. Djelloul (2018), believes that any attempt to de-colonialism the thought on feminism also requires going beyond the issue of "post" and looking at history "backward". He contends that, this process of transcending demands that we accept ways in which the past is present and then "unlearn how to learn", to liberate ourselves from colonial bonds and to enable the emergence of new insights into political imagination.

Other scholars like Giglio (2007), Balaa (2014), Reddy (2017), and Kornberg (2018) have also attempted a feminist and political reading of El Saadawi's *God Dies by the Nile*. Giglio (2007) analyses the creative works of El Saadawi through the lens of the postcolonial feminist theory of the subaltern. Adopting a socialist feminist perspective and analyses, Balaa (2014) explores the political institutions, patriarchy, and power structures that falsely and maliciously distort religion to oppress women in El Saadawi's *God Dies by the Nile*. Reddy (2017), investigates how El Saadawi designs the world of *Kafr El Teen* to mirror a physical stage on which the Mayor in *God Dies by the Nile* exploits the people, especially women. He captures how its principal figure, referred to as the Mayor, abuses the power he gains by aligning himself with the local mosque and comparing himself to Allah. He concludes by unmasking the Mayor and portraying him, not religion, as the cause of the women's woes. Kornberg (2018), also positions the novel *God Dies by the Nile* within a wider context of Egyptian revolutionary movements. Representations of the peasantry, he argues, symbolize Egyptian nationalism and British and American (neo) colonial intervention in Egyptian policies and this has legitimized violence in terms of patriarchy and disrupted the peasant family unit.

Thus the literature on Islamic feminism and the scholarly works on the novel reviewed here have one thing in common: the inadequacy of Islamic feminism in providing the yearning for gender desegregation and power to the Egyptian woman; the hindrances of religion and patriarchy that are preventing the Egyptian from accessing full power and voice within the family, the society and the nation at large as well as the negative effects of colonial interventions in Egyptian policies that have also contributed in further depriving the Egyptian woman of a voice at the familial, societal and national issues. This paper takes the discussion further by examining the discourse used in subduing the Egyptian woman in El Saadawi's *God Dies By The Nile* through Michel Foucault's perspective of *Knowledge,*

Discourse, and Power (1969). The paper also highlights the subtle means of silence, rebellion, female bonding, and the creation of paranoia in the men through silent but open resistance to patriarchy that has been used by women in the novel to resist and play out power. Power dynamics played out in the novel, therefore, go beyond voice alone which patriarchal societies think is the sole right of men.

Method

This paper is a thematic analysis of Saadwi's *God Dies By The Nile.* Thematic analysis is a qualitative approach to data analysis and is considered a fundamental approach to examining texts (Braun & Clarke 2006). The novel is read thoroughly and the various themes of family, society, and religion as they relate to power, discourse, and knowledge are discussed. In terms of discourse, the study focuses on the discourse of patriarchy and how it projects women as second-class citizens.

The analyses also focus on feminism. Researchers have written extensively on women's issues. This research goes beyond the detailed discussion of how women are treated in the novel and brings to the fore how power, discourse, and knowledge subjugate women in the novel under discussion. This analysis is put into two major sections: first, an outline of Foucault's approach to knowledge, discourse, and power. The second part will set the convergence of Foucault's approach to the different discourses that govern Egyptian women.

Findings and discussions

Findings

Synopsis of the novel

The narrative, *God Dies by the Nile* (1985), presents the trials of the peasants of the town of *Kafr El Teen,* represented by Zakeya and her family, against the patriarchal system. The dictatorship and influence of the powerful Mayor are assisted by Sheikh Hamzawi, the Imam of the village mosque, Sheikh Zahran, the Chief of the Guard, and Haj Ismail, the village barber, and healer. The three together with the Mayor control the religious, social, and political spheres of the village. Zakeya is a poor peasant working as a laborer on the soil by the Nile River. Her brother, Kafrawi, a widower, and his two daughters, Nefissa and Zeinab, live with her. These four individuals and everyone else in the village work in the fields. The Mayor, however, summons Nefissa to work in his house as a maid for the payment of a whopping sum of money for a month to her family. Kafrawi encouraged his daughter to accept the offer. Nafissa is molested and raped by the Mayor, which leads to her picking seed. When the residents of the town find out that she has picked the seed, the Mayor murders Elawu and frames up Kafrawi for supposedly murdering the father of Nefissa's child. Kafrawi is then arrested, accused of murder, and incarcerated. The Mayor then turns his attention to Zeinab and the entire painful cycle begins all over. He hatches a cunning plot involving an Imam with his three assistants to convince Zakeya that Allah is talking to them so that Zeinab would work for him. Galal, Zakeya's son and the one to whom Zeinab has been betrothed returns from Sinai to seek Zeinab and the Mayor has him arrested, charged with stealing, and subsequently locked up. In the meantime, Nefissa puts to birth and abandons the child in front of the home of the Imam who is impotent and runs away from the village. The presence of the child threatens the position of Hamzawi as the Imam but this does not stop Fatheya, his wife, from keeping the baby. The people

in the village stoned Fatheya to death for taking in the innocent baby. Fatheya's death also saw the death of the 'god' of the Nile. For Zakeya who has seen her brother and son imprisoned and her two nieces raped, the last resort for her is vengeance. Zakeya takes a hoe, goes to the Mayor's abode, butchers him, and buries him by the Nile. She is then arrested and imprisoned.

Discussions

Patriarchy in the family, religion, and society

The first element of patriarchy to be discussed in the novel is the *family*, which will further be divided into 'family home' and 'matrimonial home'. In the 'family home' men (father/husband) have power and they exercise it mercilessly to tame the body of the woman in the family. This is evident in the advice given to Kafrawi and Mashoud, both peasants, about what they should do when their wives and daughters disobey them or refuse to comply with their orders. Sheikh Zahran, the chief Imam, replies to the peasants by calling into question their manhood.

> What do you do? Exclaimed Haj Ismail, now looking furiously. Is that a question for a man to ask? Beat her, my brother; beat her once and twice and thrice. Do you not know that girls and women are only convinced if they receive a good hitting? (El Saadawi, 1985, p.100)

The rhetorical question "What do you do?" suggests that in the family, power is intrinsic and is exercised everywhere even from the peasant fathers to their wives and daughters. Similarly, "Is that a question for a man to ask?", the use of the word *man* connotes segregation in a patriarchal society. Finally, the extract is a signifier of the fact that patriarchal discourse sanctions violence to tame the body of the woman.

In patriarchal societies, the discourse of the family is so strong that women cannot run away from it, and within the 'family home', the father, exhibits his power as a man through marriage thereby rendering the woman powerless. The impotent Imam of the community, Sheikh Hamzawi, and Fatheya's marriage stand as an example. In exercising his powers, Fatheya's father sees her body as the property of the family that can be sold or bought. Consequently, Mashoud forces her into marriage:

> Fatheya, come here at once. But there was no answer, so he climbed up on the top of the oven, pulled her out by her hair, and beat her several times until she came down. Then he handed her over to Haj Ismail and the same day she married the pious old sheikh. (El Saadawi, 1985: 31).

The dialectics of "the body" is captured from this discourse. Power is claimed simultaneously: while the family/father is claiming the body of the woman as the site to enforce power, the woman/Fatheya is claiming it as the site to resist power. In consequence, though she refuses to comply with her father's directive, she is compelled to do so. Thus, the affirmation of Mashoud's manhood is derived from the control of Fatheya's body. Any failure to control this body should be corrected in a patriarchal society, even if in the process of appropriating and controlling such a body, values held dear by the female gender and humanity, in general, are

overlooked and trampled upon. The entire ideals of the institution of marriage, which are based on mutual respect, love, and support between the husband and the wife are disregarded so that patriarchy as a social construct can be enforced. The male gender in a patriarchal society is of the view that it is the total control of the female's body that confirms the man's authority over the woman. When the woman resists such control, it puts fear and paranoia in the men since they are afraid of losing power over the opposite sex.

Mosoud's action "pulled her out by her hair, and beat her several times until she came down" is highly educative since it shows the extent to which the discourse of family (which operates on giving undue power to the male gender over the female gender) has penetrated the life of men in patriarchal societies. Similarly, Hamzawi symbolizes a self-centered character, completely insensitive to the fact that he has reduced Fatheya to a continuous state of virginity and sadness. This forced marriage is also an indication of a total blurring of the woman's mind and ignoring her intellectual abilities. Afterward, Fatheya is "bundled up and put on a horse to be sent to the pious and God-fearing man". ".... carried into the house like a sack of cotton" (El Saadawi, 1985, p. 32). The comparison here is indicative of the nothingness of the woman in that society.

However, it should also be noted that silence is not freedom alright but it is both a "repression" and a "rebellion" (Pfaelzer, 1994:19). The fact that Fatheya remains silent throughout this treatment does not mean that she has submitted to the dictates of patriarchy. She is resisting through silence and she brings another dimension to the expression of the power dynamics in the novel. Discourse alone does not express everything, since silence "emerges out to be not a question of abandoning language so much as of bringing crucial dimension to it by allowing ourselves to hear, through silence, normally unheard resonances in the language itself" (Barnwal & Singh, 2021, p.116). Thus, we are not surprised when at the end of the novel, women like Zakeya, Zeinab, and Neffisa prefer to rebel against patriarchy and face the consequences even if it means losing their lives. It is simply because they are not allowed to express their mind, thoughts, feelings, and opinions even in matters that concern them directly. In such a society, silence becomes a weapon against discourse, it becomes a bonded language for the women going through the same experience and pain and it becomes an instrument for instilling fear into the male gender since the men see resistance through silence as a weapon fighting against their control of the female's mind and body.

It is observed that the legal rights of a woman are transferred from her relatives to her husband through marriage (Kyalo, 2012, p. 212), and the husband takes control of the woman's body and handles it the way he desires. It is as a result of this power that Fatheya is tortured sexually by her impotent man, Hamzawi: "Every night, she opens her thighs wide apart for the sheik.... in the middle of the prayer offered to God" (El Saadawi, 1985, p. 33). In this respect, the body of the woman is considered sexless and therefore she is unable to enjoy any sexual pleasure with it. Thus Fatheya is tortured intentionally on daily basis by her impotent husband who cannot have sex with her but who will not also leave the wife in peace because he has both the law and patriarchy on his side. Culturally, a woman's body is sexless and she cannot enjoy sex: therefore it is legally and culturally acceptable for the woman to be taken through this kind of ordeal on daily basis.

In terms of social hierarchy, the male is obsessed with the desire to be at the top and this is exhibited in the following toxic non-verbal discourse which Hamzawi uses to control his wife :

> She no longer insisted on visiting her aunt perhaps because each time he got into a temper and tried to stop her from going out. The wife of sheik Hamzawi was not like the wife of other men. The wife of a man like that was not supposed to be seen by just anyone. (El Saadawi, 1985, p.3)

> … as soon as he spots his wife, Sheikh Hamzawi would call out to her, asking for something in a loud throaty voice calculated to sound throatier and virile than usual, then cough and clear his chest several times to ensure that the neighbours would realise that Fatheya's husband, the man of the household, was back (El Saadawi, 1985, p. 103).

Obsessed with virility, the manhood of Hamzawi is based on the mania of ownership of the woman's body and social power, which are reflected in the discourses. The fabric of various institutions such as marriage and family have been significantly impacted by patriarchy where males have been endowed with the power as the head of the family (Makama, 2013). This patriarchal privilege allows men to perceive the body of women as a possession, hence men can do anything they want to do with it, either in the private or public domain. By his character, Hamzawi demonstrates that men would do anything to be on top of the social hierarchy. El Saadawi in *The Nawal El Saadawi Reader* (1997), observes the condition of women as follows:

> I remember my mother saying that my grandmother had moved through the streets on only two occasions. The first was when she left her father's house and went to her husband's house, the second when she left her husband's house to be buried. Both times no part of her body was uncovered (p.87).

This shows that a religious conceptualization of marriage with androcentric exegesis is disastrous to women (Rakoczy, 2004) and equally shows the authority and entitlement of men within the Arab-Islamic family where they restrict the movement of their wives and prevent them from showing themselves in public (Moghadam, 2004).

The second discursive element of patriarchy to be examined in the novel is *religion*, which serves as a means of justification for abusing and oppressing women. It is expected in a traditional Egyptian home that women serve and never question. The women are expected to obey the holy words of Allah in their duties as wives and mothers; holy words that they did not read themselves but which are relayed to them from their male relatives including fathers, brothers, or husbands (El Saadawi, 1989*,* p. 45). This self-defining discourse is used to promote, defend, and sustain the patriarchal constructs to tame the body of the woman which then entangles the woman and forces her to live with the status quo as the natural way of life. Hamzawi, for instance, is the religious authority of the community "responsible for upholding the teachings of Allah and keeping the morals and piety of the village intact" (El Saadawi, 1985, p.32). Ironically, he engages in the abuse

of religious ideology by marrying Fatheya, a young girl old enough to be his grandchild, as his fourth wife against her will. Marrying a girl young enough to be his granddaughter is not against religious rules but marrying her against her will is certainly an abuse of religious ideology. This contrast portrays Hamzawi as a symbol of religious corruption and more importantly, that patriarchy as a social construct transcends common logic. Fatheya questions the authority of religion over women when she tells her husband she does not understand what she is made to recite every night. The questioning is a sign of resistance from a resilient character and an attack on the religious discourse imposed on her. Her husband's character is further revealed when he tells his wife "the word of Allah and the rituals of prayer were supposed to be learned by heart and not understood" (El Saadawi, 185, p. 33). Such wrong interpretations of the Quran, Siwila argues (2012), are geared towards propagating female otherness and the subjugation of women, particularly married women. This sarcastic portrayal of religion tells how far and rigid patriarchy as a social construct could travel in that society.

El Saadawi pairs her critique of religious corruption and the ruling party by illustrating how the Mayor, the ruler of *Kafr El Teen* and a representation of patriarchy, is made influential by power and religion. Three people have been used to personify the power of the political system in the novel, and they include Sheikh Zahran, the Head of the Village Guard; Sheikh Hamzawi, the Imam of the Mosque who represents religious ideology; and Haj Ismail, who represents the local and cultural traditions. These three are the enforcers of patriarchy as a social construct for the Mayor. The Mayor abuses political power by exploiting the peasants most of whom are women and lavishes his money on "his extravagant tastes in food, tobacco, wine, and women" (El Saadawi, 1985, p.34). One of the gatekeepers of patriarchy is Haj Ismail, who works closely with the Mayor and makes sure that the sexual satisfaction of the Mayor is always assured. Haj Ismail misinterprets and uses traditional norms and religious tenets to convince Zeinab, a young girl to serve in the Mayor's house so that she would be sexually molested. Zeinab is to do the following:

> …the following day, before dawn, Zeinab is to take another bath...Then do her prayers at the crack of dawn. …and recite the first verse of the Koran ten times. In front of her she will see a big iron gate. She will not walk out of it again until the owner of the house orders her to do so. He is a noble and great man, born of a noble and great father, and he belongs to a good and devout family blessed by Allah, and His prophet. (El Saadawi, 1985, p. 91).

With detailed and compelling instruction, it is unlikely for one to doubt what Zeinab is meant to do, hence when the Mayor enquires from Zeinab the reason why she has come so early, she replies naively, "it is Allah who has sent me" (El Saadawi, 1985, p. 95) and the Mayor then remarks "son of the devil. What a cunning rogue you are, Haj Ismail" (El Saadawi, 1985, p. 95). Thereafter, Zeinab is raped. The dramatic irony in Zeinab's statement is quite pathetic and sprouts pity in the reader. The wry humor in the Mayor's statement shows the extent to which the female body has been reduced to a fun game. Through his discourse, we see the place of women in patriarchal societies. We can have an educated and impartial

understanding of the Mayor through this revelation. One is likely to be caught in the helplessness of the victim as described by El Saadawi.

The last discursive element of patriarchy to be examined in the novel is *societal discourse*. The female's body is centered on some duties that revolve around the notion of the survival of society and the perpetuation of the institutions that make up such a society. Laws are made to entangle the woman's body so that she becomes the commodity of both society, father and husband. A woman loses her individuality of being a member of society if she insists on going contrary to the laws/silencing.

Circumcision is one of the social obligations in the preparation for silencing the woman. It is for this reason that Fatheya is educated culturally since a young age that she possesses something "impure" and bad in her body that needs to be taken out. "Then one-day Om Saber came to their house, and she was told that the old woman was going to cut the bad, unclean part off. She was overcome by a feeling of overwhelming happiness" (El Saadawi, 1985, p.32). El Saadawi paints the painful process in *The Hidden Face of Eve* (1980):

> On the scene appears the *daya* or local midwife. Two women members of the family grasp the child's thighs on either side and pull them apart to expose the external genital organs and to prevent her from struggling __like trussing a chicken before it is slain. A sharp razor in the hand of the *daya* cuts off the clitoris (p. 33).

After this, the passageway is blocked by stitching the lips, leaving only a small inlet for urinating. Equally, before a bride leaves for the house of the husband the same ritual is performed by the *daya* (local midwife) who opens the vagina of young brides by tearing it on the wedding night with her finger (El Saadawi, 1980, p.72). El Saadawi recounts that just after the ceremony, "The father of the bride then holds up a white towel stained with blood, and waves it proudly above his head…" (El Saadawi, 1980, p. 29).

The preceding discourse shows the instant separation of the woman's sexuality from her biological function. The female body becomes an active participant in the community having been carved into the cultural realm after circumcision. Her body joins other women in a muted language which has an incredible power to further entrench female otherness. Silence becomes the norm, and sex is repressed into the heterosexual bedroom for purposes of procreation (Foucault, 1978, p.6). Through the circumcision of a woman, she is denied sexual pleasure since that is the primary function of the clitoris. Removing part of the genitals hinders the full sexual development of the woman and sexual intercourse then becomes a one-sided affair where only the man enjoys the pleasure. The woman, on the other hand, becomes merely an infant factory. Thus, the man enjoys the body of the woman for his sexual satisfaction whereas the contrary is the case for the woman.

Rape is another discursive societal "creation" from the woman's body and it is executed in the novel by the Mayor and his son. The Mayor represents the political power and he cannot be disobeyed by the citizenry. The woman then becomes a victim of such societal expectations where she is constrained by the beliefs and values of the culture. The beliefs of the people establish standards that

"function as a pervasive technology of control to structure and delimit the behavior of members of that society" (Greenblatt, 1995, p. 32). Due to this explanation, when Haj Ismail summons: "if Neffisa will work in the Mayor's house as a maid, he will pay the family an almost unimaginable sum per month" (El Saadawi, 1985, p. 23), Neffisa cannot refuse to go. Neffisa's belief in the economic and political power of the Mayor as well as her belief in her responsibility towards her family both come together in compelling her to go. However, her body resists the power: "I do not want to go to the Mayor's house…. she kept wailing and shrieking from her hiding place, refusing to go" (El Saadawi, 1985, p. 21). Neffisa's tragic departure for the Mayor's abode is symbolically conveyed to us through the eyes of the donkey that carried her. "The donkey suddenly lifted its head and brayed in a long, drawn–out gasping lament…. She looked into the eyes of the donkey and saw tears" (El Saadawi, 1985, p. 6).

The Mayor also exploits and rapes Zeinab, an incident that has revealed the morally bankrupt nature of the Mayor and his friends. The incident took place when Zahran lures Zeinab, Neffisa's sister, to work in the Mayor's house:

> Our Mayor is a generous man… You will be paid twenty piastres a day. You're a stupid girl with no brains. How can you throw away all the good that is coming to you? Do you prefer hunger and poverty rather than doing a bit of work?" (El Saadawi, 1985, p. 21).

There is a contrast between what the man of God says and what the Mayor stands for and who we know him to be. The life of the vulnerable Zeinab in the hands of the Mayor is painted pathetically as follows:

> …his hand moved up her legs, lifted the wet garment over her thighs…. He pulled on it so hard that it split with a rending sound. She gasped, 'My *galabeya*! (Long dress) It's my only *galabeya*!' He tore the remaining folds around her body, held her tight, whispering in her ear, 'I will buy you a thousand *galabeya*.'…. (El Saadawi, 1985, pp.99-100).

Foucault maintains that rape is not an attack on the sexual being of the woman, but rather, it is an attack on the woman herself because Foucault desexualizes rape by equating sexual organs to other parts of the body. He, therefore, rejects the discourse of sexuality in rape altogether. He asserts that rape is not a criminal weapon of sex but rather a weapon of power (Woodhull, 1988). By implication, the woman's body is violated because patriarchy as a social construct has rendered her powerless and vulnerable in a patriarchal society, it is not because the woman's body exudes uncontrollable sexual appeal to the opposite sex. After the rape, the Mayor goes scot-free because the societal discourse shields him: "he was above suspicion, above the law, even above the moral rules which governed ordinary people's behavior. Nobody in *Kafr El Teen* would dare suspect him. They could have doubts about Allah, but about him…. It was impossible" (El Saadawi, 1985, p. 98). El Saadawi's excellent imagery is used to show the process leading to the rape, and Neffisa's reactions are powerfully appealing to the senses, forcing the reader to share in the plight and identify with the two sisters. The vulnerable nature of immature and poor girls in societies that are dominated by

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patriarchy is also highlighted here: The body of the woman is a site of pleasure for men in power in patriarchal societies.

However, in the context of the novel, the female body goes beyond being represented as a site of pleasure for men in the universe of the narrative. "The body is an especially important site for power struggles between men and women" (Weitz, 2001, p. 668) and the female body "is not anathema but a source of power and wisdom" (Paul, 2017:194). The ability of the male gender to submit the body of the female to his whims and caprice indicates his control over her. In the same context, the ability of the female to deny the male gender unfettered control over her body because she is an individual and has the right to decide who has access to her body and to what extent constitutes a strong resistance to the social constructs of patriarchy. Thus the body of the female then becomes a site for power and political, social, cultural, and religious struggles. Some of the women in the novel sacrificed their bodies to death in defiance of the patriarchal demand that has been made on such bodies. Rather than submit such sites of contested power to patriarchy which would indicate the winning of the battle by patriarchy and its tenets, it would be better to resist such demands by facing death. Fatheya's brutal murder in the novel due to her refusal to let go of the illegitimate child is a perfect example of this sacrifice. Metaphorically, such a death translates into a painful but successful resistance against female otherness and male domineering and also puts fear into the male gender that violence is neither the way forward nor domination a better option. Both are to be avoided if a meaningful conversation between the two genders is to be constructed. Consequently, the female body is used to undermine patriarchal discourse in the context of the novel.

The conditions of female domestic workers serving in affluent homes are not different as they are raped by the men in those families. For instance, Tariq, the son of the Mayor, uses his power to molest and violate female servants in the house of his father. Ironically, Tariq laments that sexual debauchery is rampant simply because women have supposedly decided to disregard virtue and chastity and have thrown them overboard: "Girls have no morals these days' father" (El Saadawi, 1985, p.39). His mother retorts: "Matters have gone so far that I have now decided to employ only menservants. …. Now you are putting on a sheikh's turban and talking of virtue. Where was your virtue last year when you assaulted Saadia?" (El Saadawi, 1985, p.39). Double moral standards are justified by the Mayor: "Men have always been immoral. But now the women are throwing virtue overboard, and that will lead to a real catastrophe" (El Saadawi, 1985, p.39). The wife of the Mayor sees the hypocrisy in patriarchal ideology and she resists patriarchal discourse: "Why catastrophe? Why not equality, or justice?" (El Saadawi, 1985, p. 39).

El Saadawi builds humor from the discourse of the Mayor and his son, but beyond the humor lies the hypocrisy of "thirsty" males panting for the body of the woman. To exercise power, chastity, and virginity have been forced on women by patriarchal discourse. On the contrary, freedom and sexual decadence are considered the natural disposition of men.

This societal discursive "creation" of the body is again related to violence. This violence is seen in the killing of Fatheya and a baby. Fatheya saves and adopts an abandoned child who is the Mayor's illegitimate child. This abandoned child is left on the doorsteps of their house by Nefissa. Fatheya refuses to heed the advice of her husband to let go of the child because the Mayor will expel him, the husband,

from the mosque for sheltering a child born out of wedlock. This refusal is indicative of the fact that Fatheya's body is manifesting signs of 'resistance' to the powers of patriarchy. Being resistant to the power of patriarchy, Fatheya, and the baby is killed by people of the village through stoning:

> Hands moved in on her from every side.... They sank into her breast tearing flesh out of flesh. Male eyes gleamed with an unsatisfied lust, feeding on her breast with a hunger run wild like a group of starved men gathered around a lamb roasting on a fire. Each one trying to devour as much as he can lest his neighbour be quicker than him.... In a few moments Fatheya's body had become a mass of torn flesh and the ground was stained red with her blood. (El Saadawi, 1985, p. 115).

El-Saadawi creates a gory image in this scene with descriptions such as "tearing flesh out of flesh" and "Fatheya's body had become a mass of torn flesh". The image is painted in such a way that the reader can imagine himself or herself being absorbed into the sights of what is being painted here. The character's body language is described so vividly through the diction. The violent and graphic spectacle reflects how patriarchal values are upheld in that society. The paranoia that has gripped the men in the novel is apparent here. They are afraid of losing their unfettered control over the female gender and her body as a sign of their male masculinity. Without this unfettered control over the female gender and her body, the male gender feels incomplete in such patriarchal societies. The male gender must have complete control over the body of the female gender to avoid disobedience. Fatheya's refusal to let go of the illegitimate but innocent child is an act of disobedience that must not be countenanced. Besides, religion does not encourage the act of bearing children out of wedlock The discourse of marriage is therefore at stake here and this discourse encourages total submission, fidelity, and chastity on the part of the woman in marriage. Fatheya's body must serve as an example and a deterrence to those women who want to resist the uncontested power of the male gender in such patriarchal societies.

Fatheya's rebellion, though temporary and ending in a fiasco, still symbolizes the other side of the Foucauldian theory of power (Foucault, 1978). The body is not just docile but also resistant. Since a female's body in most patriarchal societies is perceived as fragile, the instant a woman's body refuses to be part of that discourse, the man becomes powerless. The body is therefore interpreted doubly as the site of the expression of both a man's power and his weakness. At the same time, the female body is seen as a site for a power struggle between men and women: the men wanting to have complete domination of the female body as a sign of their power and the female resisting such unfettered access because she has the right as an individual to decide who to be with and for her opinion and feelings to be respected. Fatheya has internalized the abuses she experiences and is determined to fight patriarchal discourses and those who seek to see the woman's body in perpetual docility.

> She was a wild animal, …. She hit out at the men with legs, and her feet, with her shoulders, turning her sexualised body into a weapon against the men and all the while holding the child tightly in her arms. …She curled her arms

around it tightly and closed her eyes. and on the following morning they buried her with the child held tightly in her arms. (El Saadawi, 1985, p. 115).

The metaphoric comparison of Fatheya to a wild animal coupled with her strong will to fight back "while holding the child tightly in her arms" demonstrates her desire to destroy patriarchy, the same social construct that keeps her miserable. Fatheya finally comes to an end despite her courageous resistance. Her end illustrates that rebellion against the forces that consolidate patriarchy is fatal. And equally, her ability to fight and face the challenges of the patriarchal system is demonstrated in the presentation of her character as a strong and hardened woman. She serves as a sacrificial lamb meant to fight the injustices against women, and she also symbolizes the weakness of the female gender in societies dominated by patriarchy.

Another act of resistance to patriarchal discourse is seen in Nefissa's action. Neffisa's disappearance after all the oppressions meted on her through patriarchy including rape by the Mayor, her becoming pregnant, giving birth, and throwing the baby away, are all instances of resistance to patriarchy and the condemnation of rape and power. Again, she emancipates the body from the patriarchal discourse by escaping.

The final act of resistance to patriarchal discourse is seen in Zakeya. Two of her daughters, Neffisa and Zeinab are victims of the Mayor's sexual escapades. With the oppression executed against women in general and against her family in particular, Zakeya considers counter-violence as the only outlet. Zakeya, a symbol of female intransigence, represents the peasant who has come to understand the forces that oppress her but does not have the established discourse that will give her the power to articulate this understanding. Therefore, Zakeya aims at what Foucault refers to as "the chief enemy" (Foucault, 1982) that is any instance of power that is not exercised through an immediate agent. In Zakeya's case, the chief enemy is the Mayor, and she, therefore, directs her resistance at him. She strikes at the symbolic leader of patriarchy, kills the Mayor with a hoe, an implement meant for sowing, to metaphorically end the Mayor's seed sowing and "buried him there on the bank of the Nile" (El Saadawi, 1985, p. 138).

The acts of Zakeya, Zeinab, and Fatheya point out that women accept their inferior situation grudgingly since family, religion, and society mold the passive woman. As the women harbor pain within themselves, they tend to act maliciously. This shows that the road to freedom is complex and torturous within a society that promotes differences in social class and inequality in terms of gender.

Conclusion

This paper is a thematic analysis of El Saadawi's novel by exploring the themes of family, society, and religion as they relate to power, discourse, knowledge, and strategies of resistance to the arbitrary use of power. In terms of discourse, for instance, the analysis presents the discourse of patriarchy and how it projects women as second-class citizens. Patriarchy defines and constructs the woman in the novel to be a submissive woman. Patriarchy is not able to destroy the will and the body of the woman since there is resistance to patriarchal power. This is because the woman reconstructs her body in a way that is resistant to similar discursive formations of patriarchy including the discourse of the family, society,

and religion, as discussed earlier. It is worthy to note that the image of the body is constructed by patriarchy but the body itself is not. Thus, Zakeya, Zeinab and Neffisa have not lost their body; they have only lost the image of their body. This means that patriarchy can be contested by the oppressed women, through resistance in the form of "domineering silence", escape, and even death (Okuyade, 2009, p. 284). The study concludes that discourse alone is not enough to fully explain the dynamics of power in the novel. Silence, rebellion, female bonding, and the creation of paranoia in the men through silent but open resistance to patriarchy are some of the power dynamics played out in the novel that goes beyond discourse alone. Patriarchy constructs the image of the woman's body but the body is reconstructed by the woman herself.

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REINFORCING AND REPULSING THE STAGES OF LIFE'S WAY: A KIERKEGAARDIAN READING OF PHILIP ROTH'S *SABBATH'S THEATER* (1995)

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Abstract
This paper unveils the postmodernist patina of Philip Roth's novel *Sabbath's Theater* through the affairs of its main character Morris "Mickey" Sabbath—a 64-year-old puppeteer who finds absolute delight in pursuing the base pleasures of life and one who also indulges himself in the American world bringing him to a state of alienation and destruction. We attempt to present Sabbath as the "aesthete" who greatly wallows in the fleshly pleasures of life. His sexual trysts generate the grounds for discoursing on the matter of sex as a potent postmodern site of disorder, self-cognizance, and reflexivity that leads towards annihilation of the self. In our analysis, we present him akin to an animal wallowing in base pleasures. Bounded by the "finite" from the perspective of the philosopher Soren Kierkegaard, his sexual trysts, ethnic displacements, and the juggling between home (Jewish origins) and host (American landscape) are factors that make it not possible for Sabbath to acquire a true self. Capitalizing on the descriptive-analytical research design, the paper leans on the critical concepts expounded by the philosopher Soren Kierkegaard particularly his three stages of life and the discourse on finitude in further making sense of Mickey Sabbath's untamed pursuit of worldly desires. We present Sabbath greatly wallowing in the aesthetic stage of life. The ethical and religious stages are depicted only as specters that persistently confront the novel's hero. The findings highlight Sabbath as the aesthete and pleasure-seeker who wallows in sexual pleasures as well as the person who immerses himself in art and other intellectual pursuits. All the worldly feats that affect the disposition of Sabbath compel him to spurn the ethical stage. This leads to the assertion that there is no commitment to virtue and integrity on the part of the Sabbath that can lead to the religious stage of life.

Keywords: aesthete, finitude, infinitude, postmodernity

Introduction

Philip Roth's *Sabbath's Theater* is markedly noted for its robust depiction of alienation, subversion, degeneration, and disillusionment. Through his extremely libidinous and antagonistic disposition in life, Mickey Sabbath, the novel's gargantuan hero, concretizes the postmodern depiction of the self—one with a

multiphreniac patina making it possible for the authentic self to recede from focus validating the idea that one does not get to be a single and consistent body in a world that is highly postmodern. Kenneth Gergen (1991), in *The Saturated Self*, plainly substantiates such a postmodernist disposition stemming from the character of the Sabbath. To echo Kenneth Gergen (1991), "For everything that 'we know to be true' about ourselves, other voices within respond with doubt and even derision. This particularly resonates with the titular "theater" attached to the name Sabbath. The word "theater" highlights the idea that the protagonist greatly depends on the feat of puppetry to earn a living. In the context of the novel, "Theater" can also be understood as a projection of the references to various Shakespearean plays as Roth chronicles the particular negotiations and deadlocks of Sabbath with troubles, chaos, and disorders.

Moreover, the titular Sabbath's theater also moves in consonance with the main character's world which is remarkably built on the illusory, strange, and unreal. Echoing the postmodern in Sabbath, his "theater" is also a signification of the dominant multifarious self-devoid of any other layers of meaning. In his worldly exploits, Sabbath incites the postmodern dictum concerning human nature – "we are what we say we are." In the case of Sabbath, one sees a self that has no clear essence and coherence—one that is only animated by madness, absurdity, and self-destructive tendencies. Sabbath is in a constant state of flux and flow, always being redefined, and constantly experiences and capitalizes on various scripts and modes of beings. Aware of this dilemma, one can affirm that there is no enduring "I" on the part of Sabbath. Through these varying dispositions of Sabbath, one can see how his self and his states can be reminiscent of postmodernity's problem when speaking of identity—the problem of the concurrent continuance of discontinuity of the self. (Stan & Colipcă, 2012)

The departed Yiddish mother of Sabbath had been a resilient spectator of Sabbath's decentered and multiphreniac existence making her compel Sabbath to consider suicide as a means of ending his disastrous life. Sabbath's mother still communicates with her son and reminds him to consider the afterlife as a viable option for averting the dismantling of his self. It is seen that Sabbath always ends in a terrible collision with his surroundings—the kind of collision and suffering that will make possible his rapid degeneration, from social mortification to alienation and mental sickness as a result of his character. Such are the reasons that compel Sabbath's mother to consider putting an end to his life.

Before the formation and rise of a postmodern society, the self plays an instrumental role in ensuring that ideas, concerns, feelings, and fantasies blend well with each other through a complex but meaningful process of sense-making which markedly includes "narrative construction, story-telling, self-interpretation, rationalization, and inner dialogue" (Sloan, 1994). The postmodernist patina of Mickey Sabbath is astonishingly captured by Philip Roth in the form and structure of his novel. In postmodernity, the self is presented as a composite of various forces (Mehrabi and Maleki, 2010). This is accentuated by these two features of the novel. As Roth chronicles the worldly realm and skirmish of Sabbath with death, it is noteworthy that he renders the novel distinctly structureless employing techniques such as convoluted flashbacks, unfocussed narrations, and the apparent inclusion of spontaneous actions that espouse the very precept of the stream of consciousness. Such employment of the "structureless" in the novel makes the novel distinctive

and also an astonishing means of capturing the self-reflexive disposition of Mickey Sabbath.

Roth puzzles his audience with what is transpiring within the mind of Sabbath as he was faced with the "desire-not-to-live-any-longer" right down the station stairway when he was on his ride downtown. This employment of the stream of consciousness by Roth is a clear validation that Sabbath, no longer rendered as an autonomous individual, is convincingly inhabited with manifold actions, views, thoughts, and behaviors of the people he observes and mingles with. Sabbath's thoughts become the concretization of what postmodernity calls "social saturation"—the kind of personal and social permeation that results in the loss of the independent self (Gergen, 1991). In this case, Mickey Sabbath is being modeled by his complex yet fleeting relationships affirmative of a "pastiche personality." To quote a passage from the novel about this:

> a blur whizzing blur why now most unpleasant invention nobody thinks ticker tape like this I don't head coming down here stupid find what I lost idiocy Greek village gyro sandwich souvlaki sandwich baklava you know Nikki gypsy clothes spangles beads angelically on Victorian boots never a fuck without a rape (Roth, 1995).

This senseless projection of what lies within the mind of Mickey Sabbath makes him a marvelous and repugnant character. Such absurd patina is significantly associated with the vanishing days of Sabbath—loose and amorphous. In the novel, Mickey Sabbath is a 64-year-old puppeteer of Jewish origins. He was once a theater director and street artist who possess arthritic fingers. He resided in Massachusetts for almost 30 years. His wife Roseanna supported him but the woman that made him extremely libidinous is Drenka. Drenka is Sabbath's Croatian concubine. This woman is noted for her massive sexual energy which had greatly satisfied Sabbath and other partners from the past. The sullenness and depression of Sabbath begin after the death of Drenka due to pancreatic cancer. His solitude, separation from Roseanna, and his condescension for contemporary life bring him to his final journey in New York which is emblematic of his final journey or his death trip. In his final sojourn, the American Dream, viewed in the light of postmodernity, together with the death of his beloved mistress, turns out to be horrendous and bizarre for Sabbath.

What we see in Sabbath is a lucid indication that part of the postmodern patina of the self is that it is comprised of "fragmented, situational images that result in emotional flatness or depthlessness" (Kenneth, 1997). The self and its very core are remarkably erased (Gergen, 1991). Roth powerfully creates the image of a person who possesses no center but one who is drawn in various routes and roots—perpetually changing and being delineated by the manifold external relations that he has with others most importantly that of women. The diversity of coreless selves erases the "I" of the Cartesian marque. From the vista of postmodernity, the complete concept of the human person is communally constructed. Such is not a simple distinct exercise for the reason that we recognize individual bonds in the fashioning of identities but the results are that of multiphrenia and the decentering of the self. The postmodern American Dream is rendered atrocious as he appeared as "one-time puppet master of the Indecent Theater of Manhattan" (Roth, 1995)—

an enticing street performer who was able to obtain reputable fame and infamy in the good old days—now rendered a kind of a depthless wanderer emerging like "a visitor from Dogpatch, either like a bearded character in a comic strip or somebody at your doorstep in 1900" (Roth, 1995).

The novel of Roth merges Jewishness with religious discourses and references. Taking the cue from the religious vantage point, the word "Sabbath" is associated with a ceremonial endeavor where all Jews stop working on the seventh day and allot a day for rest and worship. Ironically, Roth powerfully projects the Sabbath as a site of destruction and demise making him traverse a reckless, crazy, and unwise quest for worldly pleasures and demise. Sabbath remarkably wallows in concupiscence, self-pleasure, hedonism, and the unbridled pursuit of worldliness emplacing his life in a frenzied state. Armed with a gargantuan worldly and sexual appetite, the character of Sabbath also projects what postmodernism calls the "protean self." As one who does not possess capitalize on consistency in forming the self, Sabbath is seen to bestride conflicting scripts and modes to suit the current circumstances where he is emplaced constantly being tossed to and fro by Jewish and American foregrounds.

Regarding this luring construction of life, we argue that the existence of the Sabbath can best be substantiated by Soren Kierkegaard's three stages in life. As this paper attempts to examine Sabbath in the light of the stages of life's way, we see Sabbath's postmodernist disposition "awaiting individuals in every situation and every situation is a multi-situated activity system" (Goflinan, 1961). Kierkegaard's stages of life shall make intelligible how the self is fashioned through various interactions rendering Sabbath as "trans situational" and "coreless." In this regard, we attempted to answer the following questions:

- How does Mickey Sabbath construct himself?
- How do his actions validate the postmodern discourse on the dismantling of the human self?

Through Sabbath, Roth has wonderfully presented sex as a postmodernist contraption of disturbance, uproar, self-reflexivity, and self-awareness that paves the way to the destruction of the self and expressive disillusionment. The sexual trysts not only dismiss understanding and intimacy but also disclose a degrading mortification of the characters that play a role in the life of Sabbath. The activities of Sabbath in the novel can be rendered as a resounding springboard to engage the issues and trends related to postmodernity. Viewing Sabbath's undertakings in the light of postmodernity, one can affirm and confirm that reality itself is not merely and easily reflected and paralleled in the human comprehension of it. In the case of the Sabbath, we can see the unveiling of the postmodern dictum that the mind can freely create, fashion, and understand its realities on markedly personal heights. In a more specific sense, Sabbath, in his relative theater, becomes the living exposition of the postmodern condition that is strikingly interesting to explore. In this paper, he becomes the concretization of how an individual perilously can adhere to his relative truths becoming extremely skeptical of other reasons and justifications that can be considered valid as well for his race, tradition, and culture. This is an interesting tenor to explore concerning postmodernity and postmodern existence in particular. Sabbath establishes a resounding postmodern truth as he is emplaced in his theater. In the light of postmodernity, Sabbath's relative interpretations and

expositions become the compass in navigating his feats in his theater. From his sexual and worldly enterprises, it becomes interesting to explore the problems of postmodern existence. In the case of the theater of Sabbath, we see it as heavily anchored on the concreteness of the experiences of Sabbath being the principal actor who distinctly veers away from abstract principles and ruminations.

The power and calling of his phallus are a clear concretization of how experience can certainly be relative and fallible when viewed from the perspective of postmodernism as opposed to it being universal and particular. We can also espouse that Sabbath becomes the symbol of a certain "lack" specifically the absence of optimism for a philosophical, scientific, or even a religious and sacred truth that can demarcate and justify everything for an individual. Like the hallmarks of postmodernity, Sabbath can also be viewed as an individual that resists definition—veering away from the notions of unity and grounded and further delineated by the differences and intricate conflicts emanating from his worldly means of knowing and being. Sabbath's affairs expound clearly on the postmodern tenors of placing a belief in a crisis of representation. This is seen in how he immerses himself in deformation in the Caribbean whorehouses, his frequent masturbation in both public and private spaces as his means of countermanding death, and the futile attempt to engage meaning and impose it in his life. Grounded on these assertions, we also attempt to unveil how literature can participate in postmodern discourses as reflected in Philip Roth's *Sabbath's Theater* as our reading of the novel further fleshes out the universal qualities and truths of postmodernity which include the multifaceted illogicality and ludicrousness of contemporary life, the loss of faith in ethical and dogmatic authorities, estrangement from society, disaffection and the embracing and acceptance of distortions and fragmentations.

Method
In this theater of Sabbath sprawling in the rays of postmodernity, it becomes interesting to see how Sabbath, being a postmodern rendering of the human person, constructs himself amidst the various forces that render his existence extremely disputed. The novel is seen foregrounding the notion of idiosyncratic fragmentation (Harper, 1994). Cleverly and delicately, the novel also explores the intricacies of Jewish ethnicity moving in consonance with to present Sabbath, the ethnic subject in the novel, in the light of the flux and flow enveloping current American society (Royal, 2000). This paper capitalizes on a descriptive-analytical method. We look for instances in the life of Mickey Sabbath and exchanges between Sabbath and other characters in the novel that can make us validate the hallmarks of the three stages of life posited by Soren Kierkegaard. Concerning this, we espouse the fact that the existence of Mickey Sabbath is a remarkable site of contestation. Invoking the postmodern delineation of the Danish philosopher Soren Kierkegaard and that of content analysis, Mickey is to be regarded as the individual who fashions himself through encounters and reflections thereby imposing meaning and order in his life. In this paper, we problematize the existence of Mickey Sabbath—how he exists as an individual who strives, chooses, decides, and most importantly, how he makes commitments as he is emplaced in a postmodernist setup of life (Obinyan, 2014). In propounding Mickey's Sabbath as the gargantuan hero, extremely antagonistic and libidinous, it is evident that he noticeably lurches in the pleasurable, forbidden,

disgusting, banned, illegal, and the things that horrify the bourgeoisie faction of the society. With Sabbath deriving delight in the outlawed aspects of life, Sabbath's feats and the way he forms and regards relationships incite remarkable contingencies concerning the stages of life mentioned by Kierkegaard in the book *Stages of Life's Way*—particularly the aesthetic, ethical, and religious stages with the first one being the stage where he greatly wallows and derives worldly pleasures being a finite being. To quote Kierkegaard regarding the "finite being":

> For a finite being, and that, after all, is what human beings are as long as they live in temporality..., the negative infinity is higher, and the positive is a dubious reassurance. Spiritual existence, especially the religious, is not easy; the believer continually lies out on the deep, has 70,000 fathoms of water beneath him. However, long he lies out there, this still does not mean that he will gradually end up lying and relaxing on shore.... (Storm, n.d.)

It becomes interesting to examine how Mickey Sabbath constructs himself in the novel. He is a contradicted character who operates from the experiences of the absence of layered and meaningful grounds in his life (Heidegger, 1962). One can regard him as a creating self from the point of view of Kierkegaard. Sabbath perpetually resides in the worldly and temporal with a strong disregard for the spiritual valuing only the satanic side of earthly and physical pleasures. In this light, it becomes interesting to highlight how for Mickey Sabbath human existence becomes a particular kind of task (Amilburu, 1988 in Obinyan, 2014).

Capitalizing further on the descriptive-analytical method, we capitalize on the three stages of life as posited by the philosopher Soren Kierkegaard. To expound further on these stages, the first stage is called the aesthetic stage. The aesthetic sphere of life is demarcated by immediacy. In this regard, immediacy means that the individual has no special regard for rumination concerning the nature and way of their living. People who are trapped in this stage are the people who cannot be trusted because of their disposition to disappoint people in various ways (Onwuatuegwu and Ebelendu, 2020). They do not ponder about the future because they are trapped within their desires and worldly engagements. The person will instantly grasp any opportunities that will bring him enjoyment. He lives a life of pleasure. As the aesthete, the core of his life becomes an amalgamation of scrappy and disconnected spasmodic moments (Lawhead, 2002).

The absence of a decision is the underlying characteristic of this stage of life. It is essential to note that Sabbath as the aesthete immerses himself and markedly shifts from pleasure to pleasure. Grounded on these precepts from Kierkegaard, we look at the feats of

the Sabbath that make him experience this worldly pleasure. These include his sexual trysts, ethnic displacements, and the juggling between home (Jewish origins) and host (the American landscape). These are the forces that make it not possible for him to acquire a true self in his undertakings. From these noteworthy activities of Sabbath in the novel, we affirm the fact that he becomes a person delineated by immediacy and not seriously committed to any higher goal in his life. He will simply change his direction and orientation once he sees a more alluring alternative in his theater of pleasure. Correlating this assertion with postmodernity,

existence becomes associated with manifold possibilities that can be tentatively savored rather than in terms of projects or objectives that can be fulfilled in the long run (Watts, 2007). It is from this claim that we come up with a springboard to validate what Kierkegaard said: "boredom is the root of all evil" (Kierkegaard, 1971).

In this theater of debasement by the Sabbath, the ethical and the religious stages of life remain only as specters that perpetually haunt Sabbath in his life. Sabbath settles upon nothing, no commitments, and moral choices. As the aesthete who wallows in the aesthetic sphere of life, he will never be able to have an authentic direction in his life. We validate this by the show that he is only committed to himself being the aesthete who is only committed to worldly affairs in his theater. The ghost of his dead mother becomes the reminder that he could have gone far beyond the aesthetic sphere of life. The messages of his dead mother are the echoes that he can also possibly have an assortment of social roles in his theater resulting in him at least possessing an authentic existence. They are the lingering reminder that he could and must establish a true commitment with himself and with others as well. This is the main precept posited by the ethical stage. With the aesthetic disposition presented as the more dominant aspect of his life, it becomes evident that his identity will never be summed by the so-called "series of universals" that can further put meaning in his aesthetic life.

In his undertakings, it is clear that his fleshly passions become the yardstick that he adheres to in his life. The norms, societal regulations and principles, divine providence, and faith in God are all factors that he had significantly shunned in his life. The religious sphere becomes a herculean task for Mickey Sabbath to achieve. The aesthetic is the only sphere that dynamically animated the life of the Sabbath. As part of our method in this paper, we attempt to show how Sabbath had convincingly spurned these two stages—with Sabbath showing that he does not possess the qualifications to become the "completely real man" that Kierkegaard is espousing in his philosophy regarding the ethical stage and the veering away from the act of having faith in and trusting God as stated by the religious stage (Kierkagaard, 1968). The aesthetic stage makes the person greatly wallow in the various pleasures of the world. The ethical stage affirms the importance of commitment. The religious stage entails having an authentic self armed with the very goal of committing himself to God and divine providence.

Findings and Discussion
Confinements and wallowings: The aesthetic stage

Kierkegaard's aesthetic stage of existence regards the person as someone who lives on the level of the senses, impulses, and emotions with a sort of childlike intimacy (Obinyan, 2014). Echoing the tenets of this stage through the novel's hero, Sabbath is persistently emplaced in the quest for gratifying moments. He is the pleasure-seeker who wallows in sexual pleasures as well as the person who immerses himself in art and other intellectual pursuits. We can give an image of Sabbath as someone who enjoys intellectual and sexual ideas like fine wines but without any commitment coming from him to any of them. Sabbath delights in the forbidden, the illegal, and the disgusting. It was said that he feels remarkably elated after "making people uncomfortable, comfortable people especially" (Roth, 1995). To validate the disposition as an aesthete person, the novel chronicles the youth of

Sabbath as teeming with energy, dynamism, intensity, and desires. Norman, one of the characters in the novel, who showed his admiration and regard for the mannish glamour and aura of Sabbath averred "To look at you was to die… 'There's a bull in Sabbath. He goes all out. He says people could not take their eyes off you. A force. A free spirit" (Roth, 1995).

Mickey Sabbath is not an attractive character but his remarkable virility makes him appealing to women. In an illusory epitaph, he sees himself as the "Destroyer of Morals, Ensnarer of Youth" but he has no intentions of harnessing his gifts and talents from the very start. As seen as how Sabbath helped his father after his brother Morty died, his desire "to escape his mother's tyrannical gloom and his father's pathetic brokenness," (Roth, 1995) and his not attending college for him to be able to go on a journey to New York along with his friend Ron Metzner escorting in an unforeseen and astonishing intermezzo of leaving the country, one can see Mickey Sabbath seeing his life as a frenzied endeavor of countering boredom and doldrums. Sabbath fills his life with newfangled experiences.

Whereas Rene Descartes affirmed, "cogito ergo sum," Sabbath's actions transpire because "boredom is the root of all evil" (Kierkegaard, 1971). Rendered as an aesthete, he sees boredom as a kind of threat because of the transitory nature of his feats and experiences in life. His life wallows in sexual pleasure. The forbidden, filthy, and illegal are how he makes sense of his emptiness. In the same way that Kierkegaard sees Don Giovanni as the paradigmatic exemplification of the aesthetic stage (Amilburu, n.d.), the novel presents Mickey Sabbath as someone who for the immediate gratification of his senses particularly his penis. He becomes the exemplar of a person who makes himself perform in the light of his senses. Sabbath simply enjoys himself specifically his penis—the part of his body that makes him experience various heights of sexual pleasure and brings him from one conquest to another. This is a lucid postmodernist affirmation of the masculine power of the Sabbath as reflected in his worldly activities. In the case of the Sabbath, the aesthetic existence is thus an inconsistent kind of phenomenon that wafts here and there in a transitory world (Amilburu, n.d.). As an aesthete, Sabbath prominently enjoys "the satanic side of sex" and sees himself as a "villainous abominable misleader of youth, Falstaff, that old-white bearded Satan" (Roth, 1995). Roth (1995) greatly captures in detail the psychoneurotic preoccupation of Sabbath—a distinctive, ironic, and disastrous fixation of Mickey Sabbath as an aesthete:

> You must devote yourself to fucking the way a monk devotes himself to God. Most men have to fit fucking in around the edges of what they define as more pressing concerns: the pursuit of money, power, politics, fashion, Christ knows what it might be-skiing. But Sabbath had simplified his life and fit the other concerns in around fucking.

There is a natural tendency to yearn for more and to pursue the excesses, to seek oneself, and a restless urge to find something stable to be committed to (Obinyan, 2014). In the aesthetic stage, the search for physical gratification and hedonism is always the prominent feats being pursued. Correlating this thought from Kierkegaard with Sabbath's actions, it is seen in the novel that he does not permit any inhibitions to put a hindrance to his actions. Sabbath only heeds the

ephemeral imperatives of his extreme lust for pleasure sending him in "a perpetual pursuit of fresh sensations" (Amilburu, n.d.). As an aesthete, Sabbath is seen to be putting variations in his actions but still traversing the path that will make him wallow in pleasure and all its glamours. His means of immersing himself in pleasure is markedly blunted by the emotional whirlpool that envelopes him. In the light of Kierkegaard's philosophy, he is trapped in the aesthetic stage of life as "he seeks ever more intense sensation to quench his thirst for enjoyment" (L'Equilibrie de l'esthetique in Amilburu, n.d.). A clear example of this extreme wallowing by Sabbath is seen as how to desecrate the grave of Drenka with his self-pleasuring feat. One cannot wrangle over the fact that it is anxiety that makes Sabbath pursue such forbidden and defiling pleasures. To quote from the novel:

> Smiling invitingly, she replied, "First you'll have to die," and raised Silvija's dress to reveal that she was without underpants—dark stockings and a garter belt but no underpants. Even dead, Drenka gave him a hard-on; alive or dead, Drenka made him twenty again. Even with temperatures below zero, he would grow hard whenever, from her coffin, she enticed him like this…He came on her grave many nights (Roth, 1995).

This is the kind of postmodern character that Philip Roth has created in the novel—the kind of character makes us sex as a weapon to be employed in countering death ultimately consigning him to the eternal darkness of oblivion—also making possible the dehumanization of other characters as well in the novel. Pleasure can still be found in the here and now even after the death of his beloved mistress Drenka. This is a clear validation of one of the conclusions that Kierkegaard posited in his philosophizing: "The best expression of the aesthetic existence comes down to saying that it lies in the moment" (Kierkegaard in L'Equilibrie in Amilburu, n.d.). In the case of the Sabbath, restraint, control, and delay do not have a hold on him as he continuously wallows in the aesthetic stage of life. Capitalizing always on his penis, Sabbath becomes a clear projection of the notion of emptiness as he attempts to protect himself from death and oblivion. As he is manipulated by his phallus and his arthritic hands, Sabbath remarkably creates his subjectivity.

Through Sabbath's various hedonistic feats, one can read that Roth is provoking others to scrutinize the genuineness of a self that changes and replaces—throwing his expressions and dispositions unto others, particularly that of women. Sabbath is best typified by his manipulative disposition. In the novel, such movement and exploitation are remarkably shown by Roth as Sabbath also takes control of the women in his life. The aesthete Sabbath has the capacity and charm to make his women agree with the immoral and the ignoble. In the feats and mind of Sabbath, there is a notable subject-object schema that makes Sabbath treat women as sex objects making him counter the oblivious power of death. In Sabbath, there is an imaginative and personal kind of fiefdom that Roth clearly shows through his undertakings. This is greatly validated by the role of Drenka in the life of the Sabbath. Debra Shostak (2004) puts in the limelight the Croatian mistress of Sabbath and how she becomes a unique instrument of wantonness in the life of the novel's gargantuan hero:

Nikki, the malleable actress to Sabbath's willful director serves as his instrument, his implement, the self-immolating register of his ready-made world, Nikki, whose name echoes Mickey's to suggest a doubling of him, a sameness with a difference, leaves a tangible absence where there was always an ontological absence.

Sabbath evidently and frivolously resides in the present making him still see Drenka as the ultimate object of his lust even after her death. Sabbath the aesthete's existence is a spectacle of phallic juggling—a shameless, agile, outgoing, and extremely libidinous one. Sabbath is markedly enveloped by despair trying to make sense of his life after the death of Drenka and his many encounters with women in the past. Aesthete Mickey Sabbath is shown at all times poking his erected phallus into places it should not be such as in the mouth of the lover of his niece and the anus of the house cleaner of Norman Cowan. Furthermore, he even pleasures himself many times at any place like in the grave of Drenka, the photograph of the daughter of Norman Cowan, and also the many recorded conversations that he had with the young lasses from Athena College. With these feats comprising the foreground of the life of 64-year-old Sabbath, Roth cogently presents the body of Mickey Sabbath slowly being shrouded by its mortality bringing him to a great state of angst and ultimately to his demise. Examining his feats, Kierkagaard has this to say to Mickey Sabbath wallowing in the aesthetic stage of life:

So it appears that every aesthetic view of life is despair, and that everyone who lives aesthetically is in despair, whether he knows it or not. But when one knows it (and you indeed know it), a higher form of existence is an imperative requirement (Academy of Free Ideas, 2015).

Sabbath is aware of such despair in his life and it is a force that powerfully compels him to become like Mozart's Don Giovanni—one who exists for the immediate gratification of his senses and the relentless pursuit of hedonism as informed by the power of his phallus. It is in this regard that we can label ourselves as trapped in a state of despair. In the philosophy of Kierkegaard, the person who lives at this level is desperate, whether he/she knows it or not, regardless of any attempt to conceal it (Amilburu, n.d.).

Mickey Sabbath and the spurning of the ethical and religious stages

In the philosophy of Kierkegaard, the ethical stage of life is the life stage where the individual is said to create selections. In this stage, the morality of one's decisions needs to be essentially taken into account as the person is continuously being tossed to and fro by the good and bad decisions that he had created in life. If perchance the path of morality had been pursued by the hero of the novel, Mickey Sabbath can start to naturally devise and articulate moral principles that can deliver him from the aesthetic stage of life. The institution of marriage further strengthens one stays in this stage of life. In the context of this stage, marriage is not merely regarded as an avenue for experiencing the heights and excesses of love it also entails making a special and essential commitment. The idea of commitment

requires a distinctive kind of continuity within the individual from moment to moment (Obinyan, 2014).

In Kierkegaard's view, the adherence to such a promise renders the individual as a self that can transcend the here and now. He does not just ground himself on the fractal instances that the aesthetic stage has to offer. He decides for himself allowing him to build his self for in the words of Kierkegaard: "The self cannot be itself unless it is creating itself. So, the fact that people have to form themselves means that human existence is a task" (Kierkegaard, 1984 in Amilburu, n.d.). Furthermore, Kierkegaard espouses the very prospect of obtaining and securing a history for the self (Kierkegaard, 1941). Put simply, the human person has the ethical disposition to create and embrace the values that will bring him to a good and delivering experience of life. Regrettably, these precepts are blatantly rejected already by Sabbath as seen in the opening scenes of the novel particularly his conversation with Drenka regarding fucking and their forbidden affairs outside the bond of marriage. Department and moral conduct are markedly absent in the life and mindset of Mickey Sabbath. To quote from the opening conversation in the first chapter of the novel:

> "One monogamous mate isn't enough for you?" he asked Drenka. "You like monogamy so much with him you want it me too? Is there no connection you can see between your husband's enviable fidelity and the fact that he physically repels you?" Pompously he continued, "We who have never stopped exciting each other no vows, no oaths, no restrictions, whereas with him the fucking is sickening even for the two months he bends you over the dinner table and does it from behind (Roth, 1995).

In these opening lines alone, it is evident that the novel's hero does not possess the tenacity to become a real man. This is a man who did not possess moral self-sufficiency as he reached the latter years of his life. He is still evidently enveloped by despair. In the words of Mickey Sabbath as he was talking to Drenka: "I am confused by you. I can't follow you. What exactly is happening here today? It's not I but you who propose this ultimatum out of the fucking blue. It's you who presented me with either/or. It's you who is getting rid of me overnight unless, of course, I consent to become overnight a sexual creature of the kind I am not and never have been" (Roth, 1995). Echoing Kierkegaard, he can choose between good and evil, but in the case of Sabbath, the evil and the high regard for the lower orders of life are the paths that Sabbath had chosen in his existence thereby spurning the ethical stage—allowing himself to treat relationships superficially and letting his mind be swayed by his phallogocentric endeavors (Lobo, 2013).

Mickey Sabbath can never immerse himself in the act of remorse, even back into his family as he persistently spurns the edifying pieces of advice from his departed mother who frequently visits, back into his race as he had already indulged in the cultures of the Americans enabling him to also disregard his Jewish roots, and the path that will bring him to order, harmony, rationality and good relations which are emblematic of God Himself. He can never repent himself "out of the whole existence" (Lobo, 2013). One can posit that transgression cannot be recognized by Sabbath himself for the reason that Sabbath cannot yield to

repentance and reparation of himself. The hero of the novel himself substantiates this claim concerning his unrepentant disposition in life which was also felt by his beloved Croatian mistress Drenka. Sabbath affirms his take on "luxurious seriousness" to his paramour:

> "Yes, yes," he replied. "Luxurious unseriousness was what the outsmarter often felt the greater the seriousness with which he conversed. Detailed, scrupulous, loquacious rationality was generally to be suspected when Morris Sabbath was the speaker (Roth, 1995).

The so-called "teleological suspension of the ethical" (Kierkegaard, 1968) evidently cannot transpire in the persona of Mickey Sabbath. Sabbath can never associate itself with a transcendent source for the reason that angst greatly forms the very core of Sabbath even in the latter years of his life. When he was in Manhattan, the ghost of Sabbath's mother appeared to him and gave him a resounding reminder that life is shaped by and grounded on despair: "This is human life. There is a great hurt that everyone has to endure" (Roth, 1995). For Kierkegaard, reaching God in the last stage of life entails disavowing the worldly, becoming detached, and being indifferent to the finite itself. The ordeal that Sabbath has to face is to cut his connections with the finite. It is noticeable in the novel that Sabbath is heavily immersed in the world's pleasures and disappointments. He remarkably departs from the Kierkegardian dictum: "He lives in the finite but does not have his life in it" (Academy of Ideas, 2015)—unalterably impervious to its failures and sorrows.

To further propound on this, Sabbath existence is best delineated by his phallic clownings, mournful recollections of the memories of departed loved ones, discarded responsibilities, the straining process of disconnections, the death of Drenka and Morty giving him the feeling of being finished, his stranger-like disposition in the American environs where he is emplaced in, the struggles to overturn the cultural effects of the Jewish depiction in the society, and the decision of Roseanna, his wife, to replace him with a lesbian lover—all render Sabbath as a resilient finite being floundering in the finitude avenue of life.

All the worldly feats that affect the character and action of Sabbath compel him to spurn the ethical and the religious. There is no commitment to morality on the part of the Sabbath that can lead to the third stage of life. The religious person's relationship to anything finite and relative is always governed by his commitment to the absolute God (Obinyan, 2014). Sabbath is thrown in the world, living in it, and is very much dependent on it. The finite things of life render the Sabbath desperate. Not only Sabbath but also most of the characters are also experiencing the challenges of the finite to their lives. Nikki experienced humiliation at the hands of his violent and wicked father. The mistress Drenka is frantically reduced to a secret prostitute because of the impotence of her husband. Matija, Drenka's husband, conceals his furtive stain of being sexually duped. Norman, the friend of Mickey, remains open-minded about his unfaithful wife without marrying his jeopardized status. Echoing the thoughts of Kierkegaard in *Fear and Trembling*, Sabbath possesses the "security that makes him delight in it as if finitude were the surest thing of all. He resigned everything infinitely, and then he grasped everything again under the absurd" (Academy of Ideas, 2015).

Conclusion

In general, one can say Sabbath and the multifarious nature of his existence make him a reverberating example of a vulgar aesthete. His feats in life render him akin to an animal wallowing in base pleasures. Bounded by the finite and in the vista of Kierkegaard, one thing in particular—his sexual trysts, ethnic displacements, and the juggling between home (Jewish origins) and host (the American landscape) make it not possible for Sabbath to acquire a true self. In this case, Roth can be seen as underscoring the claim to an identity that refuses ethical organization and social construction and instead seeks the favoring of its own worldly and protean narratives (Neelakantan, 2007). Such forces do not allow him to place himself on morally bounded commitments and associate himself with the transcendent. Ergo, Sabbath is a clear illustration of failure as a human being from the point of view of Kierkegaard. Nevertheless, it is still important to note that Mickey Sabbath is still cognizant of himself as an individual. He remarkably engages in base pleasures and becomes communally interrupted because of the social order in which he is enmeshed. As he tries to make sense of his existence as an aesthete, one can see that he is still "hyper-aware of possibilities" (Academy of Ideas, 2015). Such are the possibilities that make he tremendously revolve around sex and self-pleasure. Roth (1995) confines his hero in the first stage as he says:

> Since masturbation had all but taken charge of his life, a dream that overflowed in scenarios of perversity and excess but that he now, in a seaman's suit, was to encounter thigh-to-thigh, mouth-to-mouth, face-to-face: the worldview of whoredom, the tens of thousands of whores who worked the docks and the portside saloons wherever ships made anchor, flesh of every pigmentation to furnish every conceivable pleasure.

The titular theater is the drama of his youthful impetuosity and promiscuity, his deformation in the Caribbean whorehouses, his frequent masturbation in both public and private spaces, countermanding death, and the struggle for meaning. His theater is the site where art is created—the art of pleasure in particular. In this theater of debasement, the ethical and the religious remain only as a specter that perpetually haunts Sabbath in his life. Sabbath settles upon nothing, no commitments, and moral choices. He is the perfect example of a person who refused to put his utmost loyalty and devotion to anything. He pursues the people and pleasures in the very heat of the moment, his disposition lusty and antagonistic being at the age of 64. Be that as it may, Roth never fails to bring into the limelight the gravity of commitments, morality, and seriousness—factors that will lead to the fruition of the authentic self—the self that grounds Sabbath on a definitive avenue that animates his life with existential purpose and moral duties. In the case of Sabbath, this remains as a shadow that irrevocably follows him as symbolized by the ghost of his mother who habitually visits him convincing him to pursue suicide as a means of putting an end to a life of angst, meaninglessness, and despair.

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EVALUATION OF THE SPREAD OF RADICALISM, EXTREMISM, AND TERRORISM IN INDONESIA'S DEFENSE USING AGENT-BASED SIMULATIONS

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Abstract
The issue of national disintegration is one of the most crucial in the defense of Indonesia. One of the causes of national disintegration is the existence of Radicalism, Extremism, and Terrorism (RET). Radical entities can change using extreme means including violence through acts of terror in achieving their goals. Efforts continue to be made by the Government in anticipating the spread of this RET. Using agent-based simulation modeling techniques, some characteristics in the RET such as numbers are affected, driving factors, the number of agents in a region, and effective strategies. Therefore, this study is aimed at evaluating the spread of RET in Indonesia using agent-based simulations. This research is qualitative descriptive by trying to collect qualitative data as an initial input for the creation of flowchart designs and agent-based simulation models that will eventually be verified and validated. The results of this study illustrate the agent-based simulation in the spread of RET using Netlogo software by paying attention to several parameters such as incubation period, possible exposure to radicalism, extremist severity, availability of rehabilitation centers, and the rate of terrorism infection. From the results of the simulation, it can be said that the parameter greatly affects the percentage of radical agents, agents who are extremists until they become terrorists. This factor can be evidence for policymakers to reduce the spread of RET effectively by increasing religious understanding, strengthening the sense of nationalism and defending the country, and implementing community empowerment strategies. The evaluation of the spread of this RET can eventually strengthen Indonesia's non-military defense. Thus, good defense will have implications for the continuous development and achievement of Indonesia's goals.

Introduction
    An independent, sovereign, just, and prosperous Indonesia is the goal of the Indonesian nation and state as stated in the Preamble to the 1945 Constitution of

the Republic of Indonesia. This goal is fought for by maintaining sovereignty, territorial integrity, and the safety of the entire nation amid actual and potential threats. Presidential Regulation Number 8 of 2021 concerning the General Policy of State Defense for 2020-2024 explains the two threats. Actual threats for the next five years include violation of border areas/foreign intervention, separatism and armed rebellion, piracy, piracy, and hostage-taking of Indonesian citizens, terrorism and radicalism, cyber threats, threats of intelligence or espionage, threats of psychological warfare, biological weapons attacks, disasters nature and the environment, theft of natural resources, disease outbreaks, drug trafficking, and abuse, and the impact of the birth of the Industrial revolution 4.0. The potential threats are conventional war or open conflict (foreign invasion), nuclear weapons, the economic crisis, the threat of a pandemic, and foreign immigrants.

As an actual threat, terrorism and radicalism must be handled. The Director of Deradicalization of the National Counterterrorism Agency (BNPT) revealed that there is a separate process for a person to change from a radicalist to an extremist, to becoming a terrorist (Ansori et al., 2019). Radicalism underwent a total and drastic change. Radicalism overturns existing values, its characteristics are that they are intolerant or have no tolerance for groups who have different understandings outside their group. They also tend to be fanatical, and exclusive, and do not hesitate to use anarchist methods. In addition, radical entities can change using extreme means including violence through acts of terror in achieving their goals. Therefore, radicalism, extremism, and terrorism are one unit that becomes the focus to be overcome immediately.

Radicalism, Extremism, and Terrorism (RET) have been addressed by the Indonesian government as actual threats through the implementation of prevention, prosecution, and recovery. For example, in the context of prevention, the government has carried out both direct socialization and digital literacy about RET and its dangers. The reason is, the distribution is not only in face-to-face meetings but also using the internet. The head of BNPT revealed that terrorists spread their understanding with propaganda, starting from the recruitment process to even funding with online activities (BNPT, 2021). In addition, Deputy 7 of the State Intelligence Agency said that the ISIS terrorist network uses social media for propaganda (Liputan6, 2021). The problem is that this spread continues even during the current pandemic and it is feared that it could spread to various regions in Indonesia.

One of the efforts that can be done in anticipating the spread of RET is by simulating it in the form of a model. The modeling technique used is Agent-Based Modeling. This agent-based model simulation can be used by decision-makers in studying how small changes in behavior and interactions can affect output in a population through modeling interactions (Currie et al., 2020). In addition, agent-based simulation applications have also been used in various fields, namely in social, political, and economic sciences, including traffic simulation, customer flow management, stocks, innovation diffusion, evacuation modeling, adoption dynamics, and operational risk and organizational design (Bonabeau, 2002).

Based on the previous explanation, the author determines several problem formulations, namely:
1. What is an Agent-Based Simulation to prevent the spread of RET?

2. What are the things that must be considered by policymakers and the public in preventing the spread of RET?
3. How can the evaluation of the spread of RET strengthen Indonesia's defense?

This research is aimed at several things, namely:

1. Knowing the meaning, intent, and purpose of agent-based simulation to prevent the spread of RET.
2. Knowing the important conditions that provide steps for policymakers and the public to prevent the spread of RET.
3. Analyzing the benefits of evaluating the spread of RET in strengthening Indonesia's defense.

Literature review and research focus

Radicalism is an understanding or tradition that wants social and political change or renewal by violent or drastic means (KBBI Kemendikbud, 2021). Prof. Dr. Irfan Idris stated that radicalism overturns existing values, the characteristic is that they are intolerant or have no tolerance for groups that have different understandings outside their group, they also tend to be fanatical, exclusive and do not hesitate to use anarchist methods.

Alex P. Schmid (2013, p. 56) defines an extremist group as a group that adheres to the notion of extreme violence. Compared to radicalists, extremists tend to be closed-minded, intolerant, and anti-democratic and can justify any means to achieve their goals. Extremist groups are also closed-minded. This group is different from radical groups, groups that adhere to radicalism.

Meanwhile, according to Law Number 15 of 2003, terrorism is the use of violence or the threat of violence that creates a widespread situation of terror or fear of people and causes mass casualties, by seizing other people's property, resulting in damage or destruction of vital objects. strategic, environmental, public facilities, and state facilities.

A high tendency to adopt ideals or ideologies to extremes or radicals will lead to various kinds of behavior in individuals. BNPT (2012) states that terrorism in Indonesia will continue to grow if it continues to be fostered. Meanwhile, radicalism is the fertilizer for acts of terrorism. The tendency of high closed-mindedness contributes to the individual's interest in radical ideologies and decision-making to carry out acts of terror. Someone who has been exposed to a radical ideology will usually voice their understanding. When this is deemed insufficient, he will resort to violence or extreme actions even if he has to sacrifice himself to achieve goals or damage the existing status quo. This individual has a low tolerance and shuts himself off from the environment. He will categorize his environment into two parts, namely friends and foes.

A radical person or group can experience change using extreme means. Extreme violence describes the form of acts of violence based on radical or extremist beliefs, in other words when a person's understanding of his previous beliefs turns into an understanding in the context of violence, the individual has the potential to become a terrorist (Bjelopera, 2012, p. 2). Extreme violence through acts of terror is influenced by many things. Starting from the influence of international factors such as global injustice, arrogant foreign policy, and colonialism. In addition, it is also influenced by domestic factors such as

perceptions of injustice, welfare, education, disappointment in the government, and revenge. Apart from international and domestic factors, other factors are cultural factors, namely because of shallow religious understanding, narrow and textual interpretations of religion, and indoctrination of wrong religious teachings.

Agent-Based Modeling (ABM) is defined as a simulation modeling technique in which a system is modeled as a collection of agents and the relationships between them (Bonabeau, 2002). ABM uses a bottom-up approach to see how the interaction of individual behavior can affect system behavior with computer-based simulations. ABM is highly congruent with social systems because of the ease with which agents can map to recognizable social entities and the natural hierarchical organization that is easily visible in social systems (Borrill & Tesfatsion, 2011). ABM is a paradigm of testing and theoretical development (Smith & Conrey, 2007) with independent and dependent variables. In the case of ABM, independent variables (or "parameters") are adjusted by the experiment, while dependent variables are measured throughout the model or after the model.

Thus, evaluating the spread of RET as part of social conditions in the community is very appropriate if it is carried out using ABM simulation-based modeling. The main element in ABM modeling is the agent. Each agent acts and behaves according to the rules made in his environment. There are three elements in an ABM, namely (Macal & North, 2010):

1. A set of agents, their attributes, and their behavior.
2. A set of relationships and methods of interaction is a typology that underlies connectedness and defines how and with whom agents interact.
3. Agent environment. The agent interacts with its environment in addition to other agents.

These three elements are the basis for developers in making simulation models that are by existing social conditions. Karandeep Singh, Mazhar Sajjad, and Chang-Won Ahn (2016) describe simply how the process of an agent adapts and reacts to an ever-changing simulation environment. This is described as follows:
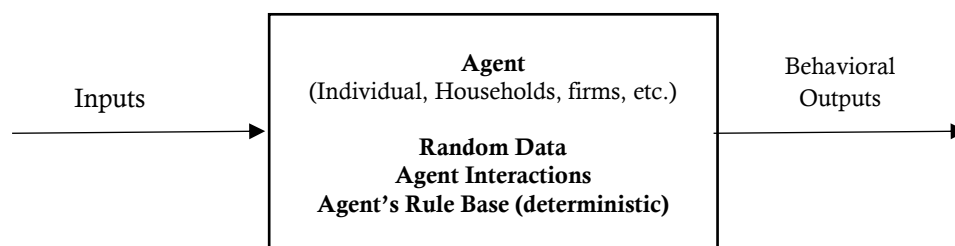
Figure 1. Agent based simulation concept
Source : (Singh et al., 2016)

André Calero Valdez (2020) make a simulation with ABM to see how to level the graph and the number of people infected with Covid-19 so that it can still be handled by maintaining physical distance and adjusting the capacity of the hospital provided. By creating an interface for the coding shared by Valdes, it can be displayed in Figure 2 below.
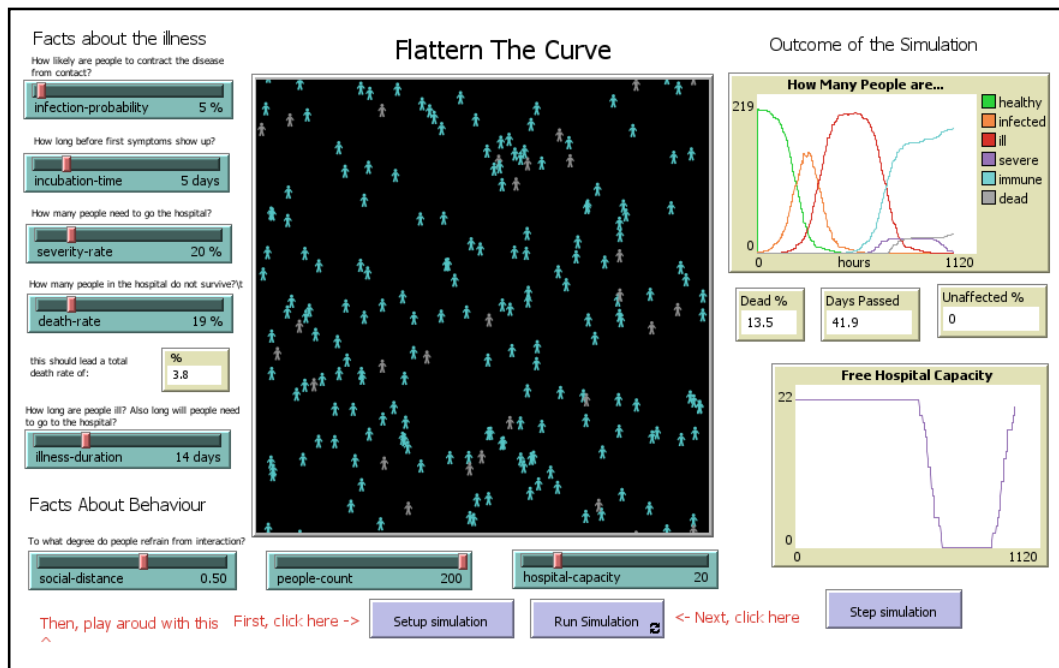
Figure 2. Interface simulation by Valdes (2020)

Method

This research is descriptive and qualitative to find the meaning of a phenomenon experienced by the research subject (Moleong, 2017). Phenomena in the spread of RET such as perceptions, motivations, actions, and so on holistically. Furthermore, it is presented in the form of words and language by utilizing natural methods. The data used in this paper is secondary data, whether published or not. Secondary data are generally in the form of historical reports, evidence, or records that have been compiled in archives (documentary data).

The techniques used to collect data in this paper are:

1. Literature study, Literature studies are carried out by looking for relevant data sources and studying them from various literature such as books, journals, and legal documents;
2. Documentary and documentation studies are carried out by reading reports from previous writings and journals related to this writing. In this method, the author moves only the relevant data from the necessary sources or documents;
3. Discussion, data collection using discussing ideas with people who are competent in this matter to solve certain problems related to this paper;
4. Intuitive-Subjective, the opinion of the author is subjectively involved in analyzing the problem under discussion.

Qualitative data is used as the initial conditions of the simulation such as the frequency of occurrence of the RET threat. In addition, the initial conditions are also the behavior of the spread of RET in influencing the community and the factors that are considered the most important by the community. These three things are important in determining the extent to which a person decides to participate in and be affected by RET. Furthermore, a simulation model is made by taking into account the conditions that exist in the real world. After the model design is made,

verification and validation are carried out so that a comparison between the simulation results and the actual situation appears.

Findings and Discussion
Agent-based simulation in the spread of RET

If the spread of RET is allowed, there will be areas whose people are exposed to RET, causing separatism. Furthermore, the spread of RET will also have an impact on the emergence of destructive actions caused by extreme groups to acts of terror that occur in various regions in Indonesia. Thus, the spread of RET is classified as an infectious disease. In addition, research by Nur Amalia and Fathul (2020) reveals that psychology has a very significant role in fighting terrorism and radicalism.

By adopting the Valdes (2020) simulation described earlier, a simulation model with ABM was created on the evaluation of the spread of RET with some adjustments. In addition, a social psychology approach is also used in making an appropriate model for the spread of RET (Smith & Conrey, 2007).

In general, the simulation flow of the spread of RET can be explained as follows:

1. Agent starting condition: normal.
2. At the beginning of the simulation, there is one agent who is exposed to radicalism (the agent can still carry out activities as usual).
3. Randomly depending on the chance of being exposed to radicalism, other normal agents within the infectious radius will be exposed to radicalism.
4. Agents exposed to radicals for a specified duration of time will become extremists. Random chance of being an extremist. In addition, radical agents can return to normal and have immunity against the spread of RET.
5. If there are agents who are extremists while rehabilitation and assistance are not met, then they can become terrorists. However, if there is still room for rehabilitation and assistance, the agent will be treated. The random chance of an extremist agent being a terrorist depends on the level of exposure to terrorism that is determined and a radical agent has a greater chance than a normal agent. In addition, extremist agents may have immunity from exposure to RET spread.

The flow of agent-based simulation in this study can be seen in Figure 3. The simulation was carried out with the help of NetLogo software (Wilensky, 2021). The simulation results observed were the percentage of the number of affected agents, the percentage of the number of agents who died, and the length of time the outbreak lasted. Simulations are carried out repeatedly to see variations in simulation results.
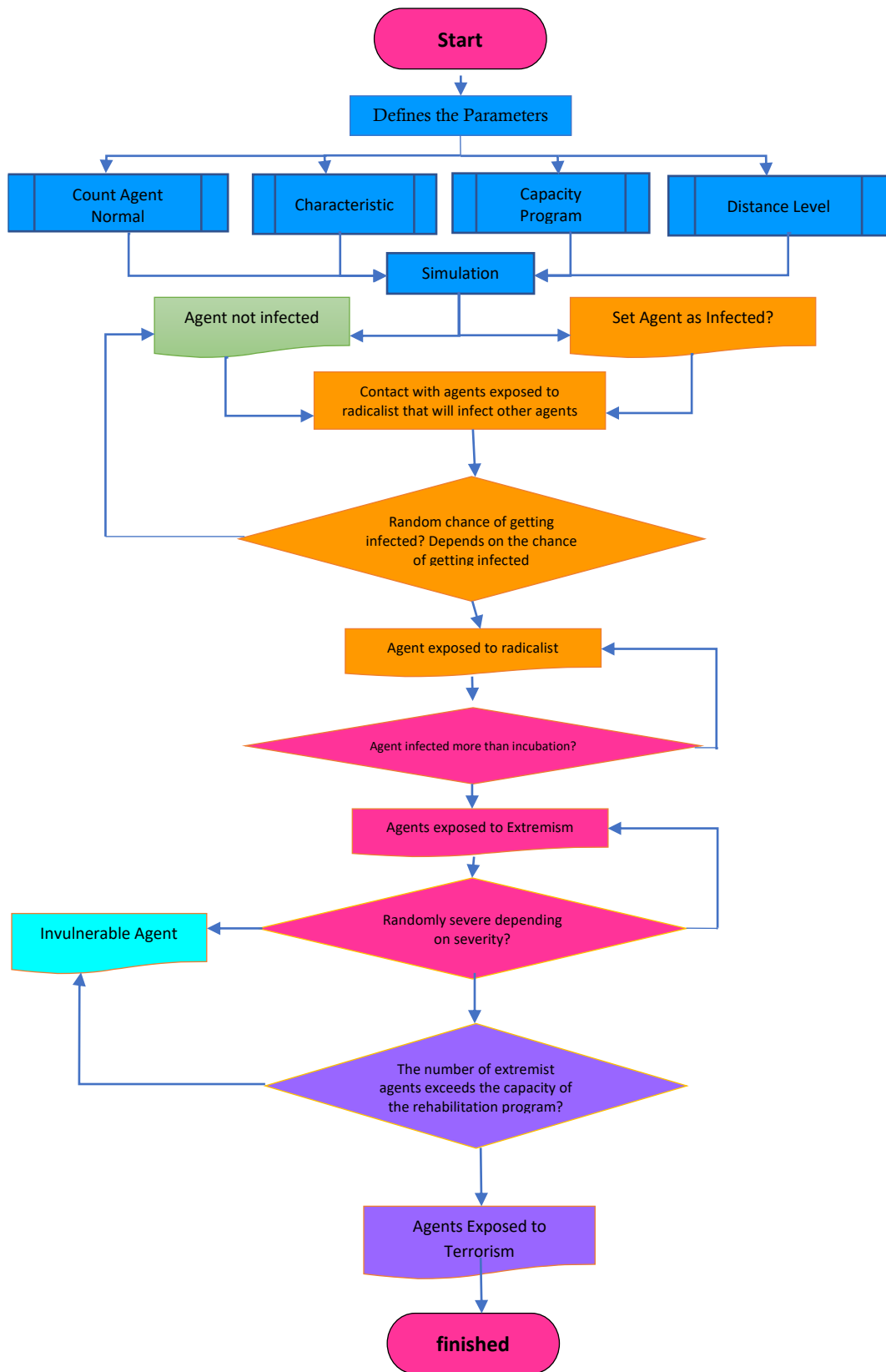
Figure 3. Flowchart simulation spread of RET

There are many approaches used to recruit someone to become a terrorist or extremist. Gerwehr and Sara suggested that one of the traditional ways to do this is to infect by including an agent in a population. When the target population is difficult to reach, 'agents' can be included to pursue recruitment from within, using direct and personal appeal. Social bonds between recruiters and targets can be strengthened by raising complaints, such as marginalization or social frustration (Gerwehr & Daly, 2006; The United Nations, 2017, p. 13). The simulation display is shown in Figure 4.
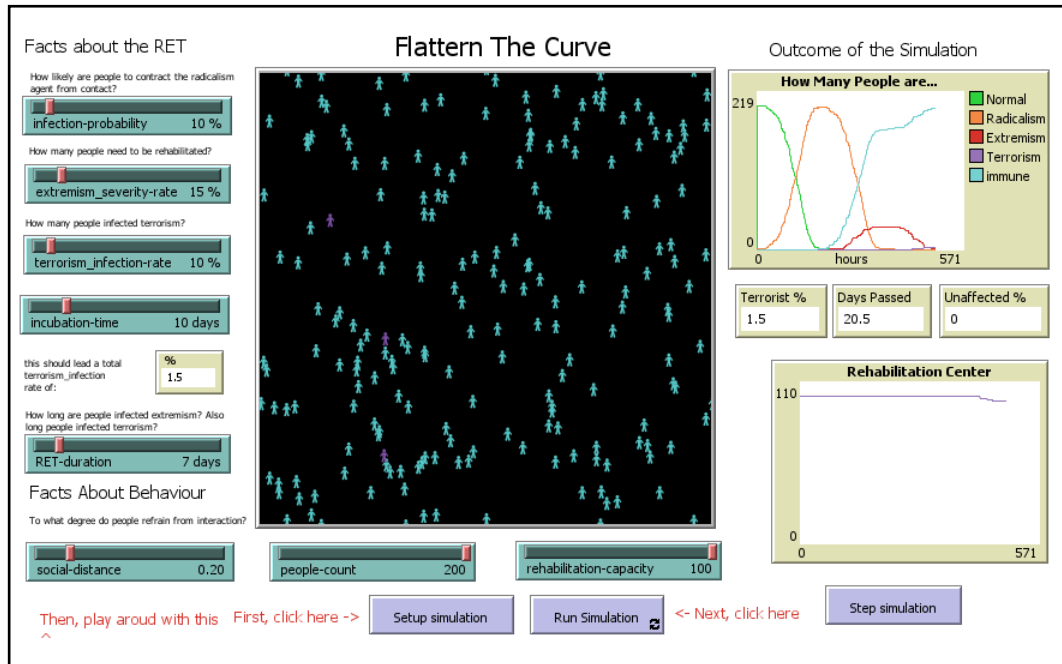
Figure 4. Agent-based simulation results in the spread of RET

The picture above is an agent-based simulation for RET spread with infection parameters of 10%, extremism severity rate of 15%, terrorism infection rate of 10%, incubation time of 10 days, RET duration of 7 days, and capacity rehabilitation center of 100%. The result is 1.5% exposed to terrorism. The percentage value of agents exposed to terrorism depends on the values of the specified parameters. Evaluation of RET spread can be seen on the graph with color indications for each condition of the agent.

Important conditions to prevent the spread of RET

The possibility of infection by radicalism can be estimated based on the resilience of the community's ideology (Lemhannas RI, 2020). It is also closely related to religious knowledge. In addition, socialization and literacy of nationalism and defending the country are important keys to the spread of RET in Indonesia. How likely a person is to be exposed depends on the deradicalization program carried out by the government. The better the deradicalization program, the lower the possibility of transmission of radicalism that will potentially become extremists. In this radical change to extremism also pay attention to the incubation period. This is based on research conducted by the SETARA Institute (2015) that

deradicalization must also be directed at radical groups. If the group is ignored, it is the same as facilitating the incubation of radical groups to become terrorists.

The severity of extremists is based on the assistance and rehabilitation program carried out by the Government (Setiawan, 2021). Rehabilitation is a process carried out in making individuals return to normal. The definition of behavior is concerned with changing the way a person behaves which involves an intervention to eliminate an individual's tendency, desire, or need for something (Robinson & Crow, 2009, p. 2). This requires an ongoing program of people exposed to extremism. Without this program, it will increase the level of distribution of cooperation in the community. In addition, the availability of rehabilitation will have an impact on the development of terrorism in the community.

The simulation takes place randomly by generating several possibilities that are adjusted with interchangeable parameters. From the simulation, it was found that the basic importance of taking action is to reduce the possibility of exposure through increasing several literacy and socialization programs related to religion, a sense of nationalism, and defending the country to various levels of society to provide resilience or immunity to recruitment from radicalist agents. The absence of a deradicalization program is an incubation period for radical agents who will become extremists and even terrorists (Ismed, 2021).

The severity of extremism must be minimized through the legal process to provide a deterrent effect for extremists. The provision of rehabilitation centers is also important for extremist actors so that they do not become terrorists. In addition, the percentage level of exposure to terrorism in the community must be anticipated, for example through intelligence activities, forming public opinion about the dangers of terrorism, and implementing equitable development in various regions in Indonesia. The implementation of this development is closely related to justice which is an important key in the emergence of terrorism.

Evaluation of the spread of RET in strengthening Indonesia's defense

RET is defined as a non-military threat to be aware of (Indrawan and Efriza, 2017). Several events in Indonesia continue to live the life of the nation and state. This is a must for the government to be proactive in dealing with the spread of RET. By using a defense approach, the threat of RET spread is a non-military threat that will be handled with non-military defense.

Evaluation of the spread of RET is carried out in achieving a strong non-military defense. The emergence of separatism seems to be a problem that has not been resolved until now. For example, terrorism in Papua is still a domestic problem in Indonesia. Acts of terror carried out by the KKB caused widespread casualties, damaged public facilities, caused anxiety, and threatened the safety and security of the people of Papua and West Papua (Kurnianingrum, 2021). Another thing that comes to the fore is that religious extremism, be it Islam, Jews, Protestants, Catholics, Hindus, or Buddhists, has the phenomenon of extremism in its adherents. Even the Buddha, who is not extreme by many, is now also associated with extremism as happened with his Rohingya ethnicity in Burma (Hasyim, 2017). This needs to be a common thought about reducing the spread of RET in various parts of the country.

Program evaluation is the process of systematically gathering empirical data and contextual information about an intervention program—specifically answers to what, who, how, whether, and why questions that will assist in assessing a program's planning, implementation, and/or effectiveness (Chen, 2014). In another word, Evaluating the programs means reviewing the programs that have been carried out by the government in dealing with the threat of the spread of RET. The program to prevent the spread of RET with proactive methods such as increasing religious understanding, socialization, and literacy of nationalism and defending the state, as well as community empowerment, must continue to be improved (Yasa, Hamad, Syauqillah, and Puspitasari, 2022). The reason is that all forms of radicalism, extremism, and terrorism greatly interfere with state sovereignty and hinder the achievement of the goals of the Indonesian state and nation. In other words, a strong non-military defense will have implications for the continuous development and achievement of Indonesia's goals.

Conclusion

In this article, several conclusions can be drawn, namely:

1. Agent-based simulation in preventing the spread of RET is carried out with the help of NetLogo software. Flowcharts are used to create a suitable model for preventing and anticipating the spread of RET.

2. In this study, an agent-based simulation was carried out to see the effect of the incubation period, the possibility of being exposed to radicalism, the severity of extremism, the availability of rehabilitation centers, and the level of influence of terrorism on the spread of RET. The simulation results show that these five parameters greatly affect the percentage of agents exposed to radicalism, extremism, and terrorism. The simulation results provide empirical evidence on matters that need to be considered by policymakers and the public by defining the possibility of being exposed to radicalism, the severity of extremism, and the level of influence of terrorism. These three things are defined as increasing religious knowledge in the community, literacy on nationalism, and defending the state and community empowerment through economic activities in improving people's welfare.

3. Evaluation of the spread of RET is very closely related to improving Indonesia's defense, especially in the sphere of non-military defense. RET is very influential in achieving the goals of the Indonesian nation and state. The fewer spread of RET the better Indonesia's defense will be.

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BLURRING THE BOUNDARIES: THE EAST-WEST PREDICAMENT IN PAMUK'S *A STRANGENESS IN MY MIND*

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Abstract
This research focuses on Orhan Pamuk's *A Strangeness in My Mind.* Since the Ottoman Empire, modernity that is represented by the West has become a threat and seduction. Due to the issue, this research is conducted to highlight the transformation of İstanbul, analyse Turkey's political agenda which enormously affects İstanbul and its citizens' identity formation process, and investigate the result of the East-West predicament towards the main characters. This research is a descriptive qualitative method which employs Homi Bhabha's discourse on Postcolonialism to uncover the predicament of the oscillation. The findings unveil 1) how İstanbul's cosmopolitanism and uniqueness that have disappeared bring such a grieve towards the life of the citizens; 2) the ambivalence that is caused by both Atatürk and Erdoğan's political agendas; and 3) the east-west oscillation which has led to melancholy and confusion. In addition, Mevlut's strangeness mind is a bridge that tries to connect his friends and relatives who have different political views. Importantly, he also tries to blur the boundaries and promote tolerance towards various groups, religions, cultures, and traditions.

Keywords: boundary, hybridity, modernization, oscillation

Introduction
This paper aims to unveil the predicament of the East and West which is presented in Pamuk's *A Strangeness in My Mind (ASIMM).* His love for İstanbul is beautifully captured to challenge the boundaries which always separate Eastern and Western group in Turkey. Since the Ottoman Empire, the reign of Mustafa Kemal, and the rise of the Islamic movement in present time, Turkey is always in an ambivalence and oscillation to have a fix-ideal identity. In this novel, Orhan Pamuk, who usually discusses the issue on modernity, now comes with the same theme but in a different area. Since the AKP won the election, Erdoğan's agenda to bring back the glory of the Islamic tradition is unstoppable. He starts removing Atatürk's secular law on the banned headscarf, the access to buy alcohol, and religion that is under the state control. This condition leaves confusion to many people who have lived under the founder's ideology for many decades.

The problems on the identity searching and identity formation process are topics which are always interesting to be discussed. In fact, the issue related to

identity formation is quite universal. Being caught between worlds, living in the ambivalence, and bargaining the oscillation are Pamuk's major subjects which represent Turkey's recent political crisis. The ethic-cleansing policies happened as the struggle to develop and construct a Turkish national identity (Jain, 2019). On the other hand, Indonesia also has a quite similar experience in building its national identity since there are various cultures, races, and ethnics. Some groups also have an agenda to simplify Indonesia's enormous cultural diversity, heterogeneity, and complexity. Moreover, both Turkey and Indonesia also face a big massacre and ethnic cleansing that happened in the past.

A Strangeness in My Mind underlines the binary opposition between East and West, Secularists and Islamist, Traditionist and Modernists. Through Mevlut—the main character in *A Strangeness in My Mind*—Pamuk wants to criticise the conservatives who insist that Turkey should live under another identity. Furthermore, Pamuk also tries to reflect the real-life problem which happened in Turkey. In his novel, Pamuk also illustrates and describes the feeling of melancholy that is felt by the people of İstanbul towards the old memories of the grand of the Ottoman Empire or even the worsening economic conditions and Istanbul's impoverished population. Through this novel, Pamuk wants to criticise the ruling leader of his country and the future by using the past events that are beautifully presented.

This novel is important to be analysed because we are asked to take a look at the real problem in Turkey and how the citizens try to find their happiness. Moreover, readers are also invited to observe how the authoritarian leader has brought melancholy in people's life. This historical novel was also selected because it contains a criticism towards the traditionalists and the secularists that want to create a single ideal identity for Turkey. Based on the issues mentioned above, this research puts special focus on the attempt to scrutinize the predicament of traditional and modernity which leads to the movement on finding a new ideal identity. Moreover, readers are also invited to respect and maintain the diversity of all cultures and traditions. Importantly, it is also a reminder to develop future generation's empathy to understand the suffering of others and the feeling of melancholy caused by poverty and the repressive political movement. This research is also an attempt to reveal the issue on in-betweenness, ambivalence, mimicry, and hybridity that the novel intends to propose. As we can see that Mevlut actually wants to be modern though he is a religious man who is afraid of God.

Pamuk's works which mostly problematize the tension, oscillation, and predicament of the East and the West always invite many scholarly discussions. The romanticization of Turkey's tensions, reproduces these tensions of Turkey in reality become another way to highlight Turkey's dualities by highlighting Turkey's hybridity (Yalkin & Yanik, 2018). From two previous research, none of them problematized Turkey's never-ending problem in the search of what is called as official identity. As a result, this paper tries to full fill the niches that is still possible to be explored. Babayev (2015) focuses on the postmodern narrative mode of the novels which highlights the relation between the text and the readers. Moreover, another research conducted by Gülnur Demirci in "Decentred Epical Hero in Orhan Pamuk's *A Strangeness in My Mind*" highlights "the cultural memory of modern Turkey" (p. 42) by using postmodern approach to "deconstruct the modern(ist) epic heroes" (p. 32). The on-going process of finding ideal identity

is always an interesting topic to be discussed. However, the other researchers' perspectives on this novel are essential to be discussed and used as the stepping stones to start this research.

Based on the background and the issues mentioned above, this study is conducted with the goals: 1) the depiction of İstanbul and Mevlut's complex relationship with the city; 2) Turkey's political agenda which enormously affects İstanbul and its citizens' identity formation process; and 3) the result of the East-West predicament towards the main characters. Since this new perspective underlines the problem in between choosing a left-wing or a right-wing, I employ Homi Bhabha's discourse on Postcolonialism which focuses on in-betweenness, ambivalence, mimicry, and hybridity.

Method

This research is a descriptive qualitative method which uses documentation as the data collection technique. The researchers used two types of sources which were primary and secondary sources. The primary source of this research is *A Strangeness in My Mind* (2016), a novel by Orhan Pamuk. To support the primary datum, the researchers collected the secondary data which were taken from journals, articles, interview, and book review. The research was conducted in four steps. Firstly, the researchers found the topic and carefully chose the literary work to be discussed. In this study, the researchers analysed Pamuk's agenda in criticising the modernization project which led to the finding of Turkish "ideal identity". Secondly, after reading the novel, as the most essential step, the researchers formulated the questions and searched for the secondary sources and theory. In order to highlight the relationship between Mevlut and İstanbul, the researchers also employed Pamuk's non-fictions: *İstanbul* (2006) and *Other Colours* (2008). This book was used to support the main datum as well as discovered the city transformation which was caused by the modernization project.

Thirdly, the researchers applied Homi Bhabha's theory on Postcolonialism to investigate the east-west predicament and the consequences of both Atatürk modernization project and Erdoğan authoritarian agenda. Bhabha's theory was used to unfold the complex relationship between the main characters and İstanbul that focused on ambivalence, in-betweenness, mimicry, and hybridity. Although those four elements of the theory are essential, hybridity had more portions in this research. This was for the reason that hybridity was a weapon to challenge the boundaries, a space to blur the binary, and a way to find Turkey's new ideal identity. Furthermore, the secondary data were used to find the answers of the formulated questions. Those were employed to discover the connection between the socio-historical context and the events illustrated in the novel. Lastly, the researchers ended the analysis with the result of the analysis and a conclusion. In addition, some suggestions to the other researchers who wanted to analyse *A Strangeness in My Mind* were also offered.

Findings and Discussion
Mevlut's complex relationship with İstanbul

In this section, the researchers highlight Mevlut's relationship with İstanbul by describing his love towards the city. Istanbul is a memoir both of his own life and his city (Erol, 2011). İstanbul—the most populous city in Turkey—is an important city in most of Orhan Pamuk's novels because this is the city where he spends most of his life (Vadivukarasi & Geetha, 2020). Similar to Pamuk, Mevlut also loves this city and awes with its atmosphere, streets, and rich culture. Pamuk sums up that "I have described Istanbul when describing myself, and describes myself when describing Istanbul". Originally, Pamuk's story is Istanbul because he is a product of Istanbul, therefore he claims his story is equal Istanbul's story (Erol, 2011). Mevlut is amazed with the new face of the city that is now rapidly moving forward when he move to İstanbul at twelve to help his father. Internal migration is a common thing for Turkish people. Similar to other Turkish people, Mevlut and his father want to have for a better life and bring brighter future for their family. Vadivukarasi and Geetha (2020a) underline that people came to İstanbul because they aspire to have a better life (p. 132). The other benefits are that they want to get a well-paid job, own a property, and have easy access for some facilities (Tekin, 2017, p. 625).

In this novel, Pamuk tries to describe the city by reflecting its social and physical changes as the result of the westernization project. Mevlut is such as character that always sensitive to change in the city, one of the factors is because his profession has a great influence on it (Şenyiğit & Tuğba, 2019). Mevlut has been in Istanbul for forty-three years. In the first thirty-five years of this, he felt every year he spent in the city connected him here more (Pamuk, 2016. p. 457). In Mevlut's eyes, İstanbul is a place which has a soul where he can meditate and find peace while walking down the street. When he pushes his cart at night, he likes to talk with the walls, billboard advertisement boards, posters, and the grave. Furthermore, his migration to İstanbul also results in the strangeness in his mind where he processes the predicament of the binary.

Both Pamuk and Mevlut describe İstanbul as a unique city whose cosmopolitanism has disappeared. Jain (2019) mentions that Istanbul lost its diminishing and dusty glory through the relics of the past trying to reach the threshold of power, wealth and self-confidence hat it has borrowed from the West. In *İstanbul,* Pamuk (2006) describes how the founding of the Republic and the rise of Turkification have turned the city into black and white (pp. 238-39). Turkey's new identity is shifted into one monotonous identity which was a beautiful mosaic back before the nationalist dominates the government. Through Mevlut's eyes—a boza seller who has good behaviour, optimism, and goodwill (Pamuk, 2016, pp. 3 & 33)—İstanbul is depicted as a modern city that is surrounded by European images. He describes İstanbul as a modern city, whose "city lights sparkling from afar" (Pamuk, 2016, p. 76). Another example is the alteration of the architecture and function of certain buildings like an Armenian theatre company that now has turned into Elyazar Cinema which screens adult films (p. 117). The modernization of this city make it "lost its natural beauty due to environmental problems…[caused by]…factories, skyscrapers, and tall buildings" (Karadağ, 2020, p. 56). The process of modernization defined "western" as an ideal identity. "West" is perceived as the

marker of universal history and the "East" as its inferior follower (Akcan, 2006, p.42).

İstanbul is a city where the secularists, the conservatives, and even those who embrace both parties live. Mevlut describes this city as a place where conflict and reconciliation may happen at the same time. In line with Hezam (2020), he portrays the city "as more than a setting in the novel for it is presented as a character or a force with which the protagonist is in love and conflict at the same time" (p. 92). In addition, Vadivukarasi and Geetha (2020b) mention that "İstanbul is a bridge between the East and West" (p. 5455). Ferhat, Mevlut's friend, also describes three types of buildings in this city:

> *"1) those full of devout families where people say their daily prayers and leave their shoes outside, 2) rich and Westernized homes where you can go in with your shoes on, [and] 3) new high-rise blocks where you can find a mix of both sorts (Pamuk, 2016, p. 25)."*

In the novel, Mevlut helps readers to describe the way people from different groups interact each other and the city's enormous transformation. Furthermore, Mevlut may also feel the sadness of the city when İstanbul's transformation brings such a grieve towards the life of the citizens. Pamuk in Istanbul stands as a local, European, and Westernizer, and these constantly varying viewpoints to mixes melancholy and joy, he calls it "delicious melancholy" (Helvacioglu, 2013, p. 164).

The effects of Turkey's political agenda

Both Atatürk and Erdoğan's political agendas have enormously affected Turkey in its journey on the finding of a new ideal identity. Istanbul has a contradict history which spans across two empire and a republic which signifies that there are two Istanbuls (Jain, 2019). The researchers claim that one culture which defeats another will only leave the citizens in confusion, ambivalence, and melancholy. It is in line with Brameswari (2015) who states that embracing only one culture may put Turkey in danger (p. 157). The rise of the Islamic movement and AKP's domination in the government have caused a clash among the groups in Turkey. In addition, communists and secularists group which try to get the place on stage do not want to sit still and watch but try to make some movements and actions to get more followers. Through the eyes of a boza seller, readers may witness some political movements and coups, like the tension between the Turks and the Kurds (Pamuk, 2016, p. 158). Furthermore, Pamuk also displays the abrupt changes from decades of modern appropriation to the movement to bring Islamic tradition back to Turkey. The desire to westernize and modernize has change the republican mindset to reduce religion to a strange and sometimes amusing set of rules on which lower classes depended. Therefore, it creates "spiritual void" among the westward-looking population (Helvacioglu, 2013, p. 166). This event is brilliantly captured and written in a simple narration.

The researchers claim that these radical changes have led Mevlut in his strangeness mind which actually is the third space created by the author. Mevlut uses what so it called the "in-between" space (Ashcroft et al., 2007, p. 109) to survive from the communists, the conservatives, the secularists, the left-wings, or the right-wings. He writes his hybrid identity to fight for the suppression from both sides and to bridge the East and West. Pamuk has said that the finest view of Istanbul is not from the shore of Europe nor the shore of Asia, however from a

bridge between cultures that unites them (Yalkin & Yanik, 2018). His strangeness mind is also a place to make peace with the weird situation around him when he was tricked by Süleyman. The incident happens after Mevlut falls in love with a beautiful girl at Korkut's wedding (Pamuk, 2016, p. 12). He starts writing love letters to that girl which are delivered by Süleyman. After his military service, the girl agrees to elope with Mevlut and gets married. However, Mevlut's love letters are intentionally sent to the wrong girl, Rayiha. Through this mistake, Mevlut realizes that finding a true and genuine love is more important than fulfilling his passion to marry Samiha. He accepts this as an unexpected gift which later determines the rest of his days (p. 3).

In our view, Mevlut's acceptance can be seen from his action when he does not openly mix the tradition and modernity. Inside Mevlut's strangeness mind—which is the symbol for Bhabha's liminal space—he struggles to negotiate the binary between East-West, tradition-modernity, and secular-conservative. Bhabha (1994) emphasizes that this tension and oscillation can be resolved in this space as a way to combine, or mix the two strange things altogether. In this case, Mevlut does not mix those cultures altogether but he tries to embrace them and live between the strangeness. He chooses to be the Bosphorus Bridge, which connects and mediates the Eastern and Western sides of İstanbul by making friends with Ferhat, maintaining good relationship with his secular cousins, and learning Islamic teaching. In line with Fischer (2015), "Mevlut uses his imagination to revise the past and make peace with the present, between rural past and urban present, and between isolated self and outside world". The quotation shows that living with those cultures is not a sin and Turkish people can embrace Western values without leaving their Ottoman traditions.

In addition, Turkey's political agenda also brings some transformations in Mevlut's life as a street vendor. The researchers discover that this 600-page-novel presents not only the tradition and culture of the city but also the food, the atmosphere, the drinks, the beliefs, and the political groups. Those aspects are the symbols and the binary of tradition and modernity, for instance boza. Boza is a clear symbol of predicament of tradition and modernity for people begin to leave it when *raki* and the imported liquors are legal in the Republic. It is mostly consumed by the religious people while beer and wine are drunk by the modern people. In line with Bhabha (1994, p. 85), the researchers find that boza is actually the strategy to fight against Ataturk's power and agenda to modernize Turkey. Mevlut actually knows well that there is a low amount alcohol in boza and it "is invented so that Muslims could drink alcohol under the reign of Ottoman era" (Pamuk, 2016, p. 340).

Furthermore, the researchers argue that boza is presented as a tool to criticise the modernists, the conservatives, and the new confusing era under the AKP. Even if Mevlut claims himself as a capitalist—was one of the socialists' supporters—he is also a religious person who believes in God and mostly in boza. More importantly, he will not let anyone who tries to mock boza. When he has an argument with Süleyman, he insists that boza is holy and contains no alcohol. He mentions that,

> *"just because something isn't strictly Islamic doesn't mean it can't be holy. Old things we've inherited from our ancestors can be holy, too"* (Pamuk, 2016, p. 341).

From this quotation, it can be seen that boza is actually the symbol of binary, complexity, and predicament in this novel. It is a drink which contains low alcohol level but is still consumed by the Islamist. Boza is a symbol of Ottoman old tradition which its popularity will soon vanish for during the reign of Atatürk—when *raki* and wine are legal—there is no room for boza. It is a symbol of the vanishing past and the street vendors or soon to be a lost heritage because Boza was forbidden during the Ottoman rule. By the time, the Republic of Turkey in 1923, closed down the Boza street vendors that still carried forward the old tradition of Boza selling, in order to let people free to consume *raki* (Jain, 2019). Additionally, when the new elected party starts to ban alcoholic beverages, Mevlut hopes that people can appreciate the existence of boza more. For Mevlut, boza is a remembrance of the good old days when "families spend gazing out the window at the boza seller on the pavement to wait for him to arrive and listening to the feeling in his voice" (p. 215).

The results of the east-west predicament

Europe always becomes Turkey's image in constructing its national identity. In most aspects, Europe is always depicted as superior and ace in knowledge and science (Vadivukarasi & Geetha, 2020). It means that Europe is much more progressive in many aspects. However, the agenda to "separate the religion to the state and strictly prohibit its practices in private sphere" (Özel, 2007, p. 20) is actually an irony because people are forced to mimic their "colonizer" and accept that as their true identity. The image of Europe is adopted by the elites to "civilize" Turkey through mimicking their culture. Some believe that in turkey, the westernization process acts to globalization promote by the state as an attempt to gain entry into the European Union (Jain, 2019).

The rich people in Turkey will follow Western lifestyle while the poor people will stay to embrace the Islamic tradition, support the Islamist party, and perform its religious practices (Pamuk, 2016, pp. 28-29). The East-West predicament is used by Pamuk as his main discussion in his works. In *A Strangeness in My Mind*, Pamuk illustrates how this predicament has brought such a great impact and may totally change the life of the Turks. The oscillation to embrace Ottoman identity or modern-secular identity has led to melancholy and confusion, which is experienced by the characters in the novel. Mevlut's remembrance of the past and intermingling of fantasy and memory of nostalgia about the old city and finds out that the past can never seems like real thing (Kumari, 2022). In this case, identity is fluid and never steady. In consequence, the identity searching becomes a mystery and its process happens in the third space. In other side, Pamuk suggests that melancholy caused by poverty, defeat and the feeling of loss, that a principal emotion of Istanbul that unites its residents (Akcan, 2006).

Through Mevlut's strangeness mind, we can also see how he tries to embrace all groups and try to "bridge" his relatives and friends who have different political views. He makes friend with Ferhat who is leftist, maintains a good relationship with his cousins who are seculars, and even performs religious practices. On the other hand, Karadağ (2020) also finds that the East-West encounter, the city transformation, the city life, and the industrialization have created environmental changes and pollution (p. 55). Through Mevlut who is a hard-working, innocent, and humble person (p. 3), Pamuk has talked a lot about the clash and the oscillation

to be a militant secularist or an Islamist. Additionally, Mevlut even witnesses various events that have changed İstanbul for four decades. In the novel, Pamuk also symbolizes Mevlut as the Bosphorus Bridge which is nestled between the hills on the Asian and European sides of İstanbul (p. 62). Mevlut's choice to embrace both traditions is a tool "to overcome the failure of the colonizer to create the stable and fixed identity" (Loomba, 2005, p. 92).

It has been mentioned in the previous section that Mevlut's strangeness mind is the in-between space that is used to bargain, argue, and find a safe place from the radical groups around him. In this space, Mevlut may have the negotiation peacefully without any claims which can distract them from this process. Bhabha (1994) mentions that this third space is an ambivalent space where there is no fix meaning for cultural identity. The researchers see that uncertainty and strangeness that Mevlut often feels is a way to ease the confusion caused by the political changes in Turkey. The radical changes in Turkey's national identity have led to the predicament and the oscillation of the old and new identity. Göknar (2004) mentions that "Turkey's self-colonialism desires uniformity and rejects multiculturalism, multi-ethnicity, multi-lingualism, and cosmopolitanism" (p. 55) [which lead to the authoritarian and dictatorship for both Atatürk and Erdoğan]. Thus, the researchers argue that the agenda to bring the Islamic values back to Turkey has led to what is called as self-colonialism that later brings sorrow *(hüzün)*.

Sorrow *(hüzün)* is the feeling of melancholy and refers to the pain and sadness over the loss of the grand Ottoman empire and some social problems such as urbanization, radicalization, and poverty. Pamuk uses melancholy with the Turkish word *hüzün*, in association of melancholy with the feeling of loss (Akcan, 2006). In this novel, Pamuk also pictures how the crisis in Turkey has developed "a strangeness in Mevlut's mind" which happens since the story begins. This feeling is also shared by the citizens of İstanbul who witness when "the army has destroyed the buildings that seem dirty, untidy, and old dating back to the Ottoman era" (Pamuk, 2016, p. 102). From this perspective, *hüzün* is intrinsically tied to the gradual decline of the Ottoman Empire as an object of love, resulting the historical losses that resulted from the westernization and modernization efforts of the twentieth century (Helvacioglu, 2013, p. 166). Moreover, just like the other citizens, he will keep that strangeness and choose to employ it to overcome sorrow *(hüzün)*. By contemplating the historical context, it shows melancholy as a historical condition of modernity and melancholy as a cultural condition (Helvacioglu, 2013, p. 165). Mevlut also eagers to solve this predicament and brings up the old good time of the past era when he can bring "the ancestor's favourite drink" (p. 342) in the present time Turkey. The researchers claims that boza is Pamuk's strategy to deal with the predicament. He describes how Mevlut is as happy as "most people [in Istanbul] are happy just to listen to the boza seller's call" (p. 32). Furthermore, Mevlut also brings the nostalgia of street vendors and as the "songbirds of the street who are the life and soul of İstanbul" (p. 33).

Mevlut is depicted as a melancholic person that insists to keep selling boza for the rest of his life (Pamuk, 2016, p. 743). Mevlut's profession is a symbol of a glorious yet decaying tradition of Istanbul. Mevlut's strangeness mind, when he feels melancholic, selling Boza makes him feel better, because for doing that he walks in the streets of the city for hours. He can keep on hallucinating heritage of the city as a dating all the way back to Ottoman times (Kumari, 2022). The East-

West encounter does not only create predicament, the feeling of melancholy, but also nostalgia of the lost old Ottoman tradition. This feeling is shown by Mevlut and shared with the boza seller he meets in the last few pages of the novel. Mevlut feels sad because the old face of İstanbul will soon disappear. However, he also feels grateful that it will be more beautiful and modern in the future (p. 401). Though some old İstanbul places are not completely destroyed by the urban transformation, Mevlut still misses the old İstanbul where he has spent his happy times with his late wife. In the last part of the novel, Pamuk narrates a melancholic event in Mevlut's life. In his dream, Mevlut meets his wife in an old wooden mansion. This event symbolises how Mevlut actually longs for the old happy times with Rayiha in the old İstanbul It shows "the old Ottoman legacy [that] has cultivated Mevlut's fantasy world" (Chengiz, 2021, p. 208) and a scenery of the old İstanbul. Furthermore, it illustrates how Mevlut has connected his soul with İstanbul when his friends and relatives boast their financial achievement.

Conclusion

This research is conducted to find the answer on the problem of the oscillation between East and West. This dichotomy has been a threat and also seduction whether to preserve the Islamic tradition or to live with the European culture. This oscillation is stunningly captured by Orhan Pamuk in *A Strangeness in My Mind*. This novel is Pamuk's media to respect multiculturalism and cosmopolitanism around the various political groups in Turkey. Moreover, it is also a way to challenge the border, which tries to create and maintain the binary opposition. Through Mevlut's experience in İstanbul, Pamuk highlights the clash of Atatürk modernization project and Erdoğan authoritarian agenda. Atatürk's and Erdoğan's political agenda have enormously affected the entire İstanbul and its citizens. This movement had led to confusion and the movement of finding and forcing the new ideal identity.

Before and after the grand of the Ottoman Empire, for Mevlut creates such a cultural and political changes in İstanbul—this city is a place full of memories, hope, and melancholy. The feeling of melancholy caused by the nostalgia of the Ottoman empire, which in the time of prosperity. His complex and special bound with this city result to what is called as *hüzün. Hüzün* is the answer that can save him from the confusion, ache, and melancholy as well as the oscillation between two worlds. Through Mevlut, Pamuk tries to create a bridge for Turkey's divided soul. Mevlut, Pamuk, and *A Strangeness in My Mind* invite the readers to appreciate and respect multiculturalism and cosmopolitanism around us since this problem is universal. This novel is also a reminder that forced identity will only lead to confusion, ambivalence, and irony. In addition, Indonesia as a complex country faced the same problem on the identity searching. Therefore, the issues mentioned in the novel related to Indonesian issues in the past, and it can be employed to increase Indonesian people's awareness to keep, maintain, and increase the tolerance towards various religion, culture, tradition, and parties.

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CHARTING THE STAGES OF ENVIRONMENTAL HISTORY: ECOLOGICAL READING OF JAMES MICHENER'S HAWAI'I

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Abstract
This study analyzes James Michener's *Hawai'i* to underline how the environment was changed, altered and transformed over time based on differing paradigms of conceptualizing nature and environment. It primarily focuses on how the Native Hawai'ians, American settlers and Chinese immigrants have contrasting ways of perceiving the more-than-human world. The stages of environmental history, as underlined by Worster and Cronon argue how the differing paradigm is intertwined within the cultural contexts and socio-historical circumstances of a particular ethnicity in *Hawai'i*. Their paradigm manifested through social reproduction resulting from the mode of production, either instrumentalising or respecting the land. Moreover, race, social status and gender also problematize how the environment is conceptualized. From the perspective of environmental history, the environment is positioned as dynamic and changing, contrary to a prior depiction of nature as passive and static. The finding suggests that environmental perspectives in the novel *Hawai'i* can provide an avenue to reinterpreting human and non-human relationships by considering humanity as part of the natural world.

Keywords: anthropocentrism, environmental history, Hawai'ian literature

Introduction

The term Anthropocene, introduced by the Nobel Laureate in 2002, Paul Crutzen recognizes the advent of an epoch defined by the recognition of a global-scale impact of humanity on the natural environment. This term contemplates that human activity has become a global ecological force in its own right, or other world humanity has such a profound impact in altering the more-than-human world. As stated by Riordan (2007, p. 326), Anthropocene is a new geological epoch in which humanity emerges as a globally transformative species. Riordan's statement foregrounds the underlying scientific, technological and material progress as a driving factor behind the irrevocable transformation of the environment. In the Anthropocene era, it is necessary to provide environmental ethics as a parameter to regulate human and non-human relationships. Environmental ethics can be defined

as a systematic account of the moral relations between human beings and their natural environment. This concept argues how non-human entities should also be considered in the line with their ethical norms and considerations, previously a unique characteristic of humans (Desjardins, 2013, p. 17). Within a wider framework, the possibility for a more ethically oriented paradigm calls upon the refiguration of a stereotypical conception of the human as an active agent and nature as a passive, unchanging subject.

The introduction of Anthropocene as a terminology does not negate how humans have interacted with their environment even on a limited scale. Although the pivotal date for the rapid-scale transformation of human and non-human relationships can be traced to the scientific and industrial revolution from the 18th century onwards, humanity has been interacting with non-humans since time immemorial. From this timeframe of interaction, humanity is positioned as an ecological agent, both affecting and affected by the more-than-human world. Dürbeck et al conceptualize how "human choices are determined by specific cultural and material circumstances and their agency is nevertheless always part of larger cultural and material flows, exchanges, and interactions" (2015, p. 119). This perspective is founded upon the realization of a wide range of agencies, or agencies beyond the human and the resulting awareness that humanity should be construed 'ecologically', as co-participant within active ecological systems. The broadening of agency to incorporate the non-human, commonly misconstrued as a passive agent challenges the nature/culture dichotomy bias of Western thinking based on the supremacy of human agency (Adams, 2003, p. 17).

The prior exposition argues that the environment has always had a place in history although the environment, or nature, remains prone to be instrumentalized as an automata devoid of meaning for the benefit of the civilized (Western) human. Western paradigm, derived from the philosophy of Bacon, Descartes and Galilei abide upon a dualistic concept of reality, with humans as active and dynamic factors whereas nature is considered a passive and unchanging entity (Heith, 2022, p. 13). As nature was excluded from the human sphere, the natural world is objectified into a definable and controllable object of scientific fascination. The primacy of humans in Western thinking is the defining factor of the present state of environmental crisis and the necessity of reconceptualizing this paradigm (Oppermann, 2007; Plumwood, 2003; Spencer, 2010). Reinterpreting nature's position within the dominant human/anthropocentric history can be seen as an avenue for finding a more ecologically sustainable environmental outlook. The following passage posits Worster's idea of positioning nature as an active agent with an undeniable impact in shaping human history.

> "The natural environment is not really passive but is rather a powerful determining force throughout history. Nature is an active, decisive factor, a subject in history influencing available options and shaping development path" (1984, p. 5)

Worster's statement foregrounds the core premises of environmental history, an interdisciplinary study of humanity's interaction with the more-than-human world over time. Environmental history emphasizes the role of non-human factors in history, as a recognition that human beings are positioned as one component of the natural environment. In short, environmental history can be stated as an attempt to analyze the interaction between humans and nature either in the past, present

period, or contemplating the future. Besides focusing on the framework of disciplines that primarily examine the natural world, the focus of environmental historians is contemplating the sociocultural construction of several terminologies. One example is problematizing terms such as "nature" and "environment", diverse concepts across societal and cultural contexts. People's actions, how they cultivate the environment, adapt toward changing seasonal cycles and manage the natural resources have long shaped the perception of the non-human. As Freyfogle emphasized, a culture writes its name on land, from the ways they use nature, for all to see (2001, p. 8).

In humanities in general and literary studies in particular, the dominant outlook of environmentalism mainly discusses Anglo-American environmental writing based on the tradition of Emerson, Thoreau, John Muir and Aldo Leopold. This movement romanticizes the idea of wilderness, an idealized pure nature outside of human influence. Garrard argues how

> "Wilderness has an almost sacramental value: it holds out the promise of a renewed, authentic relation of humanity and the earth, a post-Christian covenant, found in a space of purity, founded in an attitude of reverence and humility" (2004, p. 59).

The prominence of the Anglo-American outlook results from the settler experience of colonizing the New World and its resulting consequences on the natural environment. The pristine and pure nature or wilderness becomes a pivotal role in shaping American national consciousness, as

> "Nature has long been reckoned a crucial ingredient of the American national ego. Ever since the American literary canon began to crystalize, American literature has been considered preoccupied with country and wilderness as setting, theme and value in contradistinction to society and the urban, notwithstanding the sociological facts of urbanization and industrialization" (Buell, 1995, p. 33).

The concept of wilderness is often associated with the sublime and the frontier has been imagined as a sacred realm without any human influences. Feldman and Hsu consider this paradigm as a dangerous fiction and misconception which hinders humanity to recognize what an ethical and sustainable human place in nature should be (2007, p. 201). By focusing only on picturesque landscapes and sublime sights to be preserved, nature closer to our perspective tends to be overlooked and undervalued. Similarly, Worster (1993, p. 3) criticizes the perspective of modern environmentalists that echoes the wilderness trope as a benevolent moral order existing outside human culture. This presupposition, deriving from the Anglo-American bias of wilderness tends to perceive nature with an a/anti-historical bias as if nature remains unchanged from the hundreds of years since earlier settlers' arrival. On the contrary, nature always changes and humans have intensively contributed toward these changes, either in beneficial or harmful ways.

It has been established that Anglo-American discourse of the environment, as the basis of modern environmentalism remains rooted within a binarism of human/non-human. On the contrary, the perspective of environmental history that seeks to erasure this human/non-human demarcation viewed wilderness as a cultural construct. Heise (2006) identifies that wilderness' connotation with the sublime and the sacred, started in the nineteenth century corresponded with the

displacement of indigenous people inhabiting areas designated for the creation of National Park. Feder, in support of Heise's argumentation, expounds how

> "The idea of wilderness has long functioned as a guiding metaphor for ecological thought; yet in recent years, many critics have challenged wilderness as a metaphor or model, and rightly so, on the grounds that it has served to "erase" human presences from the landscape in the service of economic exploitation (as in the American West), and continues to reinforce a conception of nature as static and separate from humanity." (2010, p. 5).

The novel *Hawai'i* (1959) by James Michener provides an avenue to contextualise an environmentally oriented approach in perceiving the shifting perspective of human/non-human interaction within the boundaries of ethnical and cultural diversity among various inhabitants of the Hawai'ian archipelago. The novel *Hawai'i* contextualizes the historicity of the titular isles under the backdrop of various civilizations that settles on its shores. The book begins with a vivid description of how these islands were formed due to volcanic activity and how various groups of settlers began inhabiting the Hawai'ian archipelago. Among such diverse ethnicities are the Polynesian/Tahitian seafarers as the first settlers in Hawai'i, White Anglo-Saxon missionaries and eventual businessmen and capitalists, and also Asian people from China, Japan, and Korea brought as labourers in the newly established sugar plantation and industry. The timeline of the novel which ranges thousands of years contextualizes how human and non-human relationships undergo changes over time due to differing socio-cultural aspects of perceiving the environment among a diverse groups of settlers in Hawai'i. This study mainly emphasizes the resulting conflicts among three ethnicities represented in the novel, the Native Hawai'ians (*Kanaka Maoli*), white settlers (*haole*) and people of Asian descent.

Prior studies on the topic of environmental history in general, Hawai'ian literature and the novel *Hawai'i*, in particular, have been addressed by several scholars. Bourlet and Lorin contextualize the production of Pulaar literature in Senegal which addresses territorial dispossession and the simultaneous processes of migration (2018, p. 522). Their finding addresses the engagement of literary resilience which preserves the geographical imagination of the Pulaar people within their dispossession from their ancestral home. Different from their study, this paper focuses more on the transformation of Hawai'i's ecological thought based upon the differing paradigm held by each ethnicity represented in the novel. Another study by Indriyanto articulates the manifestation of colonial ideology in the form of an anthropocentric outlook on Michener's *Hawai'i* (2020, p. 53). His finding problematizes the contrasting ideologies between the Hawai'ian indigene and the White settlers. Compared to a prior reading of *Hawai'i*, this study problematizes the existence of another ethnicity, the Chinese immigrants which hold a similar anthropocentric view that instrumentalizes nature. This discussion of previous studies positions the novelty of this paper among other research.

Method

Several scholars have articulated the basic premises of environmental history, most notably Worster and Cronon. In his article, "Doing Environmental History", Worster (1989) observes that environmental history functions on three levels:

nature by itself, human socioeconomic and intellectual realms, and their interaction and adaption with the natural environment. The first facet aims at understanding nature itself in the past, especially how nature was organized and functioned. It primarily focuses on the history of nature's ecosystem and tries to reconstruct the natural environment in the past. On his second level of environmental history, Worster catalyzes how environmental changes are perceived in relation to the historical modes of production. This facet expounds on the interaction between social conditions, the economy and the environment. Lastly, Worster focuses on analyzing the environment purely from a human perspective, regarding the mental and intellectual history of human attitude in perceiving the environment. A society's dialogue with nature can be observed through its myths, ethics, religions, ideologies, perceptions and scientific doctrine.

As later proposed by Cronon in his critique of Worster's three levels of environmental history, Worster's model tends to focus only on the material aspects and perceive human culture within a homogeneous framework. In Cronon's (1990, p. 1124) idea, understanding a mode of production is inseparable from the cultural contexts in which the mode is embedded, and the mode of social reproduction resulting from the mode of production. Cronon calls for the expanded model of social reproduction, regarding how families, societies, religions, and ideologies reproduce themselves from one generation to another, especially concerning environmental ethics and values.

Hence, historical causation between materialist and idealist forces is inseparable when dealing with environmentally focused history. Furthermore, the emphasis on a holistic analysis, in which nature and humanity are oriented as a whole to trace how interconnection develops discourages us "from looking as much as we should at conflict and differences within group of people" (Cronon, 1990, p.1128). A holistic approach in dealing with human relationships with the more-than-human world has the tendency to neglect conflicts and differences within groups of people differentiated through gender, race, or ethnicity. In short, Cronon expands upon Worster's idea of environmental history by emphasizing the social-cultural context concerning nature as a cultural construct. Nature might be perceived differently among different ethnic groups especially considering the role of gender, class, race, and power in problematizing human and more-than-human relationships.

The study is a qualitative literary study which provides the data in the form of quotations taken from the novel *Hawai'i* by James Michener. A qualitative study is intended "to explore and understand individuals/groups ascribe to a social or human problem" (Creswell & Poth, 1998, p. 97). The analysis is presented through underlying quotations from the text which explores the issue of environmental thought, primarily from the Hawai'ian indigene, White settlers and Chinese immigrants. The focus of the analysis is to underline how the representation of different ethnicities each have its paradigm in contextualising human and non-human relationships. Secondary data in the form of academic articles, essays, journals or books are provided to better contextualize how each ethnicity in the novel *Hawai'i* comprehends the position of humanity within a wider natural world.

Findings and Discussion

The novel *Hawai'i*, written by James Michener in 1959, the year when Hawai'i was officially integrated into the 50th state of the United States chronicles the historicity of Hawai'ian isles from the volcanic creation of the islands until 1954, a few years before Hawai'i was granted statehood. As this saga spans centuries and even millennia, it was the environment that remains a constant presence in the novels, while others ethnicities rise and fall within the turbulent state of Hawai'i as a political entity. The presence of the environment is dynamic instead of static, as it is irrevocably altered by years of landscape transformation conducted by diverse ethnic groups. The novel chronicles the development of Hawai'i from a geographically isolated island in the middle of the Pacific Ocean into a burgeoning U.S. state sustained by the tourism and sugar industry. At the beginning of the novel, a prologue depicting the evolution of the Hawai'ians islands, Hawai'i is portrayed as a timeless paradise with all the necessities to sustain future civilizations and only waiting for someone to discover and tame this Edenic paradise. The narration foregrounds how

> "valleys and sweet plains, waterfalls and rivers, glades where lovers would have walked and confluences where towns could have been built, the lovely island had all these accouterments, these alluring invitations to civilization. But no man ever saw them, and the tempting glades entertained no lovers, for the island had risen to its beauty long, long before the age of man; and at the moment of its greatest perfection it began to die" (Michener, 1959, p. 13).

It can be argued that representing the non-human through literature is problematic, "although humans can "speak a word for Nature…self-evidently no-human can speak *as* the environment, *as* nature, *as* a nonhuman animal" (Buell, 2005, p. 7). Hence, the representation of nature, either in literature or other fictional works is inseparable from an anthropocentric bias, in which our perspective towards the environment is projected in how the environment is represented. Hawai'ian isles, in the perspective of the unnamed narrator of Hawai'i, is instrumentalized only for its potential use for future human settlers, to quote the text "alluring invitations to civilization." This passage problematizes that nature has no meaning or inherent value by itself until humanity cultivates and transforms the non-human environment. The anthropocentric outlook in perceiving nature is further emphasized in how the narrator invites potential colonizers to invade the untamed Hawai'ian isles with food and courage and determination:

> "How beautiful these islands were! How shot through with harmony and peace! If paradise consists solely of beauty, then these islands were the fairest paradise that men ever invaded, for the land and sea were beautiful, and the climate was congenial. And so these beautiful, inhospitable islands waited for some breed of men to invade them with food and courage and determination" (Mitchener, 1959, p. 19-20)

Contrasting worldviews concerning human and non-human relationships as represented through different ethnic groups problematizes how the environment is perceived in the novel *Hawai'i*. These differing paradigms contextualize that the concept of nature and environment is perceived differently through differing socio-cultural backgrounds. Furthermore, in line with Cronon's assertion, race, class and gender role also plays a central role in shaping a worldview regulating human

position in the wider ecology as a whole. The conflicts mainly arise among three ethnic groups, the Polynesian settlers and their descendant; the indigenous people of Hawai'i (*Kanaka Maoli*), white (*haole*) missionaries and later capitalist plantation owners and businessmen. Lastly, for people of Asian descent, mainly Chinese in which Hawai'i provides an avenue for themselves to advance their social status.

Kanaka Maoli, following the tradition upheld by their predecessors, the Polynesians conceptualize a sense of deep reverence and respect toward nature under the epistemology of *aloha aina*. The love and respect toward the environment derive from a shared familial bond in which both the indigenous people and the land around them are both descendent of the parentage of *Papa* (earth mother) and *Wakea* (sky father). As articulated by Inglis, "*Kanaka Maoli* are connected to the land and each other through the parentage of *Wakea* -from whom all Hawai'ian genealogies stem as the ancestors of the Hawai'ian people" (2013, p. 13). This cosmology collectively recognizes the non-human entities as fellow beings in which the land/*aina* has a higher position due to their seniority as the elder siblings. In Polynesian society, upheld from the highest chief (*ali'i*) into the lowest class (*maka'ainana*), land should be respected and taken care of, as they already provide all the necessities for sustaining living. This is exemplified by an excerpt in which a high chieftain of the early Polynesian settlers, Tupuna disregards his high social status and offers his humility for the land around them:

> "At the head of the nervous column marched Tupuna, and whenever he came to a large rock, he begged the god of that rock to let him pass. When he came to a grove of trees he cried, 'God of the trees, we come in friendship" (Michener, 1959, p. 118).

This mutual dependency of human and non-human is founded upon the belief that all entities in the world, either living or inanimate possesses energy in the form of spiritual power (*mana*). Meyer argues that "in Western terms, it might be described as power, or an essence of God and godliness. *Mana* is part of the spiritual world, but felt in the material world" (2003, p. 124). This concept, derived from Polynesian cosmology provides an avenue to understand matter beyond human comprehension of the natural world such as natural phenomena and disasters. By acknowledging that each material aspect, either biotic or abiotic contains its agency in the form of *mana*, this paradigm challenges Western epistemology which instrumentalizes as an object to be exploited by a rational human. Furthermore, the concept of *mana* established a hierarchal society in which some people, such as high chiefs, learned persons (*kahuna*) or talented persons have a greater abundance of *mana* than others. Similarly, places such as volcanoes, waterfalls, craters, or stone formations are believed to possess *mana* in larger quantities. Through the naming of places, *Kanaka Maoli* acknowledges the living world around them, and cultural practices are interwoven within these place names. Kay-Trask explores how "in Hawai'ian culture, nature was not objectified but personified" (1993, p. 18).

The novel *Hawai'i* situates one personification of nature through the figuration of *Pele*, the volcano goddess whose eruption threatens the city of Lahaina in Maui. To prevent the eruption from happening, the high chiefess Noelani tries to appease Pele's wrath by appealing for her mercy and clemency. These passages underline that the *Kanaka Maoli* acknowledges the sovereignty of the volcano and

not the other way around, as humans are powerless under the agency of natural forces and phenomena. Furthermore, Noelani's proclamation that she was "a daughter of Pele" echoes how nature is personified as a female deity, the depiction that challenges stereotypical gender roles constraining the non-human as objectivized female body (Moore, Araica, & Ruíz, 2008). The personification of Peel is narrated as follows,

> "she was a daughter of Pele, one in whose family the very being of the goddess had resided, and now, returning to the suzerainty of the fire goddess, Noelani planted her feet before the on-surging lava and decided that here she would stand and if need be, die. Holding the sacred rock of Pele aloft, she cried, "Pele! Great goddess! You are destroying the town of those who love you! I pray you to halt!" (Michener, 1959, p. 408)

Hawai'ians' respect toward nature as their familial members based upon the belief of shared lineage is contrasted with Western epistemology, articulated through the portrayal of American missionaries and capitalist plantation owners. The arrival of Westerners since the discovery of Hawai'ian islands by James Cook in the late 18th century problematizes the reductionist view of nature based on the Western paradigm. This anthropocentric view aligns with colonial discourse which contextualizes the Hawai'ians' reverence toward the more-than-human world as a sign of their backwardness and anathema with Christian teaching. This "complex of signs and practice that organize social existence and social reproduction" (Ashcroft, Griffiths, & Tiffin, 2013, p. 50) is founded upon binary opposition that legitimizes Western superiority in which control of the natural world is one key element in their tenets. The arrival of American missionaries, as articulated by the depiction of Abner Hale is intended to solidify the Western outlook upon the seemingly backward and pagan *Kanaka Maoli*, as is seen in the following excerpt.

> "Abner closes his eyes, raised his head toward the grass roof, and cried in the voice that Ezekiel must have used when addressing the Jewish elders: 'the islands of Hawai'i will live under these laws, for they are the will of the Lord God Jehovah" (Michener, 1959, p. 333).

Western anthropocentric discourse considers Hawai'ians' ancestral tradition as pagan and superstitious irrationality not based on scientific observation. Hale forces the Hawai'ians to remove their place of worship, in the form of a small temple (*heiau*) built from stone to honour their ancestors. In Hawai'ians' epistemology, people who have died did not ascend to heaven as is believed in Judeo-Christian tradition but they remained in the mortal realm in a different form, as spirit animals (*aumakua*), might be manifested in a shark, owl, or bird, selected plants or even rocks (Barrow, 1999). Hence in Hawai'ians' perspective, taking care of their environment affirms their acknowledgement that their spiritual ancestors remain in their surroundings (Mcgregor, 2007, p. 14). The arrival of Western powers problematizes this paradigm by offering a contrasting view of nature. . It is narrated in the novel as follows

> "we shall have to remove the stone platform. In this world there is room either for God or for heathen idols. There is no room for both" (Michener, 1959, p. 260).

Within the dominant Western outlook which instrumentalized nature, the Hawai'ian landscape was transformed into a capitalist-driven industry. In line with what Oppermann coins as ecological imperialism (2007), a large tract of Hawai'ian

soil is altered to support the growing sugar industry. As stated by Haley, the existence of the sugar industry fundamentally altered both the Hawai'ian ecology and its population demographic (2016, p. 90). One pivotal event in Hawai'ian history, the *Mahele* (land divide) from 1848-1851 enables the acquisition of land to lay the foundation of the sugar economy, an act which ensured the dominant *haole* economic and political powers. It was stated that although in 1856 only 209 of 15.514 land claims were held by foreigners, by 1886 two-thirds of all government-allocated land was owned by the Whites (Kent, 1983). The portrayal of Hoxworth Hale, a sugar plantation owner descendant of the early missionaries dramatizes capitalist ethos in the desire to transform the untamed landscape into economic capital. His perspective contextualizes the transformation of the arid and barren landscape around the island of O'ahu into watered land suitable for sugar plantation, as seen in the preceding passage;

> "When he had control of six thousand acres of barren soil, he hired two hundred men and many teams of mules and with his own money launched the venture that was to transform his part of O'ahu from a desert into a lush, succulent sugar plantation (Michener, 1959, p. 544).

The capitalistic paradigm originated from the desire to conquer and cultivate non-human entities and is intended to maximize the profit from one's business through the exploitation of both the landscape and the labour force needed to sustain the industry. This paradigm creates a stark demarcation between rational Western people who considered themselves outside the domain of nature, and passive and objectified nature, ripe for plunder and conquest. The indigenous people were considered to forfeit their legitimate claim of ownership of their land possession due to their inability to develop and maximize their property. This results in joint oppression between the indigenous people and the land they inhabited, as Estok puts it,

> "The ideology of capitalism and capitalist ideas of acquisition and plunder, profit and growth, and exploitation and control are obviously integral to the joint colonialist exploitations of people and land" (Estok, 2013, p. 228).

The growing sugarcane industry created the necessity for a cheap source of labour forces, a driving force behind the immigration of Asians to the Hawai'ian archipelago. The first sugar plantation was established in 1835, and within two decades Asian labourers, mainly from Japan, China, Korea and the Philippines became the primary labour force. Among these ethnicities, it was the Chinese emigrated to Hawai'i and the mainland United States in large numbers, around 46.000 between 1852 and 1899 alone (Okamura, 2008). Although subjected to discrimination within a racialized Hawai'ian socio-economic sphere dominated by Whites Chinese immigrants in Hawai'i generally fared better compared to their counterparts in the U.S. While around 30 % of the Chinese immigrant returned home after finishing their plantation labour contract, the majority were able to urbanize in cities such as Honolulu and having business and residential endeavour (Nordyke and Lee 1989).

Tsin's story echoes the socio-historical upward mobility of the Chinese community in Hawai'i as they managed to establish themselves in downtown Honolulu, the area later known as Chinatown. Later in the 20th century, as war broke up in the Pacific, Tsin managed to expand her business by acquiring property

abandoned by the *haoles* as they escaped to the mainland after the bombing of Pearl Harbor. The preceding passages further illustrates the intertwined nature between land ownership and the social mobility of Chinese immigrant in Hawai'i,

> "Land," Nyuk Tsin replied with the terrible tenacity of a Hakka peasant who had never known enough land. "As the frightened haoles ran away, we must buy all the land they leave behind" (Michener, 1959, p.875).

The contrasting environmental perspective among three ethnic groups in Hawai'i can be broadly differentiated into an anthropocentric and biocentric view of the more-than-human world, particularly concerning how land is perceived. Hawai'ian concept of land or *aina*, the literal translation is 'that which feed' conjures a sense of birthplace and homeland in which their relationship to the land derives from familial ties. On the contrary, settlers and immigrants to Hawai'ian isles are primarily motivated by the potential values of the untamed Hawai'ian landscape to advance their social or economic status. Ho'omanawanui criticizes what he considers to be the 'settlers' ideology' of White Americans and Asian immigrants to view Hawai'i "as a commodified resource, not as an ancestor, a picturesque setting for people-centred stories" (2008, 122). In other words, the non-human world remains a backdrop or setting for the struggle of settlers coming to the Hawai'ian isles in the foreground. The Whites perspective of the environment can be read as an apparatus of Western colonial discourse which correspondents with the exploitation of the colonized periphery for the benefit of the civilized colonizer, while Asian-American success story in Hawai'i is founded upon the acquisition of commodified land as property.

These differences in representing the environmental perspectives occur because both ethnic groups are operating from different cultural paradigms, language bases and socio-historical circumstances. While the domination of these aforementioned ethnic groups derived from their exploitation and acquisition of commodified land, the struggle of Hawai'ian indigenous people as an ethnic group directly correlates with their absence of agency and sovereignty over their homeland. As Kay-Trask puts it,

> "The issues before Hawaiians are those of indigenous land. cultural rights, and survival as a people. In contrast, the issues before "locals" have merely to do with finding a comfortable fit in Hawai'i that guarantees a rising income, upward mobility. and the general accoutrements of a middle-class "American" way of life. Above all, "locals" don't want any reminder of their daily benefit from the subjugation of Hawaiians. For them. history begins with their arrival in Hawai'i and culminates with the endless re-telling of their allegedly well- deserved rise to power. Simply said, "locals" want to be "Americans" (2000, p. 20)

An environmentally oriented analysis of James Michener's *Hawai'i* contextualizes the environment as dynamic forces, not just a static setting or backdrop for human conflicts, struggles and dramas. The historicity of the development of the human and non-human relationship is problematized through various factors such as socio-cultural filters, race, gender, and class which affected how a given culture interacts with the environment and vice versa. The novel dramatizes the shifting perspective from an ecologically sustainable perspective of the indigenous people into an instrumentalized outlook of land as a commodity through the settlers' arrival. In line with Worster and Cronon's idea of

environmental history, the analysis of socioeconomic factors and intellectual and imaginative facets contextualizes the contrasting idea of the human-non-human relationship between the Hawai'ian natives and Western and Asian settlers. Within settler/native binarism of contrasting environmental outlook, both the Hawai'ian landscape and the indigenous people were subjected toward domination under a paradigm and ideology that seeks to conquer and exploit nature for the benefit of civilized humans.

Conclusion

This study analyses James Michener's *Hawai'i* to underline how the environment was changed, altered and transformed and the ensuing changes in how people perceived their natural world over time. By focusing on the different environmental perspectives among diverse cultures and ethnicities that inhabited the Hawai'ian archipelago, this paper posits how each group contextualizes their differing interpretations of the term 'nature' and 'environment'. In line with Cronon and Worster's stages of environmental history, this study contemplates that these differences are intertwined with cultural contexts and socio-historical circumstances of a given culture, in how they interact with the environment. Furthermore, the questions of race, social class and gender helped to shape an understanding of the natural world. It further reveals the role of humans as an ecological agent with their agency to shape the environment, for better or for worse. This emphasis on human agency should be considered not as placing humanity outside the sphere of nature that seeks to conquer and exploit it, but instead within the domain of the natural world, to challenge the culture/nature dichotomy of the Western world.

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MAN AND WOMAN IDENTITY IN *DALIHAN NA TOLU*

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Abstract

This research derived from the phenomenon that men of Toba Batak must be respected more and are treated differently from women. To define the truth of the phenomenon this study analysed the ideology of Toba Batak; *dalihan na tolu which* is composed by (1) *somba marhula-hula*, (2) *elek marboru*, and (3) *manat mardongan tubu* by analysing the syntactic and semantic structure of it and adapted the ecolinguistic approach to defined man and woman identity by Arran Stibbe. The syntactic and semantic analysis on *dalihan na tolu* defined the identity of men and women as follows: (a) men as brothers in Toba-Batak community are leader, decision makers, they are positioned the highest in the ideology and have more arguments in doing their responsibility to love sisters. (b) Women as sisters in Toba-Batak community are the second position in the ideology and for both syntactic and semantically are proved have to be strictly respect brothers, they have less argument to do it. However, men and women of Toba-Batak, due to their contribution to '*manat mardongan tubu*' are positioned the same.

Keywords: *dalihan na tolu*, ecolinguistics, identity, man, woman

Introduction

Dalihan na tolu deep-rooted in the Toba-Batak community, strongly characterizes the Toba-Batak people. Governed by the community, *dalihan na tolu* is reflected in all rituals of Toba-Batak as it is composed of three regulations (1) *somba marhula-hula,* (2) *elek marboru,* and (3) *manat mardongan tubu*. These three sentences map the Toba-Batak community into three groups *hula-hula* or brothers*, boru* or sisters*,* and *dongan tubu* or siblings. These parts of the community are regularly applied in any rituals and ceremonies of Toba-Batak. For example at a wedding party, the component of *dalihan na tolu* (*hula-hula, boru*, and *dongan tubu*) must be completed otherwise the party will be canceled. However, each part of *dalihan na tolu* of *hula-hula, boru,* and *dongan tubu* is structured unequally, *hula-hula* is positioned highest, above *boru* and *dongan tubu.* This unequal position defined the identity of men and women in Toba-Batak. And so, *dalihan na tolu* defined and shared not only the value and beliefs of the Toba-Batak tradition but also the identity of man and woman (Harianja & Sudrajat, 2021; Sahrul & Daulai, 2019; Sihombing, 2018; Suharto et al., 2022).

Dalihan na tolu which shares value and beliefs in a community is a part of ecology philosophy or ecosophy (Stibbe, A. 2015). Ecolinguistics defines language (written or spoken) as stories of the environment. Assuming language is powerful in telling stories about the environment, ecolinguistic structured the issues from ideology, framing, metaphor, evaluation, identity, conviction, erasure, salience, and narrative (Dastenaee & Poshtvan, 2018; Ghorbanpour, 2021; Wei, 2018). Examining the man and woman identity in *dalihan na tolu*, this study applied the parts of an analysis of ecolinguistics in the question of 'how is the identity of man and woman in *dalihan na tolu*? Supporting the analysis, the systemic functional linguistic theory is applied to show the meaning of *dalihan na tolu* in microanalysis.

Dalihan na tolu and its previous related literature

Originally, *dalihan na tolu* refers to three stones used to make a fire for cooking. It symbolizes cooperation, balance, and unity. There must be three stones arranged in triangle sites to lift the cooking bowls. The following picture is an illustration of how the three stones are arranged to lift the cooking bowl.

Figures 1 & 2. The 3 stones used to set the fire

The first picture on the right side is the illustration of *dalihan na tolu* which consists of three stones as the formation of the society in Toba-Batak ethnic. The three stones are the symbols of (1) *hula-hula*, (2) *boru*, and (3) *dongan tubu*. Philosophically, there's only if the three stones exist and are arranged, then the cooking bowl can stand on it while the fire is set for cooking. The second picture on the left side shows how the existence of three stones well-arranged can function and suit the bowl. This is the original meaning of *dalihan na tolu*. Related to the illustration and as has been mentioned in the previous part, *dalihan na tolu* is a value shared with three sentences of (1) *somba marhula-hula,* (2) *elek marboru,* and (3) *manat mardongan tubu.* This is a value or belief shared in the Toba-Batak community among people marriage. Again, *dalihan na tolu* divide Toba-Batak community into three groups of *hula-hula, boru,* and *dongan tubu. Hula-hula* is also called a brother, and *boru* is also called a sister, while *dongan tubu* is defined as siblings. However, the essence of *dalihan na tolu* is the relationship of those three parts in the Toba-Batak community, it is about how sister behaves brother, how the brother behaves sister, and finally how they related one to another as siblings (Arwita et al., 2017; Daulay, 2022; Harianja & Sudrajat, 2021; Hutagaol et

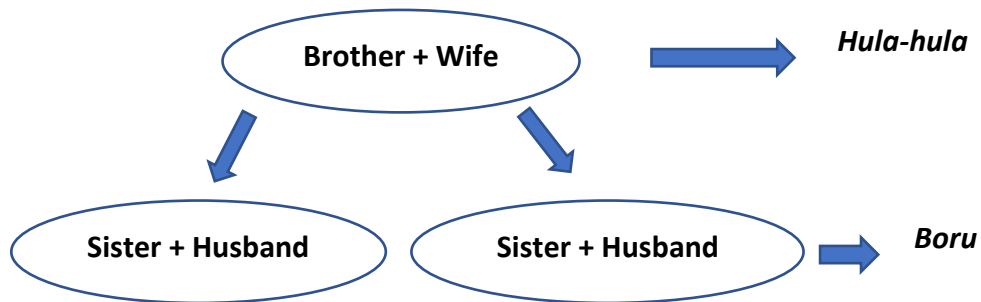al., 2020; Sembiring et al., 2019). The following is a figure to illustrate the description of *dalihan na tolu.*

Figure 3. The relation inside the value of *dalihan na tolu*

The figure above explains the following facts about *dalihan na tolu:*
1. *Dalihan na tolu* is a system of value shared in Toba-Batak community
2. It mapped the Toba-Batak community into three parts of *hula-hula, boru,* and *dongan tubu.*
3. The essence of that value is the relationship between the three parts or the regulation of how they interact with one another.
4. *Dalihan na tolu* stated that a sister must respect her brother or *somba marhula-hula,* then a brother must love his sister or *elek marboru,* and siblings must care, and give attention one to another or *manat mardongan tubu.*
5. Implicitly, It defined that man and woman, each of them is positioned in the part of *hula-hula, boru,* and *dongan tubu.* For a Toba-Batak man who marries a Toba-Batak woman, he will be placed in the position of *boru* in his wife's family, and so a Toba-Batak woman who marries a Toba-Batak man will be placed in the position of *hula-hula* in her husband family. However, as long as a man and woman of Toba-Batak marry a man and woman of Toba-Batak, the same position of them is called *dongan tubu.*

There is research on the influence of *dalihan na tolu* to stop prostitution in the Batak environment. The findings mention the customs of *dalihan na tolu* effectively guard the man and woman relationship from prostitution and one of them is by expressing ideas in polite words and sentences (Siregar et al., 2016). Then, research investigating the use of *dalihan na tolu* in project-based learning methods of learning in improving study achievement. Surprisingly, the finding said that 71% of students collaborated in the project-based learning improved their achievement through the system of *dalihan na tolu* (Arwita et al., 2017).

Research investigating the scope of *dalihan na tolu* in Toba-Batak life defined it as the ideology of Toba-Batak people covering all parts of ethnic rituals such as weddings, funerals, newborn babies, etc (Sihombing, 2018). Further, the research of *dalihan na tolu* as a tool for reducing conflict in Toba-Batak life is also defined as a good finding such as it was proven effective to avoid conflict and arguments (Harahap & Hasibuan, 2018). Then, another research on using *dalihan na tolu* to prevent negative social life in the digital era also defined good findings of *dalihan na tolu* is effective in continuing family relations better (Lubis et al., 2019). Next,

research on using *dalihan na tolu* in enhancing tourism visits to tourism sites in lake Toba is defined effectively as proven effective in inviting tourism to visit the tourism site by the people values of *dalihan na tolu* (Sembiring et al., 2019).

Another research is telling about how *dalihan na tolu* is even able to enhance the relations of Batak people in a different province (Sahrul & Daulai, 2019). Another research investigated the effective way of illegal logging and finally, it was found that *dalihan na tolu* approach is effective in avoiding illegal logging (A. S. Harahap & Hasibuan, 2019). Research also proved that the system of *dalihan na tolu* in Toba-Batak life is effective in guarding religious tolerance, ethnic cooperation, and safety guards (Muda & Suharyanto, 2020). Moreover, a study of qualitative research is applied in investigating the relief of *dalihan na tolu* in stones place in north Tapanuli and its function in reminding people to keep the essence of *dalihan na tolu* (Hutagaol et al., 2020).

The research defined the kinship relationship in the use of *dalihan na tolu* (Harianja & Sudrajat, 2021). Another research also defined the function of *dalihan na tolu* in returning the essence of the family relationship of the Toba-Batak people (Soetanto & Gandha, 2021). Research on defining the meaning of Mangupa in Medan society is closely related to the principles of *dalihan na tolu* (Daulay, 2022). Last, the research was also investigating how the principles of *dalihan na tolu* enhance the friendship and system of social life in Toba-Batak society (Suharto et al., 2022).

Ecolinguistics and the previous related research

Language is a powerful entity that reflects human life. Language recorded or written, tells stories including the environment or ecology - philosophy ecology - ecosophy (Ghorbanpour, 2021). Stibbe (2015) defined language as the story we live by, which is reflected in whole parts of life at the level of Ideology, framings, metaphor, identity, evaluation, convictions, erasure, salience, and narratives. Those 9 (nine) sources of ecolinguistic analysis are leveled. Ideology is the value or beliefs shared in a community or society. It is defined as destructive, ambivalent, and beneficial. The value or beliefs are framed and expressed in the form of metaphors, the metaphors are valued in people's minds or evaluations, and the evaluation is pictured as the identity which is described into facticity of true or false or called a conviction. The conviction is defined as unworthy or called erasure and worthy or important or called salience. However, the story is concluded in narratives as the last part of ecolinguistics (Ahmed et al., 2021; Vaishali & Rukmini, 2021; Wei, 2018).

There was a research of emotive ecolinguistic focused on the *gadrauths* words in the bible, it was gothic bible symbols. The findings said that the existence of gothic symbols or *gadrauths* words depended on three factors (1) the time of the story, (2) the culture in the story, and (3) the existence of neologism. The research also defined that gothic gadrauths were all ecological terms both for Christian and pagan which is emotional, positive, or neutral. It was also defined that the context of gothic *gadrauths* was ecological for it was similar to the Germanic culture and described wulfila's ideas about christ soldiers (Sorokina, 2020).

There was also an analysis of metaphors in an advertisement for it assumed that the advertisements use metaphors to attract the consumers, after taking the data by corpus approach there were 13 advertisements were analyzed by using the

metaphor theory by Lakoff and Stibbe. The finding said that advertisements in the newspaper used metaphors to attract consumers' feelings due to the goods being advertised. This research enhanced their analysis by exposing the reasons the advertisement used metaphors in that is to let buyers overlook the advertisement and feel attracted to it (Ahmed et al., 2021).

There was a study exploring the interrelation of culture and nature in a novel entitled L'amaomao through Stibbe's concept of ideology and evaluation especially the picture of the environment in the folktale. It was defined that the picture of the environment in the L'amaomao folktale is positive since it needs sustainability which is expressed in the very close connection between nature and the people. The analysis also defined that the folktale honored nature well because it showed an abundance of vocabulary due to the naming of nature. This study also criticized the western culture due to some ways considered to perceive the environment.

A study analyzing documentary films due to the environmental issues exposed the laymen's narrative parts which stated that the documentary films, in their laymen's narrative parts, frequently express fear and threat due to environmental issues such as pollution, global warming, or deforestation. The study also defined that the expression of fear and threat is commonly found in parts of the analysis (Mliless et al., 2021). Furthermore, a study analyzing the framing of animals in quranic discourse found that animals in Qur'an are framed into beings, benefactors, ornaments, and celestial signs. These findings got after analyzing the data from the Qur'an by Stibb''s theory of ecolinguistics (Hameed, 2021).

An analysis of ecology and language is also applied in Tholkappyam; an ancient Tamil linguist to see the relationship of ecology, language, and culture through the Tinai theory. The findings stated that the Tinai frame is applicable to overlook the interrelation of culture, language, and ecology (Vaishali & Rukmini, 2021). In another analysis of Iranian high school English Textbook, by analyzing six high school English textbooks it was found that there was very little or low expression of the environment due to the limited ability of the book's producer to create English material that related to the ecology (Faramarzi & Janfeshan, 2021).

The study of foregrounding environment and language is existed in eco-spiritual tourism in Rebo Buntung, after observing the location it was found that the action of maintaining ecology spiritual, culture, and language, especially the interrelation positively affects the people's relationship harmony and also the economy level due to the location as tourism site (Supatmiwati et al., 2021). Then the other study due to the language and ecology is on the analysis of vegan pamphlets which campaign the suggestion to stop killing animals. The findings stated that the pamphlets and brochures of vegan contain salience, conviction, and ideology as parts of ecolinguistics (Zhdanava et al., 2021). An ecology and pedagogue perspective on Paulo Freire's influence was applied in the analysis with the finding that Paulo Freire's is important to be developed in education, utopia, citizenship, and globalization (Misiaszek, 2021). An analysis of a news report about the trade war of Sino - US defined there were ecology terms that are mixed and complex, however, the variance of low and high happened to the dynamic of the trade war (Franklin et al., 2022).

The review of previous related literature defined some parts of analysis interrelated the language and ecology from Stibbe's theory, those are concluded into ideology, framing, metaphor, evaluation, identity, salience, erasure, and

narrative. Moreover, the reviews also explain the interrelation of one part of the analysis to another. It was defined as leveled and related one to another. Concerning this study, the analysis overlooks the relation of the environment of Toba-Batak to the man and woman identity as it is expressed in *dalihan na tolu.*

Method
This is a qualitative study, exposing the natural phenomenon inductively (Creswell & Creswell, 2018; Soegiyono, 2011). There are two instruments administered in this study (1) observation and (2) interview. The instrument of observation is used to take the data of *dalihan na tolu* as the value and beliefs of the society. The instrument of the interview is used to validate the meaning of *dalihan na tolu* from an informant. The informant in this study is a native speaker of the Toba-Batak language, the process of interviewing an informant to validate the content of *dalihan na tolu* is also called elicitation.
The data in this study are three sentences in *dalihan na tolu*, those three sentences will be analyzed in the method of content analysis by applying two theories of (1) syntactic and semantic structure analysis and (2) identity in ecology and language. The data were analyzed in two steps microanalysis and the implementation to language and environment or man and woman identity.

Findings and Discussion
Findings
The following findings are divided into (1) syntactic analysis findings, (2) semantic analysis findings, and (3) the meaning of *dalihan na tolu* due to the syntactic and semantic analysis findings.

The syntactic analysis findings
Syntactically, the content of *dalihan na tolu is* headed by the verb which is formulated by the prefix mar- + noun. It is proved by the method of substitution to both of *somba, elek,* and *manat* then to the words of *marhula-hula, marboru,* and *mardongan tubu*. The substitution method defined that the first words of each line functioned as adverbs though they are naturally verbs and adverbs. The following is the syntactic structure:

[[somba]$_{Adverb}$ [marhula-hula]$_{Verb}$]
*Respect having brothers
'Respect your brother'

[[elek]$_{Adverb}$ [marboru]$_{Verb}$]
*Love having sister
'Lover your sister'

[[manat]$_{Adverb}$ [mardongan tubu]$_{Verb}$]
*Care your friends
'Be caring to your friends'

Though it is translated differently in English, the head of each line of them is the morphological form of a noun which becomes a verb. In Toba Batak Language

(TBL), the addition of the prefix mar- to a noun can change the noun to become a verb, look at the following examples:

[[mardongan]$_{Verb}$ [au]$_{Agent}$ [tu Imana]$_{Oblique}$]
'I am his friend'

[[marhula-hula]$_{Verb}$ [au]$_{Agent}$ [tu Imana]$_{Oblique}$]
'I am his sister'

The two clauses above in TBL are composed of verbs that are formulated in the Prefix mar- + noun. In the two clauses, the verbs are *mardongan* and *marhula-hula.* The existence of *mardongan* and *marhula-hula* equals nouns with auxiliary meanings on them. The syntactic analysis defined that the main message of *dalihan na tolu* is placed in the words of *marhula-hula, marboru,* and *mardongan tubu.*

The semantic analysis findings
Syntactically, it was defined that the main message is placed on the morphological forms of *marhula-hula, marboru,* and *mardongan tubu* and those words are modified by the words of *somba, elek,* and *manat.* Here is the unique thing in the meaning of *dalihan na tolu* because the regulation of the message is placed in the modifier. *Somba is* a transitive verb, then *elek* is a ditransitive verb, and *manat* is an adverb. Look at the examples below:

Somba – Transitive Verb
[[ikkon somba]$_{Verba}$ [do ho]$_{Agent}$ [tu hula-hulam!]$_{Recipient}$]
*Must respect you to your brother
'You must respect your brother'

Elek – Ditransitive Verb
[[mangelekkon]$_{Verba}$ [Imana]$_{Beneficiary}$ [buku i]$_{Patient}$ [au]$_{Agent}$]
*Beg her the book I
'I beg her the book'

Manat – Adverb
[[manat mardalan]$_{Verb}$ [Imana]$_{Agent}$]
*Slowly walk he
'He walks slowly'

The analysis above shows how the degree of arguments *somba, elek,* and *manat* have. As a transitive verb, *somba* has a definite argument of agent and oblique, then *elek* has more arguments of an agent, direct object (patient), indirect object (beneficiary, recipient), and oblique. While *manat* is an adverb, it is attached to the verb and modify it. From this analysis, by defining the number of arguments, scientifically can be proved the strength of the verb; *somba* is a verb with fewer arguments than *elek.* The following is the figure to define the arguments in *dalihan na tolu:*

	Elek	⟹	Ditransitive = More Arguments
	Somba	⟹	Transitive = Arguments
Manat		⟹	Adverb = No Arguments
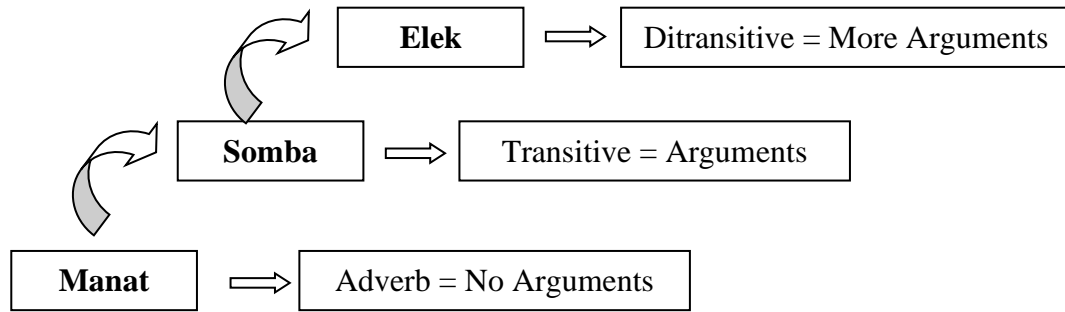
$^{(1)}$*Somba marhula-hula,* $^{(2)}$*Elek marboru,* $^{(3)}$*Manat mardongan tubu*

The analysis above contributed to the following meaning of *dalihan na tolu*:
1. Due to its order, the first line refers to a woman (sister), but due to the syntactic and semantic analysis findings, the highest degree of the verb refers to a man (brother).
2. Women due to their responsibility to respect men (*somba marhula-hula)* have to do it strictly to the action for there is no space/ arguments to deny it. However, the men of Toba Batak due to their responsibility (*elek marboru*) have some space/arguments to do it.
3. Those syntactic and semantic findings defined a different value to the identity of man and woman in Toba Batak.
4. Syntactic and semantically, *dalihan na tolu* clearly defined women as part who have to obey the order of *dalihan na tolu* while men are clearly defined as part who have some space/arguments due to their responsibility in it.

Due to the findings above, man and woman's identities are defined differently and not equal. Man, who is structurally positioned the highest, is a symbol of pride. Men or brothers or sons in Toba-Batak are born to be leaders. They are decision-makers, the one who is obliged to be respected. Due to the second order, brothers in Toba-Batak are also responsible to love and guard sisters, meanwhile, men are identified as guardians and full of care of the third order, men as parts of siblings are defined as coordinative, cooperative, and supportive people.

Similar to men's identity, women in Toba-Batak are pictured clearly in *dalihan na tolu*. Sisters are the ones who must respect their brothers as decision-makers or leaders in the family. However, they are objects of love to be guarded, cared for, and treated tenderly and politely. Sisters in Toba-Batak are identified as someone who knows how to respect their brothers and behave with them respectfully and politely. Concerning sibling relations, sisters in Toba-Batak are defined the same as brothers, as parts who are coordinative, cooperative, and supportive.

Discussion
Language expressed the harmony of ecology, language, and culture simultaneously. A community expresses culture in language and ecology. Ecology is the environment where the community exists with their culture which is expressed in language. This is the concern of ecology and language, to overlook the existence of ecology in language or how language expresses ecology. Language-defined culture as part of ecology varies in points of view or levels. The expression of ecology in the language is the widest in value or beliefs shared or ideology. The

value which is shared is possibly destructive, ambivalent, or beneficial. The ideology is framed using metaphors which is evaluated in community understanding abstractly. The evaluation produces identity which is defined as facticity or conviction. Furthermore, convictions are identified as salience as a negative value and erasure as a positive value. The benefactor and endangered value of facticity is told in narratives.

An article entitled 'Masculinity, Health, and Ecological destruction' by Stibbe (2006) explained how an explanation of a health magazine can express health identity in the existence of protein milk. In that article, the health identity is expressed from some words related to muscles such as solid muscle, bigger biceps, build this body, etc. Compared to the health data/related research which said that protein milk especially protein does not always bring health but also contributes some negative effects, the findings stated that the health magazine extremely highlights the product of protein milk, the health magazine is found to idolize the product of protein milk. It is assumed that way since even though the data and related research in health discipline explained some negative effects of protein milk on the human body, the health magazine still highlighted the protein milk for their benefit.

Similar to identifying the identity of man and woman in *dalihan na tolu,* this study analyzed the sentences in value. This study defined the sentences into imperative, with material and predicator which produce goals and complements. This study defined *somba, elek,* and *manat* as the expression of orders while *hula-hula, boru,* and *dongan tubu* are goals which are existed in the community of Toba-Batak. This study defined men as pride, someone to be honored, the highest in order, and decision-makers. While a woman is defined as the object of love, someone to be treated tender and politely. However, both men and women are identified as coordinative, cooperative, and supportive in creating a harmony of life.

In this study, *dalihan na tolu* is defined as a beneficial ideology that is framed as the relationship in the Toba-Batak community by the expression of *somba, elek, manat* as the metaphors and exited the evaluation of *hula-hula, boru,* and *dongan tubu.* The ideology, frames, metaphors, and evaluation finally defined the identity of man and woman in *dalihan na tolu* as the value or beliefs shared in the Toba-Batak community.

Conclusion

This study defined *dalihan na tolu* as values or beliefs shared in the Toba-Batak community. In defining the identity of man and woman, the sentences which are expressed the value are analyzed by the meta-function. The following are the conclusion of the study:

1. *Dalihan na tolu* shared beneficial value in the community, and it is defined as a beneficial ideology.
2. The value which consisted of *somba marhula-hula, elek marboru,* and *manat mardongan tubu* are structured equally as imperative sentences with material processes and predicator-producing goals and complements.
3. The shared value frames the relationship in the community through the existence of *somba, elek,* and *manat* as metaphors.

4. The metaphors evaluate the presence of *hula-hula, boru,* and *dongan tubu* which finally identify the identity of man and woman in the Toba-Batak community.

5. The value which is shared in the community stated that Toba-Batak people are ordered to respect, love, and live together in the community.

6. Men or brother identity are defined as the highest, leaders, guardians, and decision-makers. In sibling relationships, men are defined as coordinative, cooperative, and supportive persons.

7. Women or sister identities are defined as the object of love, someone who should be treated politely and respectfully. Similar to men, women in sibling interaction are identified as cooperative, coordinative, and supportive persons.

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MEN'S SEXUAL TRAUMA RESISTANCE IN BLACK AMERICAN FOLKLORE: A POSTCOLONIAL CRITICISM OF NEGRO "WOMAN TALES"

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Abstract
The purpose of this paper "Men's Sexual Trauma Resistance in Black American Folklore: A Postcolonial Criticism of Negro "Woman Tales" from the Gulf States" was to discuss the reflection of postcolonial sexual trauma and resistance to it through storytelling among African Americans in the Gulf States. The study was concerned with 3 folktales classified under the cycle "Woman Tales". The folktales were selected from the collection made by Zora Neale Hurston in the southern states of Alabama, Florida, and Louisiana from 1927 to 1930 and compiled in the book Every Tongue Got to confess: Negro Folktales from the Gulf States (2001). The postcolonial approach and trauma theory based on the interpretative qualitative method and library research was used in the discussion of the selected folktales. It was found that the performance of the "Woman Tales" is informed by the black men's traumatic memories of slavery and post-slavery emasculation. Black male narrators imitate trauma narratives in which they reflect male sexual trauma and recreate black woman identity to contain it. Through this imitation and reflection, the folktales challenge the legacy of the plantation patriarchy by reconstructing a woman's identity that is docile to black masculinity.

Keywords: African American, folklore, postcolonial trauma

Introduction

The interest in the present paper was inspired by Sethi's assertion that "postcolonial studies and the US have a deep and binding connection" because the settling of the Europeans in America, the genocides of the Indians, and the enslavement of Africans are essentially postcolonial concerns (2011, p. 87). In light of this idea, Afro-American narratives are in themselves postcolonial discourses and are reliable data for the study of black American responses to the traumatic experiences of slavery and racism. Therefore, the study of African American oral narratives from this perspective sheds light on the contemporary sociocultural, political, and economic realities among the black American folk groups to a lesser extent and the whole American mainstream society to a greater extent. In what follows, I support this idea by arguing that the performance of the Negro "Woman Tales" from the Gulf States is informed by the oppressive sexual conditions of black

men and reflects the resistance to this traumatic experience. In addition to the introduction that comprises the background, problem statement, and theoretical and methodological framework of the study, the paper includes findings and discussion, and conclusion sections.

For the clarity of the problem treated here, the concepts of trauma resistance, African American, folklore, and folktale are defined in the orientation of the topic. Firstly, the term trauma and 'resistance' are, here, conceptualized from the perspective of the postcolonial framework. The issue of resistance is central to postcolonial studies. It operates to capture the different forms of subjugation of the "other group" and its resulting struggle. According to David Jefferess, there are two tendencies in the interpretation of resistance in postcolonial theory (2018, p. 3). The first view considers resistance as a form of mimicry, hybridity, or ambivalence of the colonial power, that is, the subversion of the colonial binary opposition and related subaltern identities resulting from colonial awareness. On the other hand, resistance is addressed from the perspective of decolonization to refer to the political and military opposition to undoing colonial rule and all the oppressive sociocultural structures connected with it. These two forms of resistance, that is cultural subversion and political or military revolt are germinated by identity negotiation. In this thesis, African Americans claim their identity through the first form of resistance, that is, through the hybridization process. African American folklore as a resistance narrative challenges the trauma of "self-identity" and differential identities of race, gender, and ethnicity which are linked with the politics of power and cultural imperialism" (Starosta & Chen, 2003, p. 226).

Secondly, the expression "African Americans" or "Black Americans" refers to black American slaves and their descendants (Kusharyanto, 2012; Marbley, 2011, p. 35;). The first Africans arrived in America in 1619 in Virginia but slavery began in the Massachusetts colony in 1641. The descendants of these people are referred to as African Americans or Black Americans. Jerrilyn McGregory in Encyclopedia of American Folklife (Bronner, 2013) refers to the "African American community" as the African American single and collective unit. In other words, the expression "African Americans" implies a sense of a shared ethos, culture, and value system. Despite the varieties of folk traditions and communities, there is a common folklife that distinguishes African Americans from other ethnic groups in the United States. In this study, the expressions "African Americans", "black Americans", Afro-Americans, and "Negro Americans" are interchangeable.

Thirdly, in his discussion of history and scholarship in America, Simon Bronner, in Folk Nation: Folklore in the Creation of American Tradition (2002) collects papers and letters dealing with the movements in the historical development of African American folklore. The paper written by Alice Mabel Bacon mentions that the beginning of African American folklore coincides with the black folklore movement that took place at Hampton Institute between 1894 and 1894 (p. 87). This first movement in African American folklore aimed at collecting and representing black-American traditions in the context of American cultural development and civilization. Later with the contribution of Black American elites such as Robert Russa Morton, Booker T. Washington, and W. E. B. DuBois the goals of the Hampton Institute were improved to advocate African American ethnic groups in their cultural diversity and dynamics. Thus in these attempts, African American folklore corpus was defined to include such genres as folktales, customs,

folk arts, traditional ceremonies and beliefs, proverbs and sayings, and songs and music that reflected the past and current conditions of African Americans. Various studies in the area of African American folklore followed the Hampton Institutes' initiation adopting either a Eurocentric approach or an Afrocentric hypothesis. While the Eurocentric tradition has been characterized by a tendency "to attribute any African American expressive tradition with an apparent parallel in European tradition rather than African cultural provenance", the Africanist scholars have stressed the existence of a "dynamic continuity between African and African American cultures and folk traditions" (Roberts, 1990, p. 9). In this study, I apprehend African American folklore from the perspective of folklife practices, expressions, and behavior patterns developed by black people in response to their experiences in the United States.

Finally, according to Dan Ben-Amos, a folktale is an oral narrative that is "told by peasants, lower classes, or traditional people whose literacy, if existing, is minimal" (Bauman, 1992, p. 101). As a genre of oral tales, a folktale is one of the three main elements in the "European generic classification of oral narratives". Other genres of the oral tale include legend and myth. The distinction among these forms of verbal folklore varies with culture and with time in a particular society. Thus in terms of the cultural conception of truth and reality, "a myth is believed to be true, a legend purports to be true", whereas a folktale is purely fiction and fantasy (p. 102). Moreover, considering these genres in their relation to belief, a myth deals with "supernatural beings that exist beyond the boundaries of human time and space". As for the legend, it is concerned with "identifiable personalities, dates, or places", even though it involves extraordinary events whereby humans and supernatural beings interact. As far as the folktale is concerned, it is a fictional and fantastic tale that involves human characters, times, and spaces that cannot be identified socially, historically, or geographically. However, the categories of tales overlap and make the study of folktale genres complex. Zora Neale Hurston in her collection of African American folklore compiled in Every Tongue Got to Confess: Negro Tales from the Gulf States (2001) classifies African American folktales under 15 cycles, namely God tales, preacher tales, devil tales, witch and hunt tales, heaven tales, John and Massa tales, tall tales, neatest trick tales, mistaken identity tales, fool tales, woman tales, school tales, talking animal tales, and animal tales. Only one out of the fifteen categories, that is "Woman Tales" constitutes the study object for this thesis. These tales are treated as a form of traumatic narratives of the American oppressive culture and discourses that are based on the cultural performative imitation of African American twentieth-century conditions in the Gulf States.

The present paper sets out to examine how and why the performance of Negro folktales expresses black men's sexual trauma resistance in the Gulf States. It is based on the following research questions:
1. Why does the narration of Negro folktales mirror resistance to sexual trauma among African American men in the Gulf States?
2. How does the narration of Negro folktales reflect resistance to sexual trauma among African American men in the Gulf States?

While various studies have been conducted on African American folklore in general and African American folktales in particular from various approaches and theoretical perspectives, no postcolonial trauma study has been done on African

American folktales collected by Zora Neale Hurston and compiled in Every Tongue Got to Confess: Negro Folktales from the Gulf States (2001). However, many studies have been conducted on African American folktales assembled in other folklore book collections. From different approaches, Jacqueline Fulmer (2002), Purnowidodo (2003), Christopher Peterson (2011), Tytianna Nikia and Maria Wells Smith (2012), Anish Alfred Vaz (2013), and Nur Saktiningrum (2017) have written on African American folklore either focussing on the experience of slavery and/or racism among Africans Americans. But, to the best of my knowledge, no postcolonial trauma study has been conducted to examine trauma reflection in the folktales collected by Zora Neale Hurston in Every Tongue Got to Confess: Negro Folktales from the Gulf States.

The study is conducted against the backdrop postcolonial approach and trauma theory based on Bell Hooks' concepts of plantation patriarchy and black masculinity and apprehended from the perspective of American studies. Two main schools inspire postcolonial trauma criticism, namely the aporetic and therapeutic hypotheses (Visser, 2015, p. 251). These central approaches to postcolonial trauma studies have been amended or reconciled by scholars among others, Jeffrey Alexander (Pucherova & Gafrik, 2009, p. 148), Visser (2015), and Martínez-Falquina (2015, p. 842). While the first two scholars emphasize a sociological approach to postcolonial trauma, the latter deals with power relations in postcolonial traumatic experiences. In general, scholars establish a relationship between literature and trauma.

Jeffrey C. Alexander sustains that postcolonial literature is a trauma narrative because it is a socio-cultural construction that captures traumatic experiences in their interrelations to the past and the present by articulating "conflicted traumatic memories of individual and collective complicity with hegemonic systems of oppression" (Visser, 2015, p. 258). For Visser, postcolonial criticism must study how literature articulates the way indigenous people express their traumatic experiences and the way they confront them through their "belief systems" and "rituals". In the view of Silvia Martínez-Falquina, postcolonial literature is considered a resistance narrative because by expressing their traumatic experiences, the subalterns react against the "silencing" act of colonial oppression and redefine themselves (p. 838). Therefore, postcolonial trauma criticism must deal with how the margin groups express their traumatic experiences and how they represent "unequal relations of power" and challenge or revert them (p. 842). The points made by these scholars are pertinent to the investigation of postcolonial trauma among African Americans by focusing on their folktales.

Abigail Ward, in Postcolonial Traumas: Memory, Narrative, and Resistance mention that African Americans' dolorous experiences, such as "enforced migration to the US", "enslavement and suppression", "segregation", "resistance", "Civil Rights movement", and "self-representation and responses to the Western master discourses" are relevant to postcolonial trauma theory (2015, p. 7). In this spirit, Marshall confirms that African American oral narratives narrated during the plantation period feature "ambiguity, transformation, and transcendence" capable of confronting the anguish of racism and slavery (Ward, 2015, p. 49).

Relying on Marshal's argument, African American folktales are a form of trauma narratives that enable the participants in performance in the plantations or on the porch to express and challenge the traumatic experience or legacy of the

transatlantic voyage, the plantation oppression, and the racial discrimination following the emancipation of slaves. While Marshall intends to apply the trauma theory to the postcolonial criticism of the African American novels by Ellison and Larsen, it is employed here to approach folktales in a bid to discuss the representation of resistance to the traumatic oppression of African Americans in the Gulf States. Thus, Bell Hooks' concepts of plantation patriarchy and black masculinity that are exposed in We Real Cool: Black Men and Masculinity (2004) are applied. Through this exploration, folktales are treated as "trauma process narratives" constructed by black men to undo the sexually traumatic experiences connected with the legacy plantation patriarchy. Additionally, the narratives reflect the recreation of a new black woman identity in view to restoring the black masculinity linked with African American tradition and ethnic values.

Method

As stated in the previous paragraph, this study is conducted against the backdrop postcolonial approach and trauma theory. It follows the interpretative qualitative and library research methods. In the data collection process, the library documentation method is used. The study is based on a corpus of three (3) folktales, (T1) "Once there was a man who wanted to catch up with his wife…" (Hurston, 2001, pp. 185–186), (T2) "A lady once married and her husband never would stay home…" (Hurston, 2001, p. 187), and (T3) "There was a widow woman …" (Hurston, 2001, pp. 188–189). By the topic and aims, the researcher uses the interpretative qualitative method (Stokes, 2003, p. 2). The analytical procedure includes reading "Woman tales" meticulously by identifying trauma forms and resolutions linked with them; relating the data obtained from the folktales to the African American storytelling context and sociohistorical and cultural conditions in the South; and critically analyzing the folktales and discussing them in the light of postcolonial trauma theory. Finally, to make easy the interpretation and citation of folktales, a sequential order is used in each category of folktales. The tales will be respectively labeled T1, T2, and T3, that is, tale 1, tale 2, and tale 3.

Findings and Discussion

This section explores the cause of the black man's performance of sexual trauma and the way he challenges it through oral narratives based on women. The black woman is signified through controlling images by black men who struggle to recuperate their masculinity dismantled by the white heteronormativity and plantation patriarchy.

Legacy of plantation patriarchy and black men's sexual trauma

In "Women Tales", the husband is represented as castrated or abstracted by his adulterer wife. In T1, the husband is emasculated through love triangulation. The story "Once there was a man who wanted to catch up with his wife…" opens with a marital infidelity conflict. The narrator mentions, "Once there was a man who wanted to catch up with his wife. So he pretended he was going to work and sent a little boy to his house to spend the night" (lines 1–3). These opening lines introduce us to the spousal relationships among African Americans in Alabama. The mythological character of the folktale ensures the reality of marital infidelity in the homes of black Americans. The storyteller Arthur Hopkins takes his audience

into mythological fiction by building on existing realities in the day-to-day life of the Afro-Americans.

Adultery among black American women was a common phenomenon. Patricia Collins associates the strange behavior of Afro-American women with their historical and cultural backgrounds (p. 70). During slavery, black American women were the sexual property of the white master, his sons, and his overseer. They became used to sexual intercourse with many partners. In addition, the division of labor in the plantation and the house of the white masters did not distinguish male and female tasks. They were equally treated. Then they lost the sense of the African family which was patriarchal. This squash of black masculinity developed a feeling of emasculation for black men. As Bell Hooks mentions in We Real Cool: Black Men and Masculinity (2004), through "racist discrimination and exploitation", black men were deprived of their patriarchy (p. 12).

The African American woman was not afraid of the black man, she had witnessed a series of humiliations by the Whites, especially sexual violence. In the new African American families, the wife was not perpetually bound to her husband like in the African tradition; rather she would try any man who pleased her. In other words, in addition to her husband, a woman could have a secret sweetheart as is the case in this story. The narrator uses repetition and contrast formulas to act out the romantic identity and infidelity of the woman. The castration of the husband in T1 is represented by the woman's romantic interaction with her sweetheart. The narrator mentions a black woman's character, "you better eat, as we have plenty to eat this afternoon" (line 7). Of the man, she mentions, "Let us talk, we have plenty of time to eat" (line 8). The sweetheart's intention for the visit is not food but love. The absence of the husband captures the sexually traumatic import of the story. This is achieved through the performance of romantic aesthetics whereby the food and a tantalizing dialogue between the lovers are presented to the audience. The dialogue indicates that the black woman is not a sign of mother and maternity. She is an independent lovemaker who takes the profits of her wealth to seduce a man of her choice. The male participants in the story performance are led to the "plantation patriarchy" and later racist practices that reduced the black man to a boy. These memories resurrect the trauma of black men whose manhood and power to control black women and their sexuality were denied to them (p. 170). The historical castration of the black man by the white vigorous male who controls both black and white women and their sexuality still haunts the Negroes in the Gulf States.

The abstraction of the husband and his replacement by a little boy is a signification of man's narrative reflection of sexual trauma in "Women Tales". Arthur's storytelling (T1) suggests the trauma associated with the domination of femininity over masculinity. Before the woman prepares food for her sweetheart, she sends the little boy upstairs to bed. This insinuates that the woman controls the man and his sexuality. The little boy is forced to sleep while the wife enjoys her sweetheart's bosom in the absence of her husband. When the husband intrudes into the house, the little boy gets ready to report marital infidelity. The connection between the arriving husband and the reappearance of the little boy ensures masculine power or patriarchal abstraction. The little boy "came down stretching as if he had been asleep" (line 15). The performer acts out the boy through the insertion of a small tale into his story (lines 19–24). By this insertion technique in the storytelling, the performer demonstrates his skills in telling stories and

delivering moral lessons to prove the reduction of the black patriarchy to a boy easily endeared by the dominating female. The small tale included in the quotation contains the images, that is 'father' and 'pig' which demonstrate a masculine struggle to regain the power to control the woman.

On the contrary, "saw" symbolizes femininity which dominates man. The sweetheart in the pot rack is effeminate. By hiding himself in the pot rack in the kitchen, he has symbolically lost his masculine power and condescended to the traditional woman status. He is like the mythological sow or metaphor of the woman that is culturally a sign of kitchen and sex. In the closing statement, the narrator uses the performance formula "Every since then" (lines 23) to restore the past and makes the participants sense the female thwarting of patriarchy in the African American ethnic group. The black man suffers his desire to be equal with the mainstream American white society whose woman is "regarded to be more suitable to deal activities involving emotion" such as caregiving, educating children, cleaning the house, cooking for the family, sewing, and washing clothes"; the black man wants to maintain the status quo (Juliasih, 2012, p. 205). As a result of the "Woman Tales" performance, male participants release their trauma linked with their lost image of the invincible power that must be respected and feared by any female member of the community.

The abstraction of masculinity is also reflected in T2, that is, "A lady once married and her husband never would stay home…". The performance represents the incapacity of the postcolonial black man to cope with the new black femininity constructed by the American sociocultural environment. The new woman's identity does not signify marriage and sex. She has lost her culinary skills and household care. She is no longer courteous towards her husband. The hoodoo lady tells the protagonist, "You havin' trouble with your husband" (lines 4–5). The conflict here is because the woman does not meet the cultural responsibility demanded by the black patriarchal masculinity, that is, to have skills and abilities to manage the material domestic life of the family and to be trained enough to optimally quench the erotic thirst for her husband. The hoodoo lady demanded the protagonist, "All right, come take me to yo'house" (line 7). She takes the woman back to the household because she has backslidden from her cultural responsibility. The anguish of her husband is her shift from her traditional role. The husband is an abstraction without 'real' existence before the wife restores her cultural attributes. For Bell Hooks, the aspiration to "maleness" and "patriarchal manhood" develops trauma in many black boys (p. 81). The black man suffers the melancholy of his lack of patriarchal power to dominate black women.

In T3 man's sexual trauma is reflected through the image of a seducer widow. In the story, "There was a widow woman …", the woman is presented as a "hot momma" and seducer widow in search of a husband. The narrator mentions that "she had been trying to get one for years" (line 2) and that "every Sunday she uster dress up and put Cologne water on herself and primp her mouf up little to go to church" (lines 2–4). The Madonna myth is here used to suggest the sexuality of the black woman and its impact on black masculinity. The woman is, here, portrayed as an extravagant temptress in the quest for men. Her target is an unmarried local preacher. Like Jannie who runs after Tea Cake after castrating Jody before his subsequent death in "Their Eyes Were Watching God" (Hurston, 2000, p. 35), the protagonist is presented as a churchgoer hypocrite running after her pastor. By

presenting a widow as a 'pretty baby', the black men display their historical unconscious castration. This construction of the woman in men's narrative among African Americans is referred to by Patricia Collins as the controlling signification of the woman (2000, p. 75). In the American patriarchal culture, a black woman is portrayed as an emasculator. This myth of the black woman is used in the oral narratives in the Gulf States to represent black men's sexual trauma.

Additionally, the death of the husband in the narrative suggests the absence of male heteronormativity. The wife is a lure who lives alone. The oppressive conditions linked with post-slavery and the legacy of racism in the South affect the life of the woman. Her adoption of the urban ways of the white woman around her does not please the man who expects her to be his mule. The narrator makes a connection between the fashionable woman and the "mule" (line 10) in the cornfield to insinuate the desires of the black men in the southern states. The performer draws his audience's attention to the confrontation between the woman and the mule, "You mule, git out dat corn; oh, you mule, go on out de corn!" (line 10). The performer is representing the trauma of men who feel that the black woman should not be an urban extravagant beauty. Rather she would remain a mother for field and domestic work.

Restoration of black masculinity and sexual trauma challenge

In "Woman Tales", the storytellers redefine the woman for the sake of the recovery the black masculinity. They imitate a woman who constructs her behavior and uses folkloric activities to satisfy a man. The woman is mirrored by the performers as a lovable and domestic subject. She resorts to folkloric activities and behavioral patterns to operate a cultural transformation that satisfies man's wishes. In T1, the African woman character is characterized by a mastery of folk cuisine. She uses foodways for sex and love purposes. She "baked a cake of cornbread and fried some meat for the little boy" (lines 3–4) and "baked a pig with an apple in his mouth [and] a sweet potato pone for her sweetheart" (lines 5–6). Through this folk culinary art, the woman goes back to the kitchen to satisfy masculinity. Her skills in foodways or material folklore empower her to gain the love of man.

The gender roles division that black patriarchy claims are restored. The performer plays on the African American cookery to present the identity of the woman needed by black masculinity. She must be a skillful domestic woman while the husband retains the appanage of public life. The performers capture sexual recovery through their association of cookery with love. The food that the protagonist woman gives the little boy is a mere nutrition portion without any sexual import. But the pig that she roasts with an apple in its mouth is more than a simple food portion. In addition to aesthetics, the food cooked for the man has love and sexual connotations. The pig was a precious food for African Americans. By baking the pig with an apple, the woman romantically entices the man. Moreover, by presenting him with sweet potato pone, she excites his sexual appetites. The spicy ingredients in the pone are sex drive for the sweetheart. Then both the pork and the pone constitute an aphrodisiac food to stimulate the man victim of the American racist institutions.

Like T1, T2 represents the restoration of black masculinity through the male reconstruction of a woman's identity. Folk religion and black feminine touch are distinguishing markers of the black woman. At the beginning of the story, a female

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hoodoo doctor is presented with solving a spousal relationship conflict. The performer mentions, "A lady once married and her husband never would stay home, so she said she'd go to the hoodoo" (lines 1–2). Through this performance opening formula, Wade, the performer takes the audience to the identity of the woman in the complexity of African American folk culture. He further mentions, "So she went to the hoodoo and she ast de lady (line 3). The story suggests that African American women participate in the cultural network of the natural and the supernatural, religion and medicine, and life and magic. The protagonist in the folktale has to consult a hoodoo lady to change the behavior of her husband who is no longer interested in her. The hoodoo lady consulted by the woman in the story foretells the client what made her come to see her before the visitor says anything. The narrator says, "So de lady said, "Here you come, and I know whut you come for. You havin' trouble with your husband" (lines 4–5). This shows that hoodoo craft is more than a mere medication. The conjurer is a goddess who can see through the patient and space before a sick person visits her. In the South, conjurers or supernatural practitioners are believed to be powerful in society. The "Hoodoos" and "root workers" are believed to be capable of manipulating unseen forces; "work the spirits", "Root doctors" are considered as persons who practice healing; and the "Conjure doctors" are known for possessing the power to do harm as well as heal (Chireau, 2003, p. 21). This cultural complexity points to the interrelationships between gender, culture, and politics expressed by African American folklore. Through hoodoo ritual performance, the woman rootworker is endowed with the power to arbitrate males and females through her medical power. In addition, this folkloric practice enables her to participate in the economic machine of the community by generating familial and social revenues through goods and services.

In addition to folk religion, women are redefined by black patriarchy from their folk feminine touch. The hoodoo lady does not administer any root medication to the woman. She rather suggests her client take her to her place. Then when they arrive home, the hoodoo woman prescribes an easy posology. She says, "Get you some concentrated lye, scrub yo'house, wash all yo'clothes, comb yo'head, powder yo'face, make up your bed, light and neat, and don't have a thing to say to him when he come in" (lines 9–11). The male participants in the storytelling event are made to appreciate the African American aesthetics and culture of beauty and love. By decorating her body and her house, the hoodoo lady is sure that the husband will be stimulated to love his wife. Through cultural aesthetics and arts, the woman reestablishes the distorted spousal relationship. She becomes a master of bed and home. In the story, when the man comes back home, he cannot resist the folk feminine touch of his wife. Therefore, both lounge on the porch before the husband endears the wife, "Dear let's go to bed" (line 16).

The folkloric activities of the wife strengthen her domestic life and her relationship with her husband. In the performance of T2, the couple relaxes both on the porch and in bed. The porch which is a symbol of African American folklore suggests, here, expressive communication between the husband and his wife. This interconnectedness between hoodoo performance, feminine touch performance, house care aesthetics performance, and porch stories performance validates the fluidity of oral-aural arts supported by Ngũgĩ in his performance theory of orature that is exposed in his article "Notes Towards the Performance Theory of Orature" (2007, p. 4). Various forms of black folklore are integrated into one vision of life

to cement familial relationships in accord with the cultural system of the community.

The porch provides the integration and complete recovery of a man from his sexual trauma. It operates as a folk tradition platform where the woman can perform stories and jokes to fascinate further her husband. As a result of this performance, the man can yield to his wife. Therefore, the orature circle or Pitikian full circle is fulfilled (Thiong'o, 2007, p. 1). Through folklore, the hoodoo lady, wife, husband, hoodoo art or magic, religion, and various elements of nature are integrated into a web of communication to support the African American folklife universe. This is further evidenced by the end of the story. The following day, in the morning, the wife speeds up gaily to the hoodoo lady to pay her due. The performer mentions, "she got up the next morning and went back to de hoodoo lady and paid what she charged and de hoodoo lady told her to jest keep dat up twice per week and her husband would always go to bed and go to sleep" (lines 17–20). By practicing hoodoo, the lady improves her economic conditions. In addition, she is favored with the love of the patriarchal and masculine power. Contrary to the plantation patriarchy that is characterized by gender and race violence, this new masculinity is characterized by collaboration between black American spouses. Bell Hooks, in We Real Cool: Black Men and Masculinity, uses two different generations of black men and the way they live their sexuality to illustrate the difference between this form of black masculinity and the plantation patriarchy. She compares the way her father and brother relate differently to woman's gender and sexuality (2004, p. xiii). In the comparison that she makes, she indicates that the early generations of African American men imitated the plantation model of patriarchy whereas the younger generation attempted to forge a new masculine identity seeking gender equality and freedom for both men and women in American society.

In T3 the power of black masculinity is restored through the mythological imitation of a connection between the black woman and the mule. Taylor performs a story about a widow who uses her body makeup to win the love of a new preacher in a local church. But in the end, her elegant attire is defiled by a mule. The distortion of the woman's make-up by the mule in the story shows that the black woman is acting her false identity. Tylor acts out, "Now look whut you done! Done made me open my mouf wide. Now I got to go all de way back to de house and primp it agin befo' I kin go tuh meeting" (lines 15–17). The woman has to go back home to her cultural place. Their extravagant appearance cannot make her appreciated by black men. The narrator makes the black woman pass through corn fields on her way to the church "meeting" (line 18). This indicates a connection between agrarian life and the black woman's identity. In addition to her household tasks, the black woman can also work on the plantations. This resistance of black patriarchy to the urban surrounding corroborates Chireau's assertion that the black patriarchy intends to save its position despite the sociocultural transformation of the South (2003, p. 37). This goes with the attempt to preserve African American folk culture during the white American culture especially the church and other social institutions. The construction of a domestic woman by the black chauvinistic system is a result of the appropriation of the postcolonial trauma. The younger generation of black American men is still affected by the legacy of their ancestor's horrors. Therefore, they operate to subvert their conditions by controlling the black woman in signifying her through cultural behavioral patterns and actions.

Conclusion

In the "Woman Tales", the myth of the African American woman is represented by the black patriarchal culture to challenge sexual trauma. Relying on Bell Hooks' concept of plantation patriarchy and black masculinity, the examination of the "Woman Tales" showed that the performers are moved in their mythological imagination by their everyday sexual traumatic experiences linked with the legacy of racism, slavery, and post-slavery and their impact on the African American family. Their stories mirror the everyday experience of the African American woman and mythologically imitate how she relates to the patriarchal culture that creates the folktales and mythology. Thus in the folktales examined, that is, T1, T2, and T3, the woman is constructed as a resistance to the plantation patriarchy. But a new woman's sexual identity is constructed by the male narrators in the course of the narratives to ensure full control of the woman and her sexual life in the perspective of black ancestral patriarchy. Thus foodways, feminine touch, folk religion, and other folkloric activities and cultural behavioral patterns are used by the performers to signify the African American woman. As a result of these folkloric activities and behaviors, in T1, the woman is constructed through ambiguous signification whereby she has the power to restore man's dismantled masculinity or against her husband by resorting to love triangulation. In T2 and T3, the distorted black patriarchal masculinity is recovered in the narratives by creating a new woman identity that contributes to the perpetuation of the femininity values supported by the black patriarchal culture.

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SHE THINKS, HE SAYS: THE VOICE OF THE OTHER IN NOBEL LAUREATES' GENDERED LITERATURE

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Abstract
The gendered language system is often used in literary works to present distinct character perspectives however, the issue of representation is accentuated when a writer presents a perspective of a different gender. Kawabata Yasunari and Gabriel Garcia Marquez who depicted female perspectives in their stories, have to face the issue of reliability of representation: theirs is argued as a patriarchal perception of a female's perspective. Employing Spivak's argument in Can the Subaltern Speak?, this paper positioned her statement as "through the perspective of the West (men), subaltern (women) become/s dependent on them (men) to speak for their condition rather than allowing them to speak for themselves." This paper discussed the gendered language by examining the characters' uncertain finitude utilizing Asher-Greve's established gender markers to identify gender associations. With the stories of the two Nobel Laureates, this paper has established that through exploring the narrators' usage of gendered language, both writers have inadvertently revealed their own male biases. The narrators of both writers turned out to be the voice of the other not because they have truthfully and successfully spoken for the marginalized; instead, they have become estranged voices of the subjects they are supposed to represent. Hence, the voices that cry for connection and understanding.

Keywords: Asher-Greve's gender markers, gendered language, Spivak's subaltern

Introduction
        Gender refers to the socially-constructed characteristics of women and men, such as norms, roles, and relationships of and between groups of women and men (WHO in Newman, 2021). As Butler (2004) puts it, gender is a kind of doing, an incessant activity, a practice of improvisation within a scene of constraint. As such, it takes shape through interactions with others – a gendered dimension to interactions emerges rather than being assumed at the outset. Moreover, gender is not an attribute of individuals but a way of making sense of transactions. Therefore, it exists not in persons but in transactions; that is why, it is conceptualized as a verb, not a noun (Crawford, 1995).
        Since the concept of gender is believed to vary from society to society and can be changed, it is then viewed as a potential site of struggle over

preconceived constraints in roles. It is seen as being infused with the characteristics of the wider social milieu rather than as a variable that needs to be studied in isolation. It is mainly through interaction that one's sense of self is shaped since individuals understand how masculinity or femininity is constituted within a specific context. Thus, gender is not part of one's essence (what one is) but rather, an achievement (what one does) as claimed by Eckert and McConnell-Ginet (2003). With this, gender is not only understood as a set of practices through which people construct and claim identities but is also about managing social relations.

Moreover, institutional and contextual constraints determine the type and form of identity and linguistic routines which an individual considers possible within interaction and that others feel are available (Mills and Mullany, 2011). Language is inclusive in this particular context. Feminists have long argued that the use of language (that produced sexist language) can have real-world consequences for gender relations and the relative status of men and women. Recent researches suggest that grammatical gender can shape how people interpret the world around them along gender lines (Boroditsky, 2009). Therefore, as long as language exists, the distinction between male and female is ever present within it.

Stahlberg, Braun, Irmen and Sczesny (2007) presuppose that there are no languages which do not distinguish between or among genders at all, directing linguists and psychologists to believe that gender may be so fundamental to social organization and social structure that linguistic means to this category are indispensable for speech communities. This suggests that language not only reflects the conventions of culture and a particular pattern of thoughts, but systems of language can shape one's cognitive understanding of the world (Boroditsky, 2009).

Given recent research tying gender in language to gendered perceptions of the world (Boroditsky, Schmidt and Phillips, 2003), one could infer that when language constantly calls attention to gender distinctions by discriminating between masculine and feminine nouns and pronouns—as is the case in gendered languages—that individuals may be more apt to draw distinctions between men and women. If language plays a role in how people organize their beliefs about gender, then this gendered language system also plays a role in making a distinction in attitudes, and behavioural practices about the role and status of men and women (Prewitt-Freilino, Caswell, and Laakso, 2011) which are often used in many literary works especially when writers try to present their character's perspective.

Gendered language is a language which according to Loland (2010) of which awakens associations to gender and thus constructs ideas of gender. For it to be identified as gendered language gender must however be part of the source domain, if not, no association is possible. The list of gender markers takes its point of departure in Julia Asher-Greve's observations on representations of the human body in written and pictorial documents in Mesopotamian culture and differentiates three concepts of a human body (sexed, gendered and ambiguous or asexual) in her article, T*he Essential Body: Mesopotamian Conceptions of the Gendered Body* (2002).

The use of Asher-Greve's gender markers is essential to bridge what Jakobson (1959) states in his article that the genders of nouns have deeper meanings in specific contexts such as mythologies or similar literary genres where this grammatical feature assumes a communicative function. Say, Helen Benedict in her fictional work, *Sand Queen* (2011). Her employment of the first-person pronoun 'I'

creates ambiguity for it does not reveal the gender of the character-narrator. It is only then in the succeeding parts of the story does the reader find out that it refers to Brady when the narrator-character denotatively reveals her female gender by describing how the sight of a female soldier will win hearts and minds. Here, Benedict allows gender to be produced through narrative processes (Moosavi, Ghandeharion and Sabbagh, 2019). The presence of the ambiguity of gender through the use of the pronoun 'I' is then removed with the use of gender markers.

In presenting the character's perspective and gendered language at the fore, the issue of representation is accentuated (Dogan, 2018). For instance, a male writer presents perspectives for his male and female characters. One may question the truthfulness of representation he may provide especially in presenting the voice of women. Here enters Spivak's argument in her essay, *Can the Subaltern Speak?* (2010) that a scholar (man) cannot speak for a female (subaltern/of inferior rank) since the actual voice is missing and his representation is from his perspective; this so-called female's representation only conveys the teller's vision rather than the real version of the story. Therefore, the metaphorical meaning obtained from the literature written by male writers is claimed to be a patriarchal perception of a female's perspective - not true to women's experience and filtered through a male perspective to lift male standards and emphasize male importance.

Williamson (2001) denounces feminist stereotyping stating that feminist criticism has felt the need to emphasize how hard it is for men really to imagine what women experience. It is quick to smell pre-emption rather than legitimate empathy whenever male writers attempt to present a female point of view. They fear male writers will perpetuate stereotypes, offer up straw men or rather straw women, so that the patriarchal side can have the last word, or at best, steal insights from women writers who deserve the chance to express themselves.

Male writers and Nobel laureates, Kawabata Yasunari (1899-1972) and Gabriel Garcia Marquez (1927-2014) are some of those who attempted to write female perspectives in their stories. Besides the local acknowledgement of their ingenuity in their countries of origin, Japan and Colombia respectively, are internationally recognized for their ability to depict sensitively complex and at times controversial aspects of their societies, which are often perceived as strongly patriarchal and traditional cultures. These make their stories and characters of special interest, specifically their depiction of female heroes. Both Kawabata and Marquez as male writers have to face and answer the challenge and issue of the reliability of the representation of their female characters. Therefore, this paper has explored the argument of the truthfulness of the representation of males against female thoughts coming from male writers who have a male perspective. Since both writers depict sensitive and complex subject matters in their stories, this paper discussed the gendered language by examining the characters' uncertain finitude and the shadows of loneliness utilizing Asher-Greve's established gender markers to identify gender associations. In the end, with Kawabata's stories, *The Mole* (1940) and *One Arm* (1963) and Marquez' *Eva is Inside Her Cat* (1948) and *The Woman Who Came at Six O'clock* (1950), this paper has either agreed or refuted Spivak's concept.

Method

This is a qualitative study that utilizes content analysis based on Spivak's (2010) argument in her essay, *Can the Subaltern Speak? S*he positioned her concept of the "subaltern," which was first coined by Antonio Gramsci in his *Prison Notebooks* (1971) to depict "social groups on the margins of history." Her concept challenges the Western perspective and knowledge as they tend to construct identities for third-world people. Her argument stands on the idea that this subaltern does not have a voice and those with the power to speak (West), speak for those who cannot (Morton, 2003).

Spivak's argument is crucial in this paper since her depiction of the subaltern has become a generic term for those considered as the voices of the Other (marginalized) especially the depiction of women in history. Spivak states that through the perspective of the West, subaltern becomes dependent on them (2010). Metaphorically in this study, her statement is positioned as "through the perspective of the West (men), subaltern (women) become/s dependent on them (men) to speak for their condition rather than allowing them to speak for themselves." In this metaphor as well affirms Spivak's claim that if the subaltern is placed as female, she is even more deeply in the shadow because in the context of colonial production (metaphor of patriarchy), she has no history and has little voice or no voice at all. Asher-Greve's established gender markers categorized into three: *explicit or sexed – physiological sex markers*; *implicit or gendered* – socio-cultural gender elements; and, *non-gender specifics,* are also used to identify gender associations.

Findings and Discussion

The works of Nobel laureates, Kawabata and Marquez, present and depict perspectives of female characters in which the appropriateness of portrayal and depiction is challenged in this study given that both writers are males.

Women and Beauty in Kawabata's Stories

In Kawabata's stories, as he tries to present his narrator's perspective, gender markers are explicitly employed to reveal the gender of the narrator-character as well as the phantoms of human relationships and connection that haunts him/her. In *One Arm* (1963), a story that begins with a young woman who removes her right arm and gives it to a man (narrator-character) to keep for the night, revolves around the thoughts and actions of the narrator-character as he takes it home. What happens thereafter expresses the narrator's thoughts as well as his perceived thoughts of the young woman (the one who lent him the arm).

The story uses associations or certain markers to construct ideas of gender. The narrator is revealed as a male through his own implied description, for instance when he said, *"She had sensed that I thought her beautiful, and so she lent me her right arm for the roundness there at the shoulder (p.105)*." The 'she' he refers to is a prostitute. This implies that the man frequents a pleasure house (as many masculine men do which is a socio-cultural construction) and has taken a different interest in a young beauty. The prostitute senses this particular interest and resolves to lend her arm instead. She is young but the narrator knows that she is far more mature in her experience with men. This keen observation of the narrator bespeaks the extent of his experience with women. Further, the narrator himself uses signifiers to exact ideas of gender. He illustrates the girl's arm to belong to a beautiful Occidental girl, rare in Japan, and the roundness of her arm makes him

feel the roundness of her body. Her fingernails possess strange beauty as if they belonged to no human creature. Thus, he stresses that her features are comparable to nothing else.

The narrator's further description of the arm treats it as an entire individual – a woman. For instance, when he successfully took the arm home, he regards the arm as that girl who watches him change. He was coy believing he is being watched by a real person, *"Never before had a woman watched me undress in my room* (p.116)." The 'permission' given by the arm to change the arm for his own, he reckons as the voice of a woman who had decided to give herself to him and when the arm sleeps peacefully beside him, he thinks of it as a woman who sleeps peacefully beside her man/husband.

The narrator is occupied in both expressing himself and at the same time in interpreting a woman's possible reaction, making visible his uncertain finitude. He tries to present himself as masculine but being the man he is (who has slept with many women), looms a shadow of loneliness. His encounter with the prostitute gives readers access to explore the narrator's uncertainties and loneliness. When she lent her arm to him, it gives him the joy (of companionship) that he longs to feel.

At first, the narrator tried his gentlest ways to assure the arm is cared for. He thought of having connected to the girl's longing as well. He and the girl may have understood each other's longing but, the enticement of his fantasy to have a union with the arm overpowers him. In a trance, he removes his right arm and substituted it with the girl's. With his concern for the arm's welfare, he even worries if there would not be unpleasantness when the arm was returned to the girl, with the dirty male blood flowing through it. But, his fantasy is momentary and he is awakened to something repulsive – his arm is back on his shoulder. He awoke screaming. The act he thought was like '*murder upon a sudden, diabolic impulse*.' The narrator finds the girl's arm lying at the foot of the bed, flung palm up into the heap of the blanket. The outstretched fingers are not moving and are faintly white in the dim light. This suggests that what he thought the night before foreshadows the tragedy of the young woman (as an arm) or an arm (as a woman), "*Her arm, nails, fingers – more translucent than delicate shell, than a thin petal seemed to hold a dew of tragedy (p.110)*." He mourns this tragic event, embracing the arm "as would a child from whom life was going." He tries to revive it but it seems that he had killed the beauty he thought he possessed.

The events night the narrator has expressed he has no memory of speaking of his unconscious, the sense of otherness he has for the young woman. He is conscious of the affective feeling he has for the arm (woman) but the repulsive one is hidden and only manifests after he tries to have a union with her arm (her body). In his conscious mind, he tries to show respect but, he has not connected to her perhaps because the woman is the voice of the other. Therefore, the narrator has never reached her longings. He wants all the more to touch her fingertips (through his association, he might mean to touch her body) but he said himself that he held back because of his solitude. This means that even with the presence of the arm (the young woman), it has not quenched his longing for company. After all his tender gestures toward the arm, comes the revolting feeling towards her as she is a prostitute, "*She was a woman on whose body few tender spots could be expected to remain* (p.111)." Kawabata often depicts beauty through his women subjects. He

always depicts them akin to dolls (ornaments that exist to be looked at) – apprehending beauty. Any attempt to possess the beauty encapsulated in an individual (in this case, the arm of the beautiful prostitute) leads to disastrous consequences (Williams, 2016). Moreover, he speaks of his conviction through his narrator-character that communication and connection between people – especially between men and women are ultimately unattainable. Thus, this conviction only brings feelings of resignation and sadness to man.

In *The Mole (1940)*, the narrator-character is revealed as a woman named Sayoko, in particular, a wife. The manner she narrates her story is in epistolary form, a letter to her husband asking and pleading with him to understand her love and suffering brought by a misunderstanding of her mole. She gives the readers access to her thoughts, her inner feelings, her sadness, and her longing for her husband's love and acceptance. Everything the readers see and learn about the other characters is filtered through the point of view of Sayoko.

The mole plays a vital role in the couple's relationship as she believes it represents her sense of otherness – the wall that stands against her and her husband's love. She said, her habit of touching the mole particularly, the manner in which she touches it, precipitates this issue. She narrates, "*I brought my left arm around it was as though I was warding you off, as though I was embracing myself. I have never been cruel to him (p.17)*." This issue about her mole took a toll on her as far as she narrates what her mother had told her, "*You're not as good-looking as you once were…and that mole used to be rather attractive* (p20); and when she looks at her mother, she was as she had always been, plump and fresh-skinned. The narrator, on the other hand, has aged fast after getting married. In her narration, she recalls the times she touches her mole and laments that what she can clearly remember was the cold tears in her eyes because every time she touches it, all she thought was her (estranged) husband.

When touching her mole gets the nerve of her husband, she suggests ways he must do to help her curb the habit. She suggests that the next time he sees her doing it, he should slap her hand, slap her face even. In turn, she allows herself to become an object of violence. With her approval, he then starts to beat and kick her all because of touching her mole.

The narrator-character only guesses her husband's thoughts about her – how they fell apart and how he ended up becoming violent toward her. She is not even sure of her knowledge about her husband and the whole story (in a form of a letter to him) wishes her to know him better and his thoughts on her. At one point, Sayoko's narration hints at justifying her husband's violence as only the result of her failure to connect to his feelings. At first, she thinks that his hitting has brought her a sudden feeling of release. She seems happy to see the look in his eyes as he watches her try to smooth her hair with her bound hands (to avoid fingering her mole). She blames her failure that destroyed their marriage, "*over and over I ask myself whether the gesture you so disliked might not have been a confession of a love that I could not put into words (p.23)*." Sayoko until the end of her letter laments that she has never captured what her husband might wholly think of her and what he truly feels about her.

Sayoko as a female narrator-character has as well, failed to narrate what she wants her husband to understand about her. Is it only about her mole or about her as a woman who has forgotten the warmth of her husband's love? Their desired

relationship, (at least from her perspective, is unrealized) suggests what Williams (2016) points out that in Kawabata's stories, there is always something missing or incomplete in human relationships that call for withdrawal and retreat. In contrast to the narrator-character in the former story that takes pleasure in the arm lent to him and takes it as a representation of a woman, here, the female narrator takes the mole as a symbol of her husband whom she has failed to touch and connect her feelings to. It may be implicit, but the mole used as a gender marker (particularly, non-gender specific) associates it to the physical man, the man she marries, the man she physically has a union with and what makes her be identified as a wife. Her entire narration suggests the loss of the other part of her, the part she has given to her husband – the part that is dependent on a man.

The relationships depicted in the stories may seem to represent the relationship between the writer (male) and his narrators (female and male). In the first story, his narrator (male) has filtered the perspective of another character, the young woman who lent him the arm. His female character is almost passive and it is through being seen and written about by the male narrator that this character has come to possess an unusual consciousness. His male narrator has instead presented an object-like woman, a different kind of beauty and a bit different from real women. The narrator presents somewhat believable inner feelings of himself (male narrator) but has a bit unrealistic presentation of the female character. In turn, his narrator does quite a monologue where the things he presents are things he experiences alone. In the latter story, Kawabata's narrator is a woman. He tries to create an image of a woman's devastation but with a hint of masculine explanation that inadvertently gives a bit of justification for the husband's violence. The violence stems from the narrator's habit of absentmindedly touching her mole which results in misunderstanding (at least from the perspective of the narrator). Throughout the story (in an epistolary form), the wife attempts to reflect on her so-called 'bad habit.' She tries to find out the reason for her pain and suffering from a happy-turned-estranged marriage with her husband. The gravity of the violence that sprang from her bad habit seems to be emphasized as a normal consequence of this misunderstanding and this seems to present that the writer himself has understood the husband better than the female narrator who tells the story. Nonetheless, because of unreachable ends, both narrator-characters get pleasure not from realizing their desire but pursuing the object of it in surrogates (the arm and the mole).

Marquez's Detached Voices: Sympathy or Apathy

Marquez presents the narrators in the two short stories as uninvolved by the protagonists. As such, he did not use as many gender markers to create association but the way he makes his narrators tell their stories revealed biases on the voices they tried to represent.

In *Eva is Inside Her Cat* (1948), a story that examines and details the journey of a woman in the physical to the metaphysical plane, the narrator is presented as a detached person (voice) who seems to have private knowledge of the protagonist, Eva. Since this narrator here has no gender marker, he is considered a 'he' for convenience. He appears to have known her but at the same time, he or his knowledge may deem unreliable since there is no trace of his relationship with the female protagonist. He claims that Eva has inherited the solitude, curse of sadness,

and pain from her family and has suffered alone; her suffering revolves around her desire to be a happy woman and this has something to do with her physical attribute (not because she is ugly but beautiful). Does a woman suffer because of her beautiful face and body that most women can only imagine having? The narrator emphasizes this matter which includes the protagonist's burden to carry it and suffer even in her metaphysical consciousness.

Notice also how the narrator has made his position regarding her (Eva's) supposed claim of her beauty as useless virtue. He states, "*Maybe she would have been happy if she had had the same lack of grace that same desolate ugliness as her Czechoslovakian friend. She would have better off ugly, so that she could sleep peacefully like any other Christian.*" This detestation of her beauty leads Eva to find a vessel that would go beyond the physical world and transcend toward an environment that is devoid of time – her choice is a cat. In the end, she cannot achieve it since it is past many years and all of her has been forgotten even in her own time.

The depiction of Eva filtered through the narrator's perspective reveals biases of the narrator's knowledge and even discrepancies in his familiarity with Eva's or a woman's thoughts in general. It is highly possible that in this story, Marquez tried to explore the developing feminist ideas of his time guided by his magical realism conundrum. For instance, his portrayal of Eva as a woman is ambiguous. Eva described as beautiful, has never celebrated her beauty instead, treats it as her curse and disease. This particular issue may relate to Beauvoir's (2010) account of the way in which women live their bodies in such an objectified way and as a consequence of a process of internalizing the view of it under the gaze of others. The narrator claims that Eva's beauty is not enhanced but inherited. Eva's hatred toward her appearance is in contrast to the concept that 'women's cultural preoccupation with appearance is a source of wasted effort and expense, a threat to physical and psychological well-being (Rhode, 2016).' Eva has not suffered being forced to the male standard which is what second-wave feminism has tried to dispute - 'women as enslaved by ludicrous beauty standards that they are conditioned to take seriously (Brownmiller, 1984).' As such, the narrator must have meant that what triggered Eva's hatred is her sense of self which Freud argued is, one's bodily ego that dictates the affective and sensory significance with which different parts are invested (Freud, 1923). This means that Eva must have exploited her beauty in the past to try to achieve her advances but these have not given her happiness. Therefore, the hatred she must have felt is probably the result of her offended ego which is not specified by the narrator. Throughout the story, she, again and again, recalls her fear but cannot specify what it is. She only states that it was a strange and unknown fear that comes to her from time to time.

The story, *The Woman Who Came at Six O'clock* (1950) illustrates the gap of understanding between a man and a woman. Jose, the bar owner who constantly gives a woman he called a queen-free dinner, admits to loving her. Queen, who always receives Jose's kindness tries to make use of this opportunity to free herself from a murder she committed. Convincing Jose to bend his routine by lying about the time she arrives at his bar, Jose is revealed to be rigid to agree with her request, thus, is seen as ultimately undependable to the woman he claimed he loves and cares about. The narrator here (like how Marquez has presented in the former short story) is unnamed and is depicted as someone who seems to be knowledgeable of

the two characters. For the convenience of presenting this narrator, he is male in this analysis. He depicts the two characters with an emphasis on the distinction between a male and a female portrayal. At some point, he takes an effort to balance his information of the two. However, no matter how he tries to make it appear that way, the two always end up in a misunderstanding. The naivety of the man, Jose and the overstated idea of the woman, the queen create friction that ended in the untold real message.

When the narrator starts to speak about the story, he immediately draws a line that separates the two characters (queen, experienced and shrewd; and Jose, calm and naive). When she arrives at the bar, the queen has immediately gone down to business and leads Jose to be inquisitive as evident in their exchange of dialogue, "*I didn't notice, Jose said…You still haven't learned to notice anything, said the woman.*" Since Jose's life is like a routine, he sees every day as the same, he states, "*Every day the clock says six, then you come in and say you're hungry as a dog and then I fix you something good. The only difference is this: today you didn't say you were as hungry as a dog but today is different…It's true, Jose. Today is different. I didn't come at six today, that is why it's different, Jose* (p.59)." What transpires in this conversation is the contrasting presentation of an image of a woman – a somewhat misplaced marker to be described as 'as hungry as a dog' and a rough description from a man who claimed to have loved her.

Furthermore, the queen persistently pushes him to understand her circumstance, however, only reveals his vacuous nature as depicted in this exchange of dialogue: "*I'll cut off my off my arm if that clock is one minute slow, he said. That's not it, Jose. I didn't come at six o'clock today…I've got a quarter of an hour that says I've been here, the woman said* (p.60)." Jose insists that the queen arrives exactly at six o'clock without even trying to think about the reason behind her insistence. Instead, he becomes annoyed and lets her believe what she wants to, "*Well, if that's the way you want it, you've got a quarter of an hour that says you've been here…after all, what difference does it make, ten minutes this way, ten minutes that way?* (p.61)."

Jose professes his love to the queen in an awkward manner, "*I love you so much that I wouldn't go to bed with you…I love you so much that every night I'd kill the man who goes with you…The fact is I love you so much that I don't like your doing it* (p.62)." To him, love is about caring for the queen, and wishing to make sure she does not get hurt by men she goes out with (although the succeeding conversation reveals that Jose is far too naive even to envisage the despicable ways men treat her). But to the queen, perhaps because she has only experienced men lusting after her, Jose's love makes no sense. It is also apparent that the narrator through the dialogues with the queen that he is genteel in describing her circumstance. She is a prostitute but the narrator has never directly a used marker associating her with that term instead, the term queen, an irony of both her true nature and the way Jose might deem her (his queen but not in capital letters).

When Jose expresses his desire to kill the man who sleeps with her, the queen bursts into mocking laughter, a tone that seems to despise Jose's (empty) concern but at the same time, a realization of her crime. As she tries to hide her crime using Jose, she becomes hopeless as the man fails to connect with her. Queen killed one of the men she sleeps with, an offence coupled with heavy punishment but at the same, she tried to justify her action, "*Don't you think they ought to lay off a woman*

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who kills a man because after she's been with him she feels disgust with him and everyone who's been with her?... you're savage, Jose. You don't understand anything. Come on, tell me that the woman should kill him (p.67)." In the end, the narrator settles that Jose has never really understood queen though she for the last time insists Jose remember she came to his bar at five-thirty.

On Spivak's Concept and the Voice of the other

Marquez is known as one of the leading writers of the Latin American Boom, a male-dominated literary period in which his acclaimed novels predominantly explored man's (as patriarch) history, existence and identity depicting the grandness of power of men as makers of culture and as society's founding father has also written works that deliberately or inadvertently portray women perspective. Kawabata, another Nobel laureate is known to have written and explored human sexuality in his acclaimed works and his chief representation of beauty in his oeuvre is women. In his portrayal of women, they are frequently seen and narrated from the perspective of a male protagonist. Hence, it is noteworthy to explore these works using the above concept to examine the reliability and or truthfulness of representation of these women coming from known masculine writers.

As asserted by Lange (2008), men and women have different life experiences; therefore, their writings are as well different. Therefore, there is no way that men can accurately represent the female perspective or present feminist ideals because they have not experienced life as women. This assertion by Lange surely challenges Kawabata's narrators in his two stories. He presents male and female narrators respectively, inviting readers to compare two different perspectives on how both differently depict women. In the former story, the female character is filtered through the point of view of the male protagonist. Readers do not see this female character from her perspective or hear her story in her own words.

Likewise, this kind of women representation coming from a male perspective creates friction between the narrator and the arm (whom he treats as the entire woman character and whom her perspective he also represents). It is evident in his narration that the narrator attempts to show his tenderness for this female character by treating her arm with care and respect but this inadvertently tires him and thus reveals his repulsion towards it. His female character is a prostitute whom he knew to have slept with many men and to have her arm lent to him is the narrator's polite way if not a convenient way to refer to a prostitute having a night with her male client. Perhaps, Kawabata through his narrator tries to bridge miscommunication between the two characters when the narrator successfully replaced her arm with his but it ended up in tragedy when he unconsciously rips her arm from his shoulder and returned his. The narrator described his action as "*murder…diabolic impulse*," grieving the fact that the connection between them (male and female) is after all unattainable. It seems like Kawabata himself is guilty of the fact that truthfully representing female thoughts is impossible to realize. In the latter story where Kawabata's narrator is a woman, he likewise attempts to represent a woman's pain and suffering. By doing so, however, he reveals partiality towards the male character and thus seems to present that Kawabata has a better understanding and familiarity of the husband rather than the wife who narrates the story. His impartiality here establishes Spivak's claim that 'men never encounter the

testimony of the women's voice-consciousness' therefore, what he narrates are merely representations, produced and structured by the male perspective.

Conversely, Kawabata has revealed his sympathy towards both female characters in the two stories by one, depicting the wife in *The Mole* to have mustered her courage in searching for the meaning of her life independent from his male character and two, depicting his male character (narrator) in *One Arm* as remorseful after learning of his roughness toward the arm when he rips it from his shoulder. Kawabata seems to present misunderstanding and disconnection of male and female with an attempt to understand them that is why he treats the obsessions of a dysfunctional protagonist with compassion.

Marquez uses detached narrators to depict his characters, especially the women whom he seems to have shown his sympathy with. His representation of female thoughts challenges his understanding of female ideals. The issue raised in the first story is the female character's (Eva) suffering that is caused by her beauty. Beauty is a virtue but the narrator spells it on behalf of Eva as sickness. If indeed, Marquez explored the ideas of feminism during his time, he must have made the justification for his narrator's claim; instead, he only invited speculation that would question his knowledge of women's ideals. In the latter story, Marquez presents two active characters; one is complex, and the other is naive; one is a woman and the other is a man. His narrator serves as a bridge for the two characters to have a middle ground and should therefore understand each other.

Unlike the passive female character of Kawabata in *One Arm*, the female character that Jose calls queen is a very active character who attempts to use her charm and Jose's favour to get away from her crime. Marquez has almost created a femme fatale character but the problem with the success of this manifestation lies in his structured male character. Jose is slow-witted to connect with the queen's narrative. Throughout their conversation, Jose has shown nothing but misinterpretation of the queen's cry for help. His claim to have loved the queen has only become a shallow tale – like those painful stories the queen had with the men she has slept with. With Marquez' attempt to represent a female perspective, he was able to create a battered woman forced by the circumstance of her time but also a woman who endeavours to overcome her fate. Unlike Eva who tries to get away from her life and live in an animal's body to end her suffering, the queen is a strong woman who masters a man and who challenges the power of men forced upon her.

Spivak's warning to male writers who attempt to represent women with their male perspective is indeed a sound argument. She stated that by prohibiting Indian widows (women in general) to practice sati, men are only prohibiting their freedom to choose (Ross, 2009). Similarly, male writers who write about women from their own (male) perspective, therefore, silence the women by claiming to stand for and to speak for her/their experience. Their attempts to write for women only revealed many biases from these male writers. Through Kawabata's stories, he has revealed his feelings of resignation and sadness. His is a complicated narrative of wandering and powerless souls. What looms in his stories is the strange way of depicting love as something that is experienced alone (the male narrator in *One Arm* and the wife, Sayoko in *The Mole*).

For Kawabata, this is love not as dialogue (communicated by both a man and a woman), but as a monologue (filtered thoughts of the woman through the narrator's perspective and Sayoko's epistolary-style narrative). His stories revealed

Japanese' pervading subject of 'broken individualism' symbolized by the pronoun 'I' or *watakushi* stories develop into an obsession of self-negation where the *mono no aware* or 'sadness of things passing away' becomes a standard for Kawabata's stories. Marquez's stories revealed the subject of masculinity shared by writers of the Latin American Boom of which he is an integral part. He shows an attempt to sympathize with Eva's struggle and offered her a way to escape her predicament but in the end, it was a struggle for his narrator to connect and justify the pain of his female character. However, even if Marquez is known to portray his male characters with grandness and power, his male character in the latter story becomes a metaphor for men who struggle to fully express their feelings.

Conclusion

The narrators of both writers turn out to be the voice of the other not because they have truthfully and successfully spoken for the marginalized; instead, they have become estranged voices of the subjects they are supposed to represent, hence the voices that cry connection and understanding. It turns out as well that their portrayal and representation of these characters do not directly depict the universal event of their time; rather it depicts one, fragments of the shadow of Spanish imperialism in Colombia and American occupation in Japan that shaped their uncertain finitude and loneliness; and two, the writers' impression on politics of women in Colombia and the sorrow of fleeting beauty of the old Japan.

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WOMEN PARTICIPATION IN NIGERIAN POLITICS: CHALLENGES AND PROSPECTS TO NIGERIAN DEMOCRACY

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Abstract
The study examined the extent that Nigerian women contributed to political participation in the country and also the factors that hinder them from participating fully. The issue of women in politics has dominated the political debate since Nigeria gained its independence. Nigerian women have not received the kind of representation that is required to enable them to influence the political space like their male counterparts as this makes it difficult for women to be part of the decision-making process. The study adopted Liberal feminism theory to explain gradual improvements through advocating for equal rights for all, and legislation and policies that promote equality. The study adopted content analysis and the study relied on secondary sources of data. The study revealed that several impediments have been identified that limit the participation of women in politics. These barriers are cultural, economic, and legal amongst others that have affected the participation of women in politics. The study concluded that even though women may function at the greatest levels in both the public and private realms, a vicious loop of barriers frequently hinders their ability to lead. The success of these individuals as leaders has been significantly hampered by both internal and external obstacles, including societal and cultural prejudices, patriarchy, the challenge of juggling parental and professional commitments, and a lack of networking. The study recommended that to gain the necessary leadership qualities, women should choose to pursue positions of leadership in both the public and private sectors and should educate themselves to the highest levels. To reduce illiteracy and prepare female students for future leadership duties, parents, especially those in rural areas, should be urged to enroll their female children in school. The study also recommended that the current women empowerment policy be reviewed to reflect the actual situation and that government should also establish a network of women leaders so that women can share their leadership successes and challenges to inspire other women who aspire to be leaders.

Keywords: equality, liberal feminism theory, political participation, women

Introduction

Nigeria returned to full-fledged democracy in 1999 after recording 16 years of military dictatorship in the country. The periodic election has become part and

parcel of the features of the Nigerian democratic dispensation after every four years. There is no doubt that the constitution does not place any restriction on any candidate based on gender as Nigeria practices universal adult suffrage where adults from eighteen years of age can vote and be voted for irrespective of gender. The issue of women in politics has dominated the political debate since Nigeria gained its independence in 1960. Samuel and Segun (2012) observed that in the first republic, Nigeria only have four female lawmakers in the entire country and this negligible number failed to give Nigerian women the kind of representation that is required to enable them to influence the political space like their male counterpart as this makes it difficult for women to be part of the decision-making process. Luka (2012) has noted that the second republic and third republic recorded little progress concerning women's participation in politics and decision-making. He further observed that before 1999, the proportion of seats occupied by women never exceeded 3.1% and 5% for the national parliament and federal Executive council respectively (Luka, 2012).

Women find it challenging to participate in democratic politics due to the widespread issue of gender inequality. In world politics, very few women have ever attained the highest echelons of political office. Gender inequality has been a fundamental problem that women have encountered in the political sphere around the world. There are few opportunities for women to participate in politics in Nigeria, which has a patriarchal society (Ojo, 2013). The political parochialism of Nigerian society discouraged women from participating in politics, and the adversarial imbalance has continued to rage their political flourish. The patriarchal system of traditional and sociopolitical systems denigrates the role of women in politics and called for male dominance in Nigerian democratic politics. Women are completely excluded from democratic politics in Nigeria because of the nature, customs, traditions, and cultural backgrounds of the political nomenclature, which completely limits their ability to survive in politics. In Nigerian political situations, women are consistently viewed as second-class citizens in all of their numerous spheres (Ojo, 2013).

Nigerian women have roughly the lowest participation in the national legislature, with 5.9%, when compared to the bulk of other African countries, including Uganda (34.6%), South Africa (43.2%), Ethiopia (27.7%), Cameroon (20%), Niger (12.3%), and the Democratic Republic of the Congo (8.0%). (18 May 2012, Daily Times). Nigerian women in particular have not attained that level of political participation. Women's participation in governance in Nigeria remains incredibly low, ranking last in the world at barely 7% (Onyegbula, 2013). Women's participation in politics in Nigeria over time has not precisely been positive. The political situation in the nation is extremely active. Every day, more people declare their desire to run for office in the general election. Similarly to this, Ehanire-Danjuma (2005) said that the low representation of women in political and decision-making structures is a result of the lack of recognition of the fact that the gender component of democracy makes the democratic process inclusive (Ojo, 2013). Nigeria's political and decision-making representation of women is still well below the global norm of 35% affirmative action (Ngara, 2013). This for the most part accounted for the marginalization of women in public affairs and the exclusion of their interests in governance.

The absence of women from party politics has a huge negative impact on Nigeria's political and electoral process. Their marginalization has hindered women's contributions, involvement, and influence in party politics and the Nigerian political system. Nigerian women first experienced marginalization in party politics and the political process during the colonial era. Erunke and Abdul (2013) correctly stated that "this gender bias in Nigeria's political system is often tied to the beginning of colonialism in Nigeria." Thus, their encounters with Nigeria strengthened the colonialism-based western cultural paradigm that is based on the superiority of men (Erunke & Abdul, 2013). Due to the exclusion of women from party politics in Nigeria, gender issues have also recently come to the attention of professionals in the field. This research paper adopted liberal feminist theory to analyze women in party politics and its impact on the political process to address the marginalization of women by their male counterparts concerning the appointment, selection, and election into various political posts in Nigeria.

Problem statement

The historically low representation of women in politics is frequently due to social marginalization rather than a lack of desire or motivation. In Nigeria, women make up to 50% of the population and approximately 51% of the electorate, yet they are not afforded the same rights as men, who control the political landscape and occupy the great majority of the nation's decision-making positions (Ogbogu, 2012).

The National Assembly has been overwhelmingly dominated by men since 1999 when democracy was reinstated in Nigeria. In our political and socioeconomic lives, there is a patriarchal framework that, Ojo (2013) affirmed that it limits the involvement of women in politics in favor of their male counterparts, creating an imbalance in political participation and representation. Ojo (2013) went on to say that despite the necessity for gender balance in legislatures around the world, Nigeria still has a very low rate of female representation in the country's parliament, which is exceedingly worrying. Nigeria has accepted several international agreements that prohibit gender discrimination and advance equal access for men and women in governmental and other decision-making institutions. The 1948 Universal Declaration of Human Rights (UDHR), which affirms that everyone has the right to vote and that men and women should enjoy equal rights, is one of them; the 1966 International Covenant on Civil and Political Rights, the 1966 International Covenant on Economic, Social, and Cultural Rights, the 1979 Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW), which Nigeria's government ratified without reservation in 1985, as well as its 2000 Optional Protocol, which Nigeria ratified in 2004; and the 1995 UN Beijing Declaration and Platform for Action, which urged member states to take action to enact laws prohibiting discrimination against women. The National Assembly still has a sizable gender disparity, nevertheless. The majority of these documents have not been domesticated, despite the 1999 Constitution of Nigeria (as amended in section 12) providing that an international treaty must be done so for it to apply.

To make matters worse, a measure introduced by Senator Biodun Olujimi in 2016 that aimed to domesticate and include these instruments was voted down on second reading by both Chambers of the National Assembly (Eniola, 2018 cited in

Okechukwu, 2022). In addition, the Nigerian Constitution of 1999 stipulates that to serve in the National Assembly, a person must be chosen by a political party in that party's primary election. Political parties are significant institutions in representative democracies, as stated by Pierre, Warren, and Brand (2014) since they support candidates in elections. Researchers frequently ignore the role of party politics in preserving gender disparity in Nigeria's politics because they frequently concentrate on patriarchal, cultural, and religious factors as well as economic and educational factors that contribute to low women representation in representative democracy in Nigeria. The paper tries to fill the knowledge gap by addressing the difficulties highlighted above and providing a response to the subsequent research questions:

1. To what extent have Nigerian women contributed to political participation in the country?
2. What are the challenges restricting women's participation in politics in Nigeria?

Literature Review
Overview of women's political participation in 1999 – 2019 general elections

An overview of women's political participation in general elections from 1999 to 2019. Men and women are both present in society, thus it follows that both should participate equally in politics. This assumption is supported by the democratic ideal emphasizing the equal representation of all interest groups in the political sphere. The continual responsiveness of the government to the desires of its citizens, who are viewed as political equals, is cited by Dahl (1971) in Okeke (2015) as a key trait of a democracy. In Nigeria, a democracy, the low representation of women in politics is viewed as a breach of this concept. According to Oluyemi (2016), the restoration of democracy on May 29, 1999, inspired hope for a new beginning in the fight for greater gender equity in Nigerian politics. Even though the democratic transition has provided opportunities that enable equitable participation, statistics, and statistical data from 1999 to the present plainly show that women's involvement in Nigerian politics is negligible. Since Nigeria transitioned to democracy in 1999, it has gone through six different administrations.

Since the return to democratic rule in 1999, Omolara (2015) notes that Nigerian women have tried to run for elective positions at various levels to access positions of political decision-making, but their efforts have not been very successful based on the outcomes of elections held since 1999. The general election participation of women in 2015 is examined by Omolara (2015). Given that there are fewer women than men in positions of leadership and decision-making, women continue to be disproportionately marginalized (Omolara, 2015). For instance, in the political history of Nigeria, neither a female president nor vice president has ever been elected. President Obasanjo served in power from 1999 to 2007, which might be compared to the length of time between the restoration of democracy and the protracted era of military rule. President Umaru Musa Yar'adua succeeded him as a leader in 2007, and President Goodluck Jonathan took over in 2010 after Yar'adua's passing. Jonathan remained in office until 2015. After the 2019 elections, President Muhammadu Buhari was still in office. He first came to power in 2015.

The vice presidency in Nigeria used the same aesthetic as the president. Since democracy was restored in 1999, four men have occupied the job. In the history of Nigeria, a woman has never been elected governor. The first and only female

governor in the country was Mrs. Virginia Etiaba, who took office as governor of Anambra State in 2006 after Peter Obi was removed from office. She only held the position for three months. The National Assembly has also been dominated by men. Only three women were among the 109 senators in the Senate in 1999. That number increased to four by 2007, nine by 2011, seven by 2015, and seven by 2019 as well (Ohaja et al., 2022). In the House of Representatives in 1999, there were 12 women out of the 360 members. Twenty-three were added in 2003, then twenty-six in 2007, twenty-six in 2011, and eleven in 2019 (Ohaja et al., 2022). From the federal to the municipal levels of government, there is an unequal representation of women in elective positions. The table below provides information on the number of women who have been elected to public office from 1999-2019.

Table 1. Number of women in elected positions from 1999-2019

Office	Seats available	1999 Women	2003 women	2007 Women	2011 women	2015 women	2019 Women
President	1	0	0	0	0	0	0
Vice president	1	0	0	0	0	0	0
Senate	109	3	4	9	7	7	7
House of Rep.	360	12	23	27	26	20	11
Governor	36	0	0	0	0	0	0
Dep. Governor	36	1	2	6	3	6	4
State HA	990	12	38	54	62	-	40

Source: Adopted from Ohaja et al., 2022

According to Afolabi and Arogundade (2003), there are four ways to look at the challenges of women's political representation and engagement in politics and government. Access, participation, representation, and change. The eventual consequence will be a social and political transformation in the polity as a result of access to political institutions, participation (which includes control of power within such institutions), and quantitative and qualitative representation. These four requirements must be met to increase the political empowerment of women. Three things support the idea that women in politics are important: First of all, politics is a crucial setting for decision-making. The distribution of limited resources, such as tax money, is left to the discretion of those who occupy official positions in the government. Politicians make choices that may benefit some individuals at the expense of others. Politicians frequently take positions that encourage some behaviors while discouraging others, affecting the personal choices that people make. Second, political clout is a valuable asset. The family is one example of a social institution that is impacted by politics. Third, authority is necessary to engage in politics (Paxton, 2010).

Women in positions of authority and leadership can improve the lives of other women by influencing decisions that influence them. Igwe (2002) defined political participation as the degree and kind of public participation in governmental institutions and institutions that are linked to them, such as the economy and culture (cited in Uwa, 2018). It includes voting in elections, taking part in political discussions and campaigns, going to party caucuses or strategy sessions, running for office, and holding elective office. Okolie (2004) also incorporates the rights to social justice, associational freedom, free speech, and the free flow of information into his definition (cited in Uwa, 2018). He contends that exercising one's rights

also includes fighting for better social and medical services, better working conditions, more income, and other things. As a core motivation for engaging in politics, all groups - including those of women seek to influence the distribution of power following their expressed objectives. In recent years, women have become increasingly interested in changing the balance of power, resource allocation, and mentality in their favor. However, a thorough investigation has shown the degree of voting and latent support where women are most visible in Nigerian politics. According to Adeniyi (2003), the main obstacles to and inhibitors of women's active participation in Nigerian politics include violence and other types of electoral disputes committed and promoted by men and male youths. Arguments on the exact role that women should play in society are becoming more prevalent.

There is disagreement about whether women should primarily focus on domestic duties or whether they should be allowed to participate in other socioeconomic and political activities like men. Even though it is thought that a mother's inherent devotion to her child may limit and restrict her to sedentary hobbies, she should nonetheless contribute her fair bit to the development of her family and society as a whole. Due to the ongoing marginalization of Nigerian women, they are unable to perform these jobs. It's interesting to note that even while women are valued as voters in a democratic system, they nevertheless lack the acceptance to participate in power structures and reach positions of decision-making authority since they are seen as being underqualified.

According to Guzman (2004), this explains why women's access to leadership roles does not always lead to better coordination of women's interests overall. It also clarifies how women can have their actual needs overlooked in favor of those that are based on their racial heritage, socioeconomic class, or cultural upbringing (cited in Uwa, 2018). Female legislators can promote the objectives of "feminizing the political agenda," or the expression of women's concerns and opinions in public debate, as well as the desire for public policies to take into account how they affect women (Dovi, 2006). In a male-dominated legislature, the majority of gender issues are either ignored or addressed primarily from a male perspective. The majority of the time, female legislators had to persuade their male colleagues that a certain gender measure should be passed. With the use of historical precedents, we may now advance the cultural beliefs of some pre-colonial nations to better comprehend the crucial and useful roles that women in those communities during that time played. This will assist us in establishing or disproving a connection between limited female political engagement and people's traditional cultural orientation.

The question of finance is one of the primary elements, according to Asase (2003), that limits and inhibits women's engagement in politics today. She also stated that some who oppose women in politics believe it is improper for a woman to make special efforts to lobby others. Most likely does, for the fund. She might as well give up on her political aspirations right away. In response to the problem of women's empowerment, Stacey (1993), "The Minister of Women Affairs and Social Development," lamented the poor involvement and marginalization of women in the Nigerian political system, attributing it to the unfavorable political atmosphere in the nation. She also attributed the problem to the male chauvinism and violence that permeate Nigerian political environments, as well as a lack of funding, as some of the things preventing Nigerian women from running in elections and resulting in a low proportion of women holding public office.

35 percent affirmative action of women participation in government

Nigeria is a complex state, in contrast to other nations where things are often not done well. If caution is not immediately used, the 35% affirmative action could end up being a mirage. The reality is that no level of administration showed any sincerity in achieving the 35% affirmation of women's participation in active government. According to Oham (2011), the future administration's zoning plan would have a low percentage of women. In the last general elections that were held in 2011, reports show that among the 36 states of the federation, only seven (7) women were elected to the Senate, twelve (12) to the House of Representatives, and one (1) deputy governor. The women claimed that for the situation to normalize and gender parity to be achieved in the nation, they must be given 35% of the appointments in the new government. Additionally, according to statistics, 218 women ran for House of Representatives seats, and 88 women ran for Senate seats in the 2011 elections. In the elections, there were only five (5) women standing for governor across the nation, but several male candidates for the position had female running mates (Kolawole et al., 2012). Comparatively, these numbers also show a drop in women's success when Nigerian democracy was restored in 1999. The party primary was challenging for the approximately 631 women who were running for the over 1,900 slots in the 1999 elections. Only 181 people were chosen to take office. Compared to 2007 and 2003, 2011 saw a decline in the number and percentage of women elected to office. Only 93 women nationwide were elected to government in the 2007 elections, despite winning 660 party primaries (Kolawole et al., 2012).

Odebode (2011) argued that the incumbent government's pledge of 35% affirmative women participation may not be fully met, even though Jonathan had during electioneering pledged to have 35% women representation in his administration and at the Mentorship Summit for African Women, organized by the Centre for African Women Leaders Think-Thank in Abuja on May 3, reiterated his commitment to his campaign promise of 35%. In a similar vein, party statistics revealed that the only position reserved for women was women leader, out of over 40 positions, even though it was suggested that women should be given 20% representation in the formation of political parties, not in an elective position, not in any concrete position. For example, we suggested that the PDP give 20% representation to women in executive positions, but it was rejected (Taiwo, 2010).

Liberal feminist theory

Giddens (2006) defines liberal feminism as a philosophy that holds that gender inequality is caused by women's lack of access to civil rights and specific social resources like education and employment. Liberal feminists frequently turn to amending the legislation to find solutions and guarantee that people's rights are protected (Giddens, 2006).

Liberal feminism, in the words of Samkange (2015), is "gradual improvements through advocating for equal rights for all, and legislation and policies that promote equality." This shows that women have an equal right to participate in politics, run for office without fear of backlash, and make politically relevant decisions for society. It is appropriate for men and women to have equal rights. Through education or culture, they shouldn't be held back from actively engaging in societal activities.

Traditional notions of women's inferiority to men still rule in Nigeria due to broad support for cultural practices that promote subordination. In terms of social, political, economic, and religious issues, men continue to dominate. Women's political endeavors, accomplishments, and societal achievements are hardly ever acknowledged. It is essential for women to actively participate in political decision-making so that they have the status, responsibilities, and rights that they are entitled to in light of these circumstances (Kasomo as cited in Okafor & Akokuwebe, 2015). In terms of political participation, income, labor force participation, and the proportion of seats in parliament, women in Nigeria continue to face less favorable conditions than men (Azuh, Egharevba, & Azuh, 2014 cited in Tama & Maiwuya, 2022). For women to attain their right to equality in Nigeria, liberal feminism must receive more emphasis.

Application of the theory
It is undeniable that Nigeria is a patriarchal society where men dominate women in all spheres because of the false belief that society holds that women are naturally less intelligent and physically capable than men. As a result, society tends to discriminate against women. The assumption is also made that female subordination is rooted in a set of customary and legal restrictions that prevent women from entering and succeeding in the so-called public world. Since 1999, it has been against the law for political parties in the nation to nominate women on an equal basis for party offices and elected positions like those up for election to the National Assembly. Nevertheless, they benefitted from every measure taken to boost the number of men in parliament. Two examples are the timing of political events, which usually occur after work hours when women are caring for domestic responsibilities at home, and the nation's political violence, which disproportionately affects women because of their sensitivity. Women in Nigeria face discrimination in appointive or elective positions where policies affecting them are formulated, based on the presumption that women's needs and interests are inadequately reflected in the fundamental conditions under which they live and that those conditions lack legitimacy because women are inadequately represented in the processes of democratic self-determination. Due to the low representation of women in the National Assembly, legislation that would assist Nigerian women and the most vulnerable citizens does not pass. This pattern supports the supposition that the National Assembly should have more women members.

Challenges against women's active participation in politics
Several impediments have been identified as limiting the participation of women in the social, economic, and political scenes. These barriers are cultural, economic, and legal amongst others. This intervention would focus on some distinctly Nigerian variants of these barriers.

Religious and socio-cultural factors
The social, political, and economic constraints that these groups must contend with are actively supported by religion, which also works to promote gender stereotypes that are discriminatory against women. For instance, in some northern parts of Nigeria, women are in Purdahs out of reverence for Islam. This suggests that they are segregated in their rooms and that only their spouses have full access

to them. The spouse is the only one who must satisfy their requirements. It is best to let rumors about how people are living since the majority of homes are below the poverty line. Religion ensures that a significant majority of women are excluded from economic and political activities, including voting and running for office (Luka, 2011). Islamic edicts are frequently cited as justification for practices like the state's practice of keeping women in "Purdah," giving girls away in early marriages, denying them an education, and limiting their ability to participate effectively in politics in general and when selecting candidates of their choice. The majority of Muslim-populated states in the north observe "purdah," which involves excluding women from the public eye. In purdah, women must always have a male companion with them when they are out in public and are not permitted to leave their homes without their husbands' permission. Further restricting the flexibility of attire for women under purdah is the requirement for Muslim women to cover their faces in public. There is a cultural presumption that women are abominable when they lead men and cannot lead but must be guided. Many women are unable to be found in high-hierarchy positions due to religious and cultural philosophies that work against gender equality and employment prospects for men and women (Abdu, 2002).

Violence and threat

Political violence is another element that lowers women's political participation in Nigeria. Due to the involvement of thugs before, during, and after elections (Kolawale et al., 2012) and the ensuing insecurity, which involves the loss of lives and property, politics is generally out of the question for women. Female candidate Dorathy Nyone described her own experience by saying, "A ward chairman was shot dead; all the women and most of the males fled the scene." My partner picked me up and drove me home. I was afraid since, to determine the winners by hand, only men who were well equipped for the bloodshed remained behind (Luka, 2011). Even though this tale typically represents electoral violence in Nigeria, many women now fear politics due to the recent spate of political murders, ongoing political intimidation, and other violent acts.

Cost of election

In Nigeria, both genders are equally affected, although women suffer more damage quickly. An important obstacle for women is the high expense of contributing to political parties and campaigns. The least expensive governor's campaign would probably cost 200 million nairas. How many men are capable of raising the same amount of money for women, and how many women are capable of raising such a sizeable amount of money? Given that she would have had little impact on party funding and formation, which political party would select a woman for that position? (Nda, 2003). In a system where lots of money is needed to purchase votes and compromise conscience, candidates without deep pockets and money bags as support cannot achieve their goals of running for public office. The majority of parties charge a hefty fee for nomination forms to run for elective positions. Their average wealth can be partially blamed for Nigerian women's reluctance to actively participate in politics. The high costs charged by political parties for candidates to run for office may be properly attributed to the cheerleader and clapper positions that women have chosen in these collectives. Women's hopes

to participate are also dashed by their limited access to credit and money on the economic front (Luka, 2011). Few women have the financial means to sustain themselves in politics, which forces them to rely on their husbands or other immediate family members, which is not always simple. The average woman finds it expensive to buy nomination forms, rent campaign offices, engage staff, print posters, buy vehicles, outfit those vehicles with potent sound systems, buy fuel, etc. Nigeria has a capital-intensive political system, which makes it difficult for average women to participate in politics.

Discriminatory customs and laws

The customs of many modern countries are discriminatory because they devalue women and treat them as men's property. Women feel generally inferior to men and are at a disadvantage in the socio-political environment, even in urban regions, as a result of gender stereotyping cultural norms, and behaviors. Because of these socially constructed standards and stereotype roles, women overemphasize their "feminity" because they accept their status as "weaker sexes," overemphasize the sensitive element of their sex and equate high performance with men. For instance, most traditions place more value on sending the boy to a school than they do on the girl, who is expected to care for the siblings and find a husband. This makes it more difficult for women to compete with men in politics because there are a few more illiterate women than there used to be. (Agbalajobi, 2010).

Women's conception of politics

There has been some broad consensus that the foundation of Nigerian politics is high political virility; these are individuals with the skills to compete in an unstable environment, the capacity to take it by force when force is necessary, and the ability to march violence with violence. Women are viewed as being too passive to participate in politics and governance, whereas men are viewed as being more competitive, strong, independent, and willing to battle in political undertakings. This consensus is also influenced by social conventions and ideas that, via socialization, defined various gender roles under biological distinctions. Due to their perception of traditional politics as a filthy game and their dread of violence, women are more alienated from it. In Nigeria, there seems to be a lack of critical understanding of the difference between a visible agenda for women and an agenda that has an impact on women (Nkoyo, 2002). Even though the importance of women's numbers has been underlined repeatedly, it has been difficult for women to rise to positions of power since, in contrast to their male counterparts, they are viewed as "supporters clubs, squads of cheerleaders and clappers." The majority of female politicians believe that to succeed, they must behave like males; they seek office under the impression that they are unique. Furthermore, women's modesty does not help them during the political confrontation (Agbalajobi, 2010).

Lack of interest by the women

The majority of women have little interest in participating in politics. Women's lack of interest in politics can sometimes be attributed to a variety of social factors, including their socialization, the idea that politics and leadership are not for them, their disinterest in political competition with men in any party, social stigma, socio-cultural issues, and religious beliefs, among others. According to

Abdu (2002), most women would appropriately prioritize their efforts if there were justice in the world by getting married, having children, and doing solely domestic duties rather than engaging in politics.

Prospects of women leadership in Nigeria

There was no gender parity on problems of leadership in the public and private sectors of the economy during the pre-colonial, colonial, and post-colonial eras. There have always been problems with male domination in Nigerian leadership, and the lack of female involvement in public affairs hurts the expansion of organizations. The Beijing conference in 1995, also known as the fourth international conference on women, which emphasized equal participation of women in decision-making bodies, marked the beginning of the golden age of women. It also implied that difficulties facing society should be balanced between men and women. The main metrics for measuring effective leadership - participatory leadership, accountability, and transparency - call for gender parity in leadership opportunities (Okafor & Akokuwebe, 2015). To ensure that women have the chance to engage in leadership, Nigeria has ratified a variety of international, regional, and national legislation; yet, these laws are only put into practice on paper.

Despite the 30% and 35% affirmative action offered to women in the National Gender Policy (2006) and the National Women Policy (2000), respectively, Nigeria has not been able to show its commitment by electing women to leadership posts. The high level of poverty among women is a result of their lack of access to resources like microcredit programs, capital for large-scale investment, and land for agricultural pursuits. This can be lessened, though, by providing equitable access to resources, advancing technology, empowering women in their entrepreneurship, enlightening women about investment prospects, and assisting women in the development of small, medium, and large-scale businesses. Campaigns have been undertaken to register women and girls in elementary, post-primary, and tertiary institutions. The percentage of women and girls enrolled in school varies by geopolitical zone, according to the 2013 Nigeria Demographic and Health Survey (64% in the North East, 69% in the North West, and 5% in the South-South and South East). According to the National Bureau of Statistics (2016), this is supported by the fact that 48.8% of girls enrolled in primary school and 45.7% in secondary school, and that the completion rates for these two levels of education are 48.3% and 47.9%, respectively. Additionally, 43.7% of girls attended tertiary institutions, with a 38.4% completion rate (Udom et al., 2022). Taking leadership positions in private and public organizations becomes challenging when women and girls are not given equal opportunities and access to education. Changing the perception of most Nigerian parents, especially those in rural areas, on the role of women in society will help in achieving this (Okafor & Akokuwebe, 2016).

Conclusion and Recommendations

Although women may function at the greatest levels in both the public and private realms, a vicious loop of barriers frequently hinders their ability to lead. The success of these individuals as leaders has been significantly hampered by both internal and external obstacles, including societal and cultural prejudices, patriarchy, the challenge of juggling parental and professional commitments, and a

lack of networking. According to the study's conclusions, the following recommendations are made:

i.   It takes more than just a shift in mindsets to eliminate harmful sociocultural stereotypes, patriarchy, religiosity, and gender bias against women's participation in government. To gain the necessary leadership qualities, women should choose to pursue positions of leadership in both the public and private sectors and should educate themselves to the highest levels. To reduce illiteracy and prepare female students for future leadership duties, parents, especially those in rural areas, should be urged to enroll their female children in school.

ii.   It is not advised for a woman leader to strive to be more masculine to succeed, nor should she let her more "feminine" traits get in the way of getting things done. Therefore, female leaders should maintain concentration on their departments' and organizations' objectives. To overcome self-doubt, it's crucial to urge people to disregard the inner voice that may keep them from making difficult decisions, speaking up, or venturing outside of their comfort zone.

iii. The numerous rules and pieces of legislation that are in place to empower women in various facets of leadership positions have fallen short in addressing sociocultural stereotypes about women in leadership, hence limiting their access to and success in such opportunities. The study, therefore, suggests that the current women empowerment policy be reviewed to reflect the actual situation and that government should also establish a network of women leaders so that women can share their leadership successes and challenges to inspire other women who aspire to be leaders.

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ON THE EXAMINATION OF BALINESE CULTURES UPON ANIMAL AND PLANT LEXICONS IN BALINESE SONGS: AN ECO-LINGUISTICS STUDY

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Abstract
This study aims to know the relation of Balinese cultures with the animal and plant lexicons in Balinese songs from the perspective of eco-linguistics. The data from this study were collected from YouTube. Listening and documentation methods along with transcription techniques were applied to collect the data. The animal and plant lexicons found were subsequently analyzed using the method of descriptive-qualitative with the help of Bang and Døør's theory of dialectical eco-linguistics and the eco-linguistics parameters from Fill and Muhlhausler. The result of this study shows that the animal and plant lexicons used resulted from the co-existence of Balinese people and other species in their environment. The lexicons are inserted into the songs through the concept of metaphor. The co-existence makes Balinese people able to give meanings towards the animal and plant in the song based on their cultures and beliefs.

Keywords: animal, Balinese culture, eco-linguistics, lexicon, plant

Introduction
        Balinese culture is closely related to the environment, including animals and plants. Every six months, Balinese people, who are Hindu, celebrate *Tumpek Wariga* (Sudarsana, 2017). It is a religious ceremony to show gratitude to God for his blessings of creating plants that can be utilized to support the lives of the people. According to the *Sundari Gama* (Suarka, 2014, p. 62), *Tumpek Wariga* is held every Saturday *Kliwon* during *Wariga* week, a week based on the traditional method of dating in Balinese culture. People celebrate it to praise *Sang Hyang Sangkara*, a manifestation of God, who creates all kinds of plants. Through this ceremony, Balinese people hope for the plants to be lush and beneficial for the people (Suandra, 1992, p. 15). There is also *Tumpek Kandang* that falls on Saturday *Kliwon* during *Uye* week. This religious day is similar to *Tumpek Wariga*, but it is celebrated to praise *Sang Hyang Siwa Pasupati*, the shepherd of all creatures in the world. During this day, Balinese people conduct a ceremony to praise God for creating animals that are instrumental for them. Both of the religious days are aimed as reminders for people to always behave well and preserve the environment, thus

harmony can be sustained. Realizing the existence of these beliefs and ceremonies, the people of Bali have shown their connection with the environment.

Going further on Balinese cultures, people have consistently used animals and plants in conducting ceremonies (Anom, 2019, p. 1). The animals and plants that they use represent certain symbols, therefore, not any animal nor plant can be incorporated freely into a ceremony. An example is the use of fully husked coconut in *daksina*, one of the offerings in Balinese ceremonies (Raras, 2006, p. 9). Fully husked coconut is the only allowed fruit to be placed in the offering. People are prohibited to use other kinds of coconut. Fully husked coconut is a symbol of the lower and upper world. Each layer of the coconut shell represents the seven levels of the world according to the Hindu belief of Balinese people. As stated in the *Yadnya Prakerti* Manuscript, *daksina* offering is presented as a symbol of gratitude and love to God, therefore, what is offered should be as clean as possible. The cleanest state is shown by the fully husked coconut because it represents the highest upper world, the world where a soul can be one with the God, the *Satya Loka*.

As time and people develop, the connection between Balinese people and the environment is not only seen in ceremonial activities but is reflected in the language of the people. Animals or plants that are written in Balinese manuscripts or Hindu religious texts, such as Bhagavad Gita, are taken as tools to conceptualize particular meanings. An example taken from an animal is a mythical animal-like creature called *garuda* or a giant eagle. *Garuda* is the mount of Vishnu (Wulandari & Untara, 2020), God's supreme manifestation as the protector of the lives and world. As an animal-like creature, the concept of *Garuda* has been translated into the Balinese people's minds as a divine and glorious creature. Therefore, it becomes a symbol of a higher-level entity. This is shown by one of the Balinese proverbs that says *awak beduda nagih madain garuda*. Balinese people believe that the proverb has the meaning of a poor man who is no one and has nothing tries to compete with a person from a higher level of social status who is wealthy or has an established job. This proverb is based on the concept given by *garuda*. The *beduda*, a ground beetle, is an animal used by Balinese people as a comparison to *garuda*. As *garuda* is a mount to Vishnu, it soars high in the sky and is glorious because it is related to God, whereas a *beduda* is only an insect which lives among rocks on earth, a dirty place full of dirt.

The culture of the Balinese people also develops as time evolves. People in Bali have been running a pig farm business. This business might be influenced by the belief of Balinese people that cows are considered holy because a cow is the mount of Siva (Kardika, 2020, p. 81). Therefore, the cow farm business is very rare in Bali compared to a pig farm. As pig farm becomes a livelihood of most of the rural Balinese people, it has been a culture. During working, the people get familiar with the characteristics of a pig. Balinese people then create a saying such as *care celeng,* or in English is translated as like a pig. The saying is intended for people whose activities are only eating and sleeping. This intention is based on how a pig behaves. This condition portrays the relationship of a culture that influences how people communicate.

The use of animal and plant lexicons in the language of Balinese people begins to enter the field of an artistic side. People have attempted to use them in their songs. One example of this is the song from a Balinese artist named Nanoe Biru whose song is called *Manusa Panak Manusa*. The song incorporates the

animal lexicon of *beduda,* the animal mentioned in the previous paragraph, to represent a poor man who does not receive blessings from his lover's parents. The representation of the animal is adapted from the concept given by the proverb. This shows how a culture of people touches the language. As belief and religion are components of a culture (Koentjaraningrat, 1990, p. 186) shown by the use of *garuda* as a mount of Vishnu, they activate the cognitive ability of Balinese people to use another animal, in this case, *beduda*, as a comparison. Therefore, it can be said that the language of the Balinese people is influenced by the culture they live and learn.

Balinese songs are products of the cognitive ability of Balinese people. They are products of creativity. Creativity is very much related to inspiration. What the songs tell, the words of the songs, and the melody of the songs, all can have inspirations by anything, including Balinese culture. Many songs in Balinese use animal and plant lexicons, but do not tell literal stories about animals and plants. Two examples of Balinese songs are *Punyan Biu* and *Bangkung Ngamah Gula* from Dek Ulik. Both of the songs are considered contemporary pop songs. Looking at the titles of the songs, the use of animal and plant lexicons is vividly seen. *Punyan Biu* is banana tree. *Bangkung* is a female pig. Although the titles are about animals and plants, the meaning of the songs is mainly about love and relationship. There must be a connection between the two species with the cognitive perspective of Balinese people related to love. Other Balinese songs may also have a similar situation. Some songs perhaps adapted the animal and plant lexicons from Balinese proverbs like the use of *beduda* in *Manusa Panak Manusa* song by Nanoe Biru and maybe some songs insert animal and plant lexicons based on pure cognitive creativity.

Based on the above background, this study is determined to find the relation between Balinese cultures and the animal and plant lexicons used in Balinese songs and their meaning representation from an eco-linguistics approach. Eco-linguistics, according to Stibbe (2015, p. 8), is a branch of linguistics that studies language interaction and diversity in the environment. The study of eco-linguistics involves how words in a language relate to objects in the local environment and the relationship of language with the physical environment to uphold the norm of preserving sustainable nature. Halliday (2001) in his writing entitled New Ways of Meaning stated that language in its relation to the environment can show or influence the speaker's behaviour or treatment towards the environment. Language and environment are two corresponding objects. Language is influenced by the condition and change of environment, either from a natural or cultural perspective. The environment can affect the lexicons and the grammatical structures of a language. Halliday further stated that the treatment of the environment exhibited by humans is also affected by the way they use language.

Related to Balinese lexicons, a study was written by Budiarta & Kasni (2017) entitled The Concept of Animals in Balinese Proverbs. The study was published in the International Journal of Linguistics, Literature, and Culture Volume 3(1). They analyzed the syntactic structure of Balinese proverbs, the relation of meaning between the name of the animals and the meaning of the proverbs, and how the meanings are constructed in a logical dimension. The result of the study showed that the use of animal lexicons is based on the characteristics of the animals. The characteristics are adapted and processed by humans' cognitive ability by

conceptualizing them into expressions thought by the Balinese speech community. This study used the theory of three dimensions of social praxis by Bang and Door and the semantic triangle by Odgen and Richard. The article from Budiarta & Kasni was able to provide information about the connection between animals and the Balinese proverbs based on the characteristics of animals. However, the analysis of each data is not consistent. Several data do not have the social praxis description. As the connection of animals and Balinese proverbs in this article is mainly based on how people perceive the characters of animals, the current study attempts to provide a different perspective of how animals are used in the Balinese speech community, which is from a cultural point of view. Based on this review, the current study provides a piece of new information.

Indriyanto (2021) and Isodarus (2022), and Nurdiyanto et al (2022) stated in their study that a word has a connection with the environment, a word contains certain meanings that refer to the environment. Indriyanto (2021) believed the environmental crisis was portrayed in the data source. These connections are analyzed by the theory of eco-linguistic stated by Stibbe. This study is used to see the interaction between culture and nature. In line with Yuniawan (2018) who used eco-linguistics as an idea to identify the relationships between words, nature, and environment that join forces with biotic and abiotic lexicons. A study by Mahayana et al (2019) and Yani et al (2022) found that eco-linguistic parameters made the formation of metaphorical lexicons contained in Language. The eco-linguistic study also found in *beblabadan* or Balinese metaphor (Rejistha, 2017) found flora and fauna lexicons who has a metaphorical meaning that correlated to an eco-linguistic lexicon. Thus, eco-linguistics also happened in metaphor.

This study is relevant to be conducted because the object in this study can provide a picture of how the environment around people contributes to the use of language. As this study is limited to discussing only Balinese culture represented through animal and plant lexicons, this study is essential as a record of Balinese people's lives. Furthermore, this study is expected to help people to understand the Balinese songs with animal and plant lexicons that may have different meanings from their literal use. Related to the cultural field, this study may give a contribution to knowing the value of certain Balinese cultures as represented by the lexicons.

Method

The data of this study were taken from Balinese songs that have animal and plant lexicons in their lyrics. The songs were taken from YouTube. The Balinese songs selected for this study were those with cultural themes because the use of animal and plant lexicons could be the media of cultural representation. Listening and documentation methods were used to collect the data along with transcription and note-taking techniques. The animal and plant lexicons found were highlighted and analyzed based on their connection with Balinese cultures.

After collecting the data, they were analyzed using a descriptive-qualitative method with the application of Bang and Døør's three dimensions of social praxis (1993). Bang and Døør (1993) developed a theory specifically designed for eco-linguistics called the dialectical eco-linguistics theory. This theory is based on the concept of social praxis in three different dimensions, namely ideological, sociological, and biological. According to this theory, language is a social product of human activities, but at the same time language changes or modifies human

activity and the social praxis. This means that there is a dialectical relation between language and social praxis. The concept of social praxis in this theory includes human activity in relation to the surrounding nature and environment. The ideological dimension is about the mental, cognitive, ideological and psychic systems of an individual or group of people. The sociological dimension is about the ways people organize their interrelations in order to maintain a social relationship of individuals. The biological dimension is about people's biological collectivity and their co-existence with other species, such as animals and plants.

This study incorporated the three dimensions of social praxis proposed by Bang and Door with three eco-linguistics parameters from Fill and Mühlhäusler (2001). The three parameters were interrelationship, environment, and diversity. The diversity parameter explains that the diversity of lexicons in a language is affected by the physical, social, and cultural environment of people (Fill & Mühlhäusler, 2001, p. 2) The environment contributes to shaping the perspective and behaviour of the people. The interrelationship parameter shows the connection between the natural environment and the people in terms of using the language. Fill and Mühlhäusler (2001, p. 104) stated that the connection can be seen from the use of metaphorical language that compares nature to another object based on the socio-cultural and cognitive aspects of the people. Environment parameter shows concern about how people perform activities based on their view of biotic objects surrounding them. An example is how people see animals affects how people treat them, like chickens, cows, and pigs.

The analysis of the data was performed by the following steps. First, the animal and plant lexicons were identified based on their biological dimension. The biological dimension provided the identification of the species' characteristics. The analysis of this dimension was also combined with the diversity parameter. Second, the meaning and the use of the lexicons were analyzed based on the context of the songs. In order to do this, an analysis of the ideological dimension was conducted as the dimension is closely related to how people perceive the lexicons. This part was combined with the interrelationship parameter. The last step was an analysis of the sociological dimension. In this dimension, this study tried to provide an analysis of how the lexicons of animals and plants in Balinese songs organize the way Balinese people treat the environment and others. This part of the analysis also applied environment parameters. The use of the lexicons was connected to Balinese cultures that correspond to each other to see the relation between the meaning of the lexicons with the existence of the animals and plants in Balinese cultures. The analysis presented an informal method. The description of the connection between Balinese cultures and the animal and plant lexicons and the meaning representations was provided in the form of sentences. The analysis was arranged in a sequence of data, biological dimension, ideological dimension, and sociological dimension.

Findings and Discussion

The study found that certain animal and plant lexicons in Balinese songs are used as representations of social messages. The message is constructed from the cultures of the Balinese people. The analysis below provides a further elaborated explanation concerning each animal and plant lexicon and its relation to Balinese cultures from an eco-linguistics perspective.

A Balinese song entitled *Tunjung Putih* sung by Lyra is a cultural song. The lyrics were written by Dr Netra. The song is about the environment of the white lotus. The use of the lexicon of *Tunjung Putih* or white lotus in this song resembles a message and a Balinese culture. The analysis below unpacks the message and the culture behind the lexicon.

Lotus is an aquatic flower. Having the scientific name *nelumbo nucifera,* lotus has broad floating leaves and bright fragrant flowers. Lotuses are generally seen in white and pink and they grow in shallow and murky waters. The leaves and flowers float and have long stems that contain air spaces. It has many petals overlapping in a symmetrical pattern. The root functions of the Lotus are carried out by rhizomes that fan out horizontally through the mud below the water. The round leaves are up to 50 cm in diameter.

According to Budiwati and Kriswiyanti (2014), there are 11 kinds of lotus in Bali based on their research in Sumampan village, Gianyar regency, Bali. They are *sudamala* lotus with white colour and smaller size petals compared to the others, yellow lotus, dark blue lotus, pink lotus, dark purple lotus, white lotus, light blue lotus, *tutur* lotus with dark red colour, *dedari* lotus that changes colour every week, and *brumbun* lotus with white petals.

Based on the above explanations, an analysis of the biological dimension of this song from the use of *tunjung putih* lexicon is that people of Bali acknowledge the existence of different kinds of lotus, including the white lotus. As proven from past research about lotus in Bali above, the naming system of lotus in Bali is mainly based on their colour. Therefore, the diversity of lexicons in the Balinese language regarding lotus is affected by the physical environment. The diverse kinds of lotus that affect the lexicons of the lotus plant in the Balinese language can also provide a portrayal that the people of Bali have close contact with the plant. The close contact makes them able to identify which is which and thus gives the naming system.

As a flower with bright petals, the white lotus is seen as beautiful in the mind of Balinese people. This is shown by the lyrics of *Tunjung Putih* song.

Bungan ipun putih mekenyih, sarin ipun kuning makenying
'The flower is shining white, the pistils are sparkling yellow'
Daun ipun kebat ngelebat, jegjeg mentik kembang ring toyane ening
'The leaves are wide, supporting flowers that bloom in clear water'
Bungane suci tur Nirmala
'The flower is pure and clean'

In addition to the beauty of the flower, Balinese people create a concept in their mind that shares similar characteristics with the white lotus. This song asks listeners to follow *tunjung putih.* Therefore, based on the ideological dimension and interrelationship parameter, this song exhibits the cognitive ability of Balinese people by applying the metaphorical expression of the white lotus as a leader.

Ngiring tulad I Tunjung Putih
'Let's take the example of the white lotus'

The lyric above is a conceptual metaphor with the source domain being the white lotus and the target domain being human behaviour. Through the characteristics of the white lotus described in the song, several behaviours of humans are conceptualized. The white petals symbolize a clean and kind heart. Although the habitat of the lotus is dirty, the flower is not affected. It still shines in its white colour. The habitat of the lotus represents the unkind environment that may give ill-treatment to people, however, such treatment shall not turn people to be unkind. Instead, be like the white lotus, be kind without a desire to revenge. The ideological dimension provides an explanation that the white lotus is not merely a flower in this song, it is a role model. Therefore, the lexicon of white lotus and its characteristics mentioned in the biological dimension have influenced the cognitive ability of Balinese people.

Not only using the white lotus lexicon as a source domain in metaphorical expression, but this song also provides another identity of the flower which is as an offering to God.

> *Ngiring margian petapan I Bungan Tunjung*
> 'Let's take the white lotus'
> *Becik ke-anggen serana upakara*
> 'Good to be used as a part of offering'
> *Bantang kayun bhakti ring Hyang Widhi*
> 'To show devotion to God'

The lyrics above show the relationship between the people of Bali and the white lotus. The use of white lotus in this part provides the cultures of Balinese people of praying using flowers. This culture is written in Bhagavad Gita, chapter 9, verse 29. The verse tells that whoever devotes himself to God with the offering of leaves, flowers, fruits, and water will be accepted by God as a form of devotion from a sincere person. Furthermore, the exclusivity of using the lotus in this song as part of an offering to God is because the lotus symbolizes the place and the throne of the Nine Gods (*Dewata Nawa Sanga)* (Supartha, 1998). In *Kidung Aji Kembang*, a traditional song, the lexicon of lotus also appears to show which lotus resembles which God according to the directions. White lotus in *Aji Kembang* is used as an offering for Isvara who rules the east. According to the cultural scripts above, the white lotus as a flower is a medium for the cultural activity of Balinese people.

In relation to the cognitive ability of Balinese people displayed in the ideological dimension analysis above that interprets the white lotus as clean and holy, the selection of the white lotus as a plant to be exclusively used in this song perhaps is influenced by a ceremonial activity of Balinese people named *penglukatan*. The activity of *penglukatan* is believed to clean the energy of oneself. Based on the *penglukatan* tradition in *Dalem Pengembak* temple, the activity is performed by people to neutralize the energy of oneself in order to feel comfortable and serene (Seniwati & Ngurah, 2020, p. 169). Furthermore, in the offering of *penglukatan* ceremony, Balinese people use *tunjung putih* or white lotus. This is shown in the mantra of *penglukatan.*

> *Om Gangga muncar saking purwa, Tiningalana telaga noja*
> *Jambangan nira selaka, Tinanceban tunjung petak*

Padyusan nira Bhatara Iswara, Pangilanganing papa klesa
Moksah hilang, Om sang ya namah.

The mantra above has the phrase *tunjung petak* which means white lotus. *Petak* is white. Therefore, white lotus is a part of Balinese culture. Based on this culture of Balinese people, the relationship between the people and white lotus is very close. As the white lotus is used in the ceremonial offering, Balinese people treat the flower in a positive manner. This is the sociological dimension of this song. Through this positive manner and the use of white lotus, it is expected that Balinese people may cultivate white lotus in order to support ceremonial activities and perform a social relationship that is based on kindness.

Above analysis has discussed the lexicon of plants in Balinese songs. Below is provided the analysis of the animal lexicon related to Balinese culture. The song chosen is called *Crukcuk Kuning* sung by Yan Mus, Yan Srikandi, Ngurah Adi, Dika Swara, and Putu Bejo. From the title itself, the animal lexicon is known. The song itself tells a famous short story of the Balinese people called I Bawang teken I Kesuna. The short story shares a few similarities to the Indonesian short story Bawang Merah Bawang Putih and the international story Cinderella.

Crukcuk Kuning or in its scientific name called *Pycnonotus Goiavier Analis* is a yellow-vented bulbul in Southeast Asia. It is included as a songster bird. The body consists of brown feathers above and whitish with a bright yellow vent at below. There is a thick black line between its bill and eyes. The bird usually produces rolling, variable, and bubbly sounds.

Santoso et al. (2019), Sumardika et al. (2017), and Zuhra (2022) recorded that *crukcuk kuning* or yellow-vented bulbul in Bali is a species of bird that can be found close to the community. Sumardika et al. (2017) stated that the bird is found near the city of Denpasar around Serangan island. He also showed that the habitats of the bird include beaches, mangroves, lagoons, plantation forests, and residential areas. Based on his research, he estimated around six to ten numbers yellow-vented bulbul were seen. Santoso et al. (2019) stated that the bird is also found in Buleleng regency. Around 20 numbers of birds are recorded. The numbers of these research on different locations show a significant point that *crukcuk kuning* lives close to the Balinese community. Therefore, Balinese people acknowledge the existence of the bird. This is the biological dimension of the use of the animal lexicon in this song.

The ideological dimension of this song is shown by how the bird is used as a symbol of God as the saviour, thus *crukcuk kuning* is metaphorical. As this song is adapted from the story *I Bawang teken I Kesuna*, the use of this lexicon in this song is closely related to the short story that tells about two girls with opposite personalities. From this song, it is known that *I Bawang* is a good and diligent girl, whereas *I Kesuna* is lazy and does not want to help with the housework. One time *I Bawang* felt the anger of her mother, so she ran to the forest and cried. There she said the following lyrics.

Crukcuk Kuning dong tulungin je titiang
'Yellow-vented bulbul, please help me'
Titiang lara hidupe sengsara
'I was miserable in life'
Katundungin tekening I Meme

'I got kicked out by my mother'
Ulian pisuna tekening I Kesuna
'Because of the slander said by my sister I Kesuna'

 I Bawang called *crukcuk kuning* asking for help. The use of the bird may be derived from the myth that by having the bird as a pet, the owner will receive luck and wealth. The choice of colour is perhaps affected by the belief in the Hindu religion Balinese people. *Kuningan* is a religious day for Balinese people symbolising the winning of *Dharma* (goodness) from *Adharma* (evil) and praising the gods and goddesses. During *Kuningan* day, the colour yellow is mainly used. In *Sundarigama* manuscript, it is said that the gods and goddesses come to the earth to receive all the offerings from the people and give blessings before going back to heaven. Based on this belief, *crukcuk kuning* is a metaphor for gods and goddesses as the saviours of people from evil.

 The blessings from the *crukcuk kuning* are shown from the lyrics below.
Gotol di limane melingker misi gelang
'pecked her hands, there is a bracelet'
Gotol jerijine perjani misi bungkung
'pecked her finger, there is a ring'
Gotol di kupingne ngelanting misi anting
'pecked her ears, there are earrings'
Gotol di baongne mekilit misi kalung
'pecked her neck, there is a necklace'

 The blessings of the gods and goddesses are symbolized in gold and pieces of jewellery that are related to the colour yellow. Therefore, the animal lexicon is used because of the cognitive ability of the Balinese people to make *crukcuk kuning* as the representation of gods and goddesses.

 Aside from the bird, *Bawang* and *Kesuna* are included as plants. *Bawang* is a shallot in its literal translation, whereas *kesuna* is garlic. If in the story of *Bawang Merah Bawang Putih*, the antagonist is *Bawang Merah*, the shallot. However, in the Balinese version of *I Bawang teken I Kesuna*, *I Kesuna*, the garlic, is the antagonist. This different character is affected by the existence of the Balinese proverb, *mabawang putih*. The proverb means *pisuna,* a slander or a false statement that damages the reputation of a person. Because of the meaning of the verb that rhymes with the plant of garlic in the Balinese language, the characters of the story are different compared to the Indonesian version.

 The sociological dimension of *crukcuk kuning* in this song is derived from the ideological dimension. As the bird represents the deities, therefore people should always devote themselves and obey righteousness and goodness. Those who do so shall receive blessings from the deities. However, those who do not will receive punishment. This is how the lexicon functions to organize the relationship of Balinese people. Furthermore, related to the environmental parameter, the use of the animal lexicon in this song makes people aware of the existence of the bird and shall protect it to prevent extinction.

Conclusion

The use of animal and plant lexicons in Balinese songs is not merely an involvement of creativity, but it reflects the cultures of the Balinese people. The animal and plant lexicons in Balinese songs are used in literal and metaphorical manners. The animal and plant used in the songs have resulted from the awareness of the people of the surrounding environment, and the existence of the animal and plant. Their existence of them influences the cognition of the people. Balinese people connect their cultures and make them represented by the lexicons of animals and plants. The cultures represented by them are varied from religious beliefs, stories, legends, and proverbs. From the lexicons used in Balinese songs, the perspective of Balinese people towards animals and plants is known to be positive.
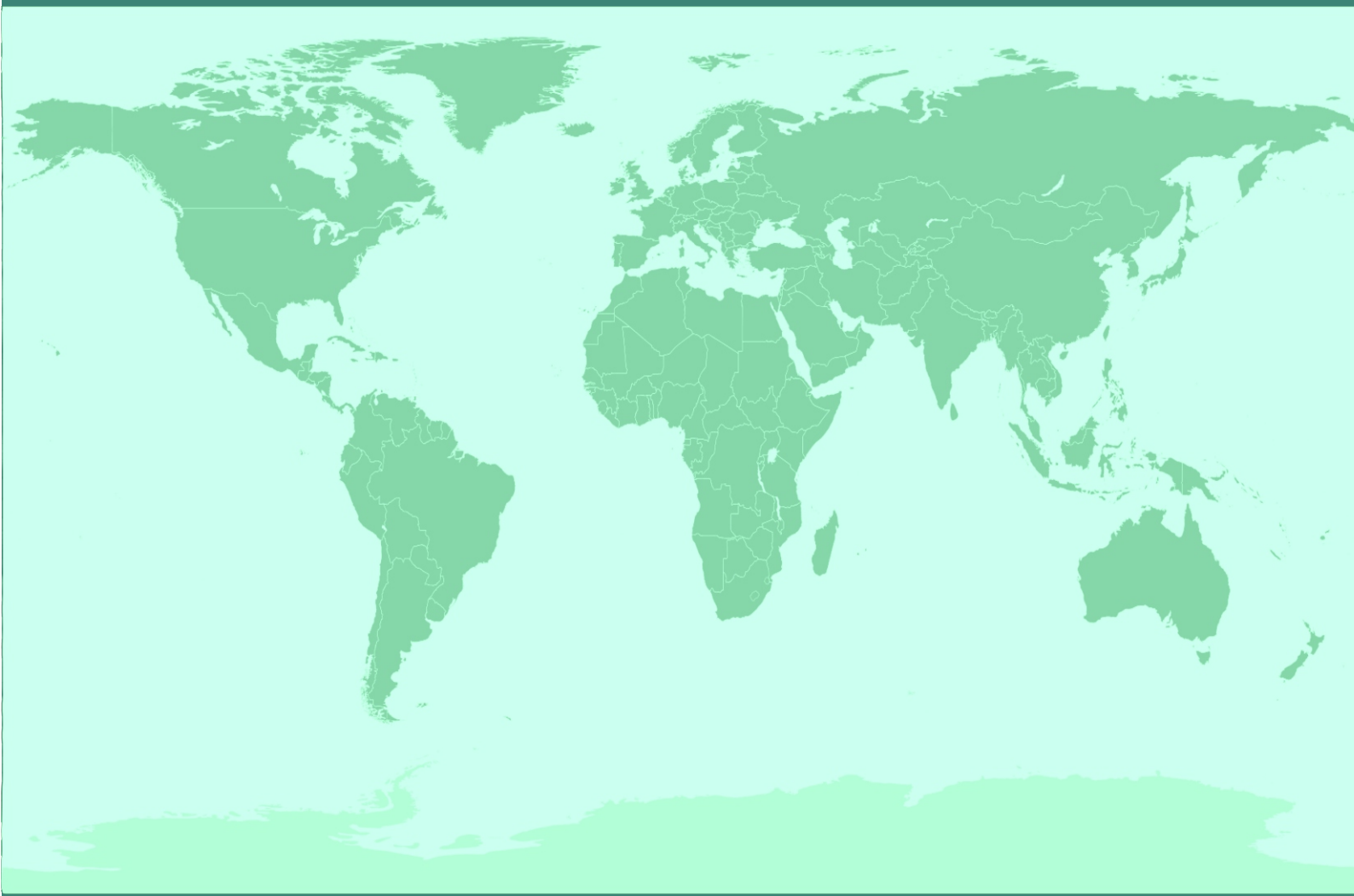
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