



Bunga Rampai:

Shakespeare ke Derek Walcott & V.S. Naipaul; Postcolonialitas ke Ignasian Hingga Dunia Baru

Kumpulan Artikel Dr. Gabriel Fajar Sasmita Aji

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**Penerbit:
Fakultas Sastra, Universitas Sanata Dharma**



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Prodi Sastra Inggris, Fakultas Sastra

Universitas Sanata Dharma, Yogyakarta, Indonesia

Diterbitkan oleh



Fakultas Sastra,

Universitas Sanata Dharma

Jl. Affandi, Mrican Yogyakarta 55281

Telp. (0274) 513301, 515253

Cetakan pertama 2020

vi, 207 pages; 148 x 210 mm

ISBN 978-623-7601-08-1

Hak cipta dilindungi Undang-Undang (UU No. 19 Tahun 2002)

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KATA PENGANTAR

Tidak pernah terlintas sebelumnya kalau kumpulan makalah saya bisa terkumpul dalam satu rajutan berupa bunga rampai dan kemudian diterbitkan. Hal ini tentu karena peran luar biasa dari Drs. Hirmawan Wijanarka, M.Hum, yang mendorong dan juga memberi jalan, sehingga terjadilah semua itu. Maka, ungkapan terima kasih dan apresiasi saya untuk beliau, yang merupakan kolega dan sekaligus Kaprodi Sastra Inggris USD tempat saya mendalami dan menekuni profesi saya. Pada awalnya memang saya tafsirkan “dorongan” tersebut sebagai instruksi, tetapi “jalan” yang ditawarkan adalah kesempatan yang rasanya tidak akan datang dan diperoleh kalau tidak segera ditanggapi dan dilaksanakan.

Sengaja hasil penerbitan ini saya beri nama “bunga rampai” karena ternyata banyak isu atau topik yang diangkat di sana. Memang topik poskolonialitas, yang menyangkut (re)konstruksi masyarakat Karibia, merupakan yang terutama, terlebih lagi sebagai isu kajian dalam teks-teks sastra masyarakat tersebut, seperti misalnya *Omeros*, karya Derek Walcott, dan *The Enigma of Arrival*, karya VS Naipaul. Isu ini menghadirkan identitas masyarakat Karibia sebagai “Dunia Baru,” yang tidak hanya dalam perspektif masyarakat Eropa di era dekolonisasi melainkan juga dalam perspektif poskolonial mereka sendiri. Bahkan, setelah penerbitan ini, telah terlintas tentang penerbitan dengan isu lainnya, yakni relasi antara mitos dan poskolonialitas. Isu ini menarik karena mitos membicarakan masa lalu dan poskolonialitas masa depan.

Rasanya ungkapan terima kasih dan apresiasi pun harus saya sampaikan kepada para kolega yang terlibat dalam penerbitan bunga rampai ini, yakni mereka yang dengan ikhlas membantu dalam pengeditan dan berbagai persiapan penerbitannya. Semoga kerja sama semacam ini semakin mengobarkan atmosfir akademik, khususnya dalam dunia penerbitan baik berupa buku, bunga rampai, hingga makalah-makalah konferensi.

Yogyakarta, Maret 2020
Gabriel Fajar Sasmita Aji

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SHAKESPEARE'S ENGLISH: A POSTCOLONIAL SEMIOTIC TO RESIST THE HEGEMONY OF THE MIDDLE ENGLISH¹

A. SHAKESPEARE AND THE ENGLISH LANGUAGE

So far Shakespeare is merely taken for granted as a figure, or an icon, of literature, and many never care about the fact that Shakespeare is actually “the pioneer” of the English language. This can be understood because this person is famously understood through any literary representations, and not linguistic. Moreover, in almost all the works Shakespeare has the obviously different English from the present one. Even, the modern standards of English could not be applied to Shakespeare's English. Here is the example,

*Let fame, that all hunt after in their lives,
Live regist'ed upon our brazen tombs,
And then grace us, in the disgrace of death;
When, spite of cormorant devouring Time,
Th'endeavour of this present breath may buy
That honour which shall bate his scythe's keen edge,
And make us heirs of all eternity.*
(Love's Labour's Lost, Act I, scene I)

Consequently, readers need a certain help or a guidelines to this English. Indeed, there are some discussions about the language, especially for those interested in Shakespeare's English.

NF Blake published “A Grammar of Shakespeare's Language”², and this means that the English used by Shakespeare is particular because of

¹ Presented in the International Seminar of ESEA 2009, Ateneo de Manila University, Nov. 26 – 28, 2009.

² NF Blake, *A Grammar of Shakespeare's Language*, Palgrave, New York: 2002.

its significant difference from the present English, with that people mingle today or “the Modern English”³, or “the Standard English”⁴. He stated,

*In essence this book deals with a restricted area of the language at the end of the sixteenth and beginning of the seventeenth century. It attempts to be descriptive within those limits.... There is no assumption here that whatever is found in the canon is “right”, but mostly the usage is described without reference to whether it is good or bad grammar—concepts which Shakespeare would not have found easy to understand.*⁵

Meanwhile, Baugh and Cable stressed the new insight in the development of English during the era of Renaissance in which Shakespeare was one of the important figures. They noted,

*Shakespeare had the largest vocabulary of any English writer. This is due not only to his daring and resourcefulness of words but also in part to his ready acceptance of new words of every kind.*⁶

Carter and McRae added the “ideology” behind the language used by Shakespeare, because

... the choices in words do not only convey particular meanings, they also enact meanings. For example, in Macbeth Shakespeare exploits tensions between formal Latin-derived vocabulary and more informal native English vocabulary for purposes of dramatic effect... Shakespeare satirised the over-use of formal Latinate diction in the character of Holofernes in Love’s Labours’s Lost, but his main purpose in these soliloquies is not satirical, nor is it

³ Stuart Robertson and Frederic G Cassidy, *The Development of Modern English*, Prentice Hall, Inc., Englewood cliff, 1954: 36.

⁴ Dennis Freeborn, *From Old English to Standard English*, Macmillan, 1992, p. 196

⁵ NF Blake, 2002: Preface, x

⁶ Albert C Baugh and Thomas Cable, *A History of the English Language*, Prentice Hall, Upper Saddle River, 2002: 233

*simply to use simply to use Latinisms or new poetic compounds to display lexical richness.*⁷

Therefore, it is worth noting that during the era of Renaissance Shakespeare's English, which is called the Early Modern English, played importantly to the establishment of the Modern English. Political and linguistic perspectives are the meaningful insights against this development.

*For political rebellion, which was one of the innumerable phases of human interaction that concerned him deeply, he employed a shorter and sharper cognate, revolt. Revolution, in the sense of changes wrought by time itself, is a major theme in the Sonnets.*⁸

*The general effect of the Renaissance in the progress of the English language was twofold: a temporary neglect of the vernacular by those whose classical studies made them almost contemptuous of modern tongues, but a later recognition of the possibility of giving to modern languages something of the grace and the sonorous quality that scholars found in the classics. In addition, the developing of **nationalistic feeling** under the later Tudors gave a new incentive to the literary use of the vernacular.*⁹

From the linguistic perspective, Shakespeare's English is classified into the Modern English, since the idea of classifying English is into three periods: Old, Middle, and Modern English, despite some facts that there are many varieties on each period.

The three periods of the development of English: the period of full inflections, the period of leveled inflections, and the period of lost inflections. ... And though inflection has been greatly reduced in

⁷ Ronald Carter and John McRae, *The Routledge History of Literature in English*, Routledge, New York, 2001:93

⁸ Harry Levin, *Shakespeare and the Revolution of the Times*, Oxford University Press, New York, 1978: 1

⁹ Stuart Robertson & Frederic G Cassidy, 1954:328

Modern English, it is certainly not “lost”; it is still very much alive within its restricted sphere, though the sphere itself may still be gradually narrowing.¹⁰

The period from 450 to 1150 is known as Old English... From 1150 to 1500 the language is known as Middle English... The language since 1500 is called Modern English. By the time we reach this stage in the development a large part of the original inflectional system has disappeared entirely, and we therefore speak of it as the period of lost inflections.¹¹

The Old English, which is also called the Anglo-Saxon¹², consisted of many foreign influences since the local language, at that time, was given by many foreign tribes.

In fact a page of Old English is likely at first to present a look of greater strangeness than a page of French or Italian because of the employment of certain characters that no longer form a part of our alphabet. In general the differences that one notices between Old and Modern english concern spelling and pronunciation, the lexicon, and the grammar.¹³

In other words, the formation of the English people during the period of the Old English is in fact still in progress and the biggest tribes taking the roles of its representation. The word, English, is derived from the name of the Angles but is used without distinction for the language of all the invading tribes (Baugh and Cable, 2001: 51).

In the period of Middle English, the English language is more or less systematic in which there were only two dominant foreign influences: Latin and French.

¹⁰ Stuart Robertson & Frederic G Cassidy, 1954: 51.

¹¹ Albert C Baugh and Thomas Cable, 2002: 52.

¹² Stuart Robertson & Frederic G Cassidy, 1954: 36

¹³ Albert C Baugh and Thomas Cable, 2002: 53.

*...Those in the vocabulary involved the loss of a large part of the Old English word-stock and the addition of thousands of words from French and Latin. At the beginning of the period English is a language that must be learned like a foreign tongue; at the end it is Modern English.*¹⁴

The period started by the era called the Norman Conquest, in which people speaking French took control of the land of Britain. The authority decreed French as the official language, while Latin was the language of the scholars.

*It is to be noted, too, that French influence continued, though in a new form, after the loss of Normandy by the English in 1204. As early as the twelfth century, the French of Paris, as learned by English students and priests, had begun to supplement the earlier influence of the Norman dialect, and eventually it became a more important force. Thus, the influx of French words that had begun before 1066 was gradually increased through most of the Middle English period, and particularly accelerated between 1250 and 1400*¹⁵.

*For a century after the Normans came, Norman French took the place of English as the language of pure literature, while Latin continued to be, as it had been before the Conquest, the language of monkish chroniclers and scholars*¹⁶.

As a result, there was also the common people's language, i.e. the English language having both Latin and French influences.

Some time elapsed after the Norman Conquest before its effects were felt to any appreciable degree by the English vocabulary. This fact has long been recognized in a general way, but it is only within this century that the materials have been available which enable us

¹⁴ Albert C Baugh and Thomas Cable, 2002: 158.

¹⁵ Stuart Robertson & Frederic G Cassidy, 1954: 43.

¹⁶ Stuart Robertson & Frederic G Cassidy, 1954: 47

*to speak with any assurance as to the exact period when the greatest number of French words came into the language.*¹⁷

*The influence of the Norman Conquest is generally known as the Latin influence of the Third Period in recognition of the ultimate source of the new French words. But it is right to include also under this designation the large number of words borrowed directly from Latin in Middle English*¹⁸.

However, finally a “self-consciousness about language” flamed the English people to build their own language by dropping many foreign influences, and this was the birth of the Modern English.

*..., there is the factor which we have referred to as self-consciousness about language. This has two aspects, one individual, one public. At the individual level we may observe a phenomenon that has become intensely important in modern times: as people lift themselves into a different economic or intellectual or social level, they are likely to make an effort to adopt the standards of grammar and pronunciation of the people with whom they have identified,...*¹⁹

*In the Middle Ages the development of English took place under conditions that, because of the Norman Conquest, were largely peculiar to England... But by the close of the Middle English period English had passed through this experience and, though bearing deep and abiding marks of what it had gone through, had made a remarkable recovery.*²⁰

And, one of the obvious contributors to this phenomenon is Shakespeare whose language is called the “Early Modern English”.

¹⁷ Albert C Baugh and Thomas Cable, 2002: 178.

¹⁸ Albert C Baugh and Thomas Cable, 2002: 184.

¹⁹ Albert C Baugh and Thomas Cable, 2002: 202.

²⁰ Albert C Baugh and Thomas Cable, 2002: 203.

Different from the authors of the pre-Shakespeare's period, such as Chaucer, Shakespeare proves the pride of being an Englishman by using the English language in all the works. Blake stated,

*The language in dramatic works of his time has much in common with the spoken language of today, but it is only recently that attempts have been made to work out a grammar for modern spoken English.*²¹

However, Geoffrey Chaucer did the different step, and he made use of words of French or Latin via French origin, by which he created the *Prologue of The Prioress's Tale*²². Indeed, Carter and McRae added,

*The range and variety of Chaucer's English did much to establish English as a national language. Chaucer also contributed much to the formation of a standard English based on the dialect of the East Midlands region...*²³

Meanwhile, the strategy used by Shakespeare is creating many new words into the English language (Baugh and Cable, 2002: 233). Though from the perspective of the standard English Shakespeare's English is ungrammatical or imperfect, the language proves the spirit of freedom, as it is stated by NF Blake,

*Shakespeare was often regarded as a free spirit who could adjust the language to his own whims. Gordon (Shakespeare's English, 1928: 255) notes 'Shakespeare was to do what he liked with English grammar, and drew beauty and power from its imperfections.'*²⁴

By the different words, reading the English used by Shakespeare we may come into an idea that the language is different and difficult to

²¹ NF Blake, 2002: xii

²² Carter and McRae, 2001:21

²³ Carter and McRae, 2001:22

²⁴ NF Blake, 2002: 327

understand. This opinion is emphasized by a grammarian, Dr. Johnson, who complained that “The Style of Shakespeare was in itself ungrammatical, perplexed, and obscure.”²⁵.

There are two dominantly significant features in Shakespeare’s works dealing with the English language: vocabulary and grammar (NF Blake, 2002: 8-9). From the vocabulary Shakespeare becomes a great innovator of words and their meanings, and from the grammar the English shows its transitional period to develop. As it is noted by NF Blake, “The language went through important developments from the fourteenth century onwards and many of those developments were in progress during Shakespeare’s own lifetime.” (2002: 330). Baugh and Cable listed some changes of grammatical features from the Old and Middle Englishes into the Modern English, especially in the era of Renaissance or Shakespeare, and they were the noun, the adjective, the pronoun, and also the verb (2002: 240 – 248).

B. SHAKESPEARE’S ENGLISH AGAINST THE MIDDLE ENGLISH LANGUAGE

The previous synthesis dealt with Shakespeare’s English aims at the idea of positioning the language in the constellation of the English development which covers the Old, Middle, and Modern periods. Shakespeare’s English itself merely stands as the transitional language from the Middle English to Modern English (NF Blake, 2002: 330), and from the perspective of the nineteenth-century English standards Shakespeare’s English is ungrammatical (NF Blake, 2002: 227). The language is commonly called the Early Modern English, which means it truly belongs to the realm of the Modern English. However, according to Freeborn the Early Modern English in itself proceeded to Modern English through 3 periods: the fifteenth century (Early Modern English

²⁵ NF Blake, 2002: ix

I), the sixteenth century (Early Modern English II), and the seventeenth century (Early Modern English III)²⁶. Interestingly he added that

*Between the time of Chaucer in the late fourteenth century and Shakespeare in the late sixteenth century, all the long vowels in English spoken in the Midlands and South of England shifted their pronunciation. We don't know why it happened, and no similar shift is known to have taken place at other times. It has therefore been called the **Great Vowel Shift**.*²⁷

In other words, during the era of Shakespeare the development of the Early Modern English is extraordinary. This perhaps can be approached by the facts that there was the era of Renaissance and as the important figure of the Renaissance era Shakespeare was a very talented and influential person in theater or plays. Also, the spirit of Renaissance, by the close of the Middle English, made a remarkable recovery of the establishment of the English vernacular, though, according to Baugh & Cable, it faced three great problems:

*1) recognition in the fields where Latin had for centuries been supreme, 2) the establishment of a more uniform orthography, and 3) the enrichment of the vocabulary so that it would be adequate to meet the demands that would be made upon it in its wider use.*²⁸

Further, in the context of standing differently from the previous era, Shakespeare's English has some characteristics. Carter & McRae found that,

The fluidity of the language was utilised by Shakespeare to coin new phrases, to introduce new words, to innovate in idiom and regularly to exploit the newly forming grammar and spelling patterns of Modern English for purposes of creative ambiguity....

²⁶ Dennis Freeborn, *From Old English to Standard English*, Macmillan Education Ltd., London, 1992: 104 – 177.

²⁷ Freeborn, 1992: 128.

²⁸ Albert C Baugh and Thomas Cable, 2002: 203.

*At its most creative Shakespeare's language is iconic; that is, there is a connection between some aspect of the linguistic expression and the event or object or character it refers to...*²⁹

This is surely an explanation how Shakespeare tried to show the resistance up towards the spoken language which was not originally local by manipulating the English language as the language of literary works, i.e. plays. The Middle English absorbed several thousand French words as a natural consequence of a situation of a habitual use of French (Baugh & Cable, 2002: 183), or a hegemonic atmosphere caused by the historical imperialism of French Norman people several centuries ago.

*Although this influx of French words was brought about by the victory of the Conqueror and by the political and social consequences of that victory, it was neither sudden nor immediately apparent. Rather it began slowly and continued with varying tempo for a long time. Indeed it can hardly be said to have ever stopped.*³⁰

In addition to this fact, the large number of words were also borrowed from Latin, but it's less popular because Latin was a spoken language among ecclesiastics and men of learning (Baugh & Cable, 2002: 184).

Shakespeare's patriotism is actually given by the past condition in which foreign influences never touch the personality, as it is described,

*He took an independent attitude toward tradition in the writing and production of plays, preferring to adhere to native developments rather than imitate foreign or ancient models. Untaught by classical tradition, he remained national and popular, and became the most resourcesful playwright of the Renaissance.*³¹

²⁹ Carter and McRae, 2001:92-94.

³⁰ Baugh & Cable, 2002: 168

³¹ Henry S. Lukas, *The Renaissance and The Reformation*, Harper & Row, Publishers, New York, 1960: 439.

About patriotism, Graddol et al. Wrote,

*It might be safer to speak here of patriotism, based on hostility towards the French, rather than nationalism in its fuller, nineteenth-century sense, in which language is seen as the decisive component of a unified national identity.*³²

And, the patriotism is especially proved by Shakespeare in the historical plays which provide “the Kings of England the pride of being Englishmen”. Lukas emphasized this fact by stating,

Shakespeare’s historical plays expressed the patriotism surging in the breast of Englishmen during the trying days of Queen Elizabeth. They deal with the careers of the English kings, John, Henry IV, Henry V, Henry VI, Henry VIII, Richard II, and Richard III... Every Englishman was thrilled by the closing verses of King John:

*This England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms,
And we shall shock them. Nought shall make us rue,
If England to itself do rest but true.*³³

Moreover, the era of Renaissance was also characterized by a creative excitement, even a ferment, and in vigorous exchanges attitudes of national pride, chauvinism and xenophobia became strongly apparent (Geoffrey Hughes, 2000: 146-147).

Surely, Shakespeare’s works also contain “foreign words”, but this usage proves Shakespeare’s linguistic originality in neologism, which is

³² David Graddol, Dick Leith and Joan Swann (eds.), *English: history, diversity and change*, Routledge, New York, 2000: 126

³³ Henry S. Lukas, 1960: 439.

Latinate neologism (Hughes, 179-181). Another phenomenon of Shakespeare's use of oversea language is noted by Hughes also as creating an exotic atmosphere (182). To point this, Hughes wrote,

*Shakespeare is adept at using a foreign language with apparent naivety as a vehicle for obscene puns... The innocent English terms which so affront the Queen-to-be- are, of course, the ultimate taboos in French, namely foutre ('fuck') and coun, con ('cunt').*³⁴

C. EXAMINATION MODEL

1. *Love's Labour's Lost*

a. (3.1.38-45)

Armado: What wilt thou prove?

Moth : A man, if I live—and this 'by, in, and without,' upon the instant. By heart you love her, because your heart cannot come by her: in heart you love her, because your heart is in love with her: and out of heart you love her, being out of heart that you cannot enjoy her.

According to NF Blake, “colons” are frequently used by Shakespeare's English, where in the present English a full stop might be used (Blake, 2002: 26). It means this structure is easily understood to have 4 sentences, or more precisely 4 independent clauses if “colons” is identified as independent-clause separator. And, from the vocabulary used it is obvious that Shakespeare is patriotic in using local words or terms. However, Blake also commented on its Latinate equivalent translation.

³⁴ Geoffrey Hughes, *A History of English Words*, Blackwell Publishers, Malden, 2000: 188

Moth makes a punning reference to the various cases of the ablative in Latin grammar when he wittily responds to Armado's question What wilt thou proue (sic)?.

In this witty retort by, in and without (out of) represent how a single English word, heart, when translating its Latin equivalent in the ablative case would need to employ three different prepositions. (NF Blake, 2002: 17)

b. (I.I.229-234)

King : 'So it is, besieged with sable-coloured melancholy, I did commend the black-oppressing humor to the most wholesome physic of thy health-giving air: And, as I am a gentleman, betook myself to walk: the time When? ...'

Here, the King reads a letter from Don Armado, and he directly identifies the writer of the letter. Hughes noted that Shakespeare's sharper satire there is addressed to Armado, a fantastical Spaniard, who uses absurdly affected language, living up to his reputation as 'a man of fire-new words' (Hughes, 2000: 171). The spirit of freedom flames Shakespeare in using the language to convey an issue and also a satire. In describing Holofernes, a pedant who speaks like a thesaurus, Shakespeare ridicules him,

Holofernes: Novi hominem tanquam te. His humour is lofty, his discourse peremptory: his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. He is too picked, too spruce, too affected, too odd as it were, too peregrinate as I may call it. a. (5. I. 9-14)

2. Romeo and Juliet

a. (ActI. Scene 1. 103-112)

*Benvolio: Here were the servants of your adversary
And yours, close fighting ere I did approach*

....

Till the Prince came, who parted either part.

Baugh said that pronoun “who” as a nominative was not used until sixteenth century, but to indicate a relative pronoun Chaucer employed “whose” and “whom” (2002: 245). Meanwhile, Blake suggested Shakespeare was in advance of other writers of his time in the use of “who” instead of “whom” in oblique cases of the relative pronoun (2002: 44). It means Shakespeare, in comparison with Chaucer, thought of no domination upon the creativity and the language, especially against the Middle English.

b. (Act III. Scene 1. 58-59)

Tybalt: Romeo, the love I bear thee can afford. No better term than this: thou art a villain.

There are three kinds of the second personal pronoun as nominative: *thou*, *you* and *ye*. By French influence the usage of them defines especially the intimacy and rank relations between the addresser and the addressed, but Shakespeare used them freely. Though Tybalt and Romeo are, more or less, not intimate or enemies, Tybalt still uses *thou* as Romeo uses this to address County Paris, an aristocrat.

3. Hamlet

a. (Act III. Scene II. 108-119)

Hamlet : Lady, shall I lie in you lap? (Lying down at Ophelia's feet)

Ophelia : No, my lord.

Hamlet : I mean, my head upon your lap?

Ophelia : Ay, my lord.

Hamlet : Do you think I meant country matters?

Ophelia : I think nothing, my lord.

Hamlet : That's a fair thought to lie between maids' legs.

Ophelia : What is, my lord?

Hamlet : Nothing.

Ophelia : You are merry, my lord.

Hamlet : Who, I?

Ophelia : Ay, my lord.

Hughes wrote that Middle English coarse language thrived in the street and in certain texts, and Hamlet mercilessly pursues the genital meaning of *nothing* in his public degradation of Ophelia in the play scene (2000: 186-187). Again, Shakespeare showed that the hegemonic domination of the Middle English should be fought or resisted in order that the people could freely think and do as they wanted.

D. CONCLUSION

Shakespeare finally could translate postcoloniality into the idea of being free from the hegemonic atmosphere which is confined an individual's freedom of conveying or expressing self. Here, also Shakespeare provides an insight how to "teach" English without having the burden of continuing the bad taste of the present demotic habit. However, the local taste is the priority that must be considered.

To end the discussion, it is wise to muse the phenomenon of Shakespeare in which, finally, it is Shakespeare who appears as the "weapon" of the modern colonialism to establish its hegemony all over the world during the ninetieth century.

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SEMIOTICS OF *OMEROS*: FROM ‘FATHER TONGUE’ TO POSTCOLONIAL IDENTITY³⁵

A. INTRODUCTION: SEMIOTICS TO DELIVER IDEOLOGY

Semiotics is about signs, but Umberto Eco has further emphasized that semiotics is also means of communication, which focuses on the cultural signs of it. The process of understanding “message” sent by a communicator is done through interpreting the signs, by a communicant, as the media of the message. However, as a matter of fact behind the message, sign/s could also bring ideology though in order to uncover it the process of signification (of sign/s) is a requirement. Certainly, in this case one needs “arena”, which is the context, to discuss the sign/s. This paper is discussing the text of *Omeros*, and the context of postcolonialism is presented as the arena.

B. *OMEROS* AND THE CARIBBEAN IDEOLOGY OF POSTCOLONIALITY

Derek Walcott’s *Omeros* is an epic poetry which is of 7 books, containing 64 chapters in which each has 3 parts and each part is of several stanzas of 3 lines. It could be the longest poem in the world. In spite of this, there are at least three aspects why this poem is important to talk. From the background of the writer, Derek Walcott, who was the winner of Nobel Prize in Literature in 1990, the Caribbean Literature has positioned him as the significant figure, that he is the icon of the literature. He’s known as one of the Caribbean intellectuals who never enrolled in the Western or European universities, and he is the purely voice of Caribbean. From the title, *Omeros*, the world of literature is amazed by the fact that this concept didn’t originally come from the belly of Caribbean but belonged to the Western mythology coming from

³⁵ Presented in “Conest Conference”, Nov., 2012, Atmajaya University.

Greek. However, it is about Caribbean. The other interesting aspect is dealing with its genre, namely epic poetry. Here, *Omeros* is not a common poetry manipulating words and metaphors, but it is an epic which greatly pays attention to the great history of Caribbean.

In the perspective of semiotics, *Omeros* means of communication bringing ideology, especially the Caribbean postcoloniality, in establishing its identity of hybridity. *Omeros* stands as a sign. It communicates the voice of the colonized Caribbean, but it uses the properties of the colonizer British, such as the language and myth. The English language, which is not the mother tongue, but “father tongue”,³⁶ of the Caribbean people, functions essentially in delivering the sign. Meanwhile, *Omeros*, which is adapted from the Greek mythology, i.e. *Odyssey*, becomes the plane of the sign’s content. This fact is actually important to deal since the ideology postcoloniality usually rejects all things related to memory of colonial deeds. Also, the figure of Walcott, who is totally non-Western, has been assumed to be the pillar of an original Caribbean voice, uttering the locally traditional properties for the sake of his postcolonialism. However, Walcott’s *Omeros* confidently presents the new paradigm, different from the main stream of postcoloniality which is commonly undergone by the Third World. Here, *Omeros* lifts up the idea of “New World”, different from the concept owned by the 18th cent. European explorers, by stating the new concept of a new Eden. Caribbean for the explorers was specially named New World since they thought that the region was new and it could supply benefits for them. The region was different from the earlier colonized lands, such as Africa and Asia. For Walcott’s *Omeros* the New World is the world for the new people coming from many parts of the world and conducting a new way of life or identity. *Omeros* deconstructs the canon of Christianity about Eden by stating a new life for Adam to reconcile with his enemy, the snake. By manipulating the concept of the New World, it says that

³⁶ The term “father tongue” was used by Roland Barthes to identify the fact done by the colonizer British who pushed the colonized to use English as the formal language of communication.

*The New World was wide enough for a new Eden/
of various Adams. A smell of innocence/
like that of the first heavy snow came off the page/
as I inhaled the spine.*

(Book Four, Ch. XXXV: III, stanzas 9-10),

which means that it is clearly possible to have a new life full of happiness, imitating Eden, because as a matter of fact there are many new people (Adams), who are innocent of the past dark history of colonialism. In other words, the “New Eden” proposed by *Omeros* is a way of controlling the world, or the Old World, through not being disturbed by the past misery of history but through focusing on the bright future of life. The will to cooperate and to live in harmony with others is an essential requirement to achieve this condition, but since the fire of revenge caused by inferiority of the past colonized the world is only the continuity of the old Eden, in which eternally Adam would be the enemy of snake.

Even, *Omeros* also provides a way of deconstructing the perspective dealing with “home.” For the traditional concept, “home” is place where we are born and also the place where our ancestors come from. It is a place giving birth to someone. However, Walcott’s *Omeros* shifts this by proposing an idea that “home” is a place where someone is buried (Book Six, Ch. XLVI: I, stanza 4). Surely, this notion is grounded by the historical fact that almost all ethnics in Caribbean didn’t origin from the lands of Caribbean. They came from many parts of the world due to the colonialism in the past decade. Since none could claim Caribbean is the ancestor’s land, the concept of “home” is not about the ancestor’s lands, but the land/s where they would finally bury.

C. END WORDS

The new paradigm of Walcott’s *Omeros* in bringing the ideology of postcoloniality for the Caribbean is an interesting phenomenon. In one hand, its postcolonialism is easily understood as the way to contradict or reject the hegemony of the colonizer, but on the other hand it

surprises the world by showing that postcoloniality can be done also by manipulating the properties of the colonizer for the sake of the colonized's targets.

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IDENTITAS MASYARAKAT KARIBIA DALAM *OMEROS* DAN *THE ENIGMA OF ARRIVAL*³⁷

A. PENDAHULUAN

Tema “Menimang Bahasa, Membangun Bangsa” setidaknya menyampaikan pesan ideologis bahwa bahasa adalah identitas penting bagi suatu bangsa, dan dengan demikian kualitas bangsa dapat teridentifikasi lewat kualitas bahasanya. Namun, bagi Bangsa Indonesia sebenarnya ini pun merupakan masalah karena pada kenyataannya sifat pluralistik Indonesia, yang di sini bahasa adalah salah satu buktinya³⁸, tidak serta merta menjadikan Bahasa Indonesia sebagai satu-satunya bahasa yang diterapkan di seluruh kawasan Nusantara. Bahkan, dapat diduga tidak semua orang Indonesia memahami Bahasa Indonesia, yang sudah ditetapkan secara legal konstitusional sebagai bahasa persatuan/nasional. Terlebih, upaya gencar Departemen Pusat Bahasa yang hendak mempertahankan atau melestarikan eksistensi bahasa tradisional /lokal tentu tidak satu alur dengan ideologi mempersatukan satu identitas kebahasaan. Di lain pihak, tuntutan globalisasi dunia, yang lama kelamaan mengaburkan batas-batas antara satu bangsa dengan bangsa-bangsa lainnya, posisi Bahasa Indonesia menjadi terpinggirkan dibandingkan dengan bahasa-bahasa dunia yang berterima secara global. Maka, “menimang Bahasa”, atau melestarikan dan menjunjung tinggi identitas nasional (dalam konteks pluralisme atas suku-suku bangsa) demi “membangun Bangsa”, atau mengangkat derajat dan memperkokoh kekuatan nasional, memang mensyaratkan

³⁷ Dipresentasikan dalam Seminar Internasional, 5-6 September 2012, FKIP Universitas Mataram, Lombok.

³⁸ Data dari <http://www.voaindonesia.com/content/jarang-digunakan-ratusan-bahasa-daerah-di-indonesia-terancam-punah-130434473/98538.html>: jumlah bahasa daerah kini tercatat sebanyak 746 bahasa yang tersebar dari Sabang hingga Merauke.

kebulatan bersama untuk mengorbankan egoisme sektoral, yang dalam hal ini bahasa tradisional. Resikonya jelas, yakni musnahnya berbagai “bahasa ibu”. Dan, “menimang Bahasa”, atau bangga terhadap identitas diri (dalam konteks pergaulan internasional) demi “membangun Bangsa”, atau tampil dalam identitas dan integritas yang kokoh dalam kancah globalisasi dunia, tentu mengandung resiko disingkirkan dunia karena pada dasarnya dunia global memiliki sistemnya sendiri.

Gambaran di atas, yang terjadi secara riil di Indonesia, tentu berbeda dengan yang terjadi di tempat-tempat lain, seperti misalnya di kawasan-kawasan Dunia Baru³⁹. Salah satu contoh konkret ialah negara-negara di kawasan Karibia. Berdasarkan sejarahnya, masyarakat di sebagian besar kawasan ini hampir seluruhnya berasal dari wilayah lain, terutama Afrika dan Asia Selatan. Nenek moyang mereka menjadi korban kolonialisme yang menjadikan mereka budak-budak atau tenaga-tenaga kontrak demi kepentingan ekonomi kolonial. Penduduk asli daerah Karibia hampir seluruhnya dimusnahkan oleh pihak kolonial, sehingga kehadiran para imigran tersebut menggantikan posisi penduduk asli, atau *native*, dan ini berlangsung hingga generasi-generasi berikutnya. Ketika “para pendatang” tersebut masih dalam kontrol penjajah segala sistem kehidupan mereka pun berdasarkan sistem yang dipergunakan oleh penjajah, namun saat dan sesudah dekolonisasi⁴⁰ muncullah permasalahan-permasalahan di antara mereka sendiri, yang pada dasarnya memiliki “identitas nenek moyang” berbeda. Konflik akibat sensitivitas identitas ini menjadi akar dari masalah membangun identitas hibriditas mereka, yang mau tidak mau harus mereka konstruksi.

Bahasa memang tidak lagi menjadi masalah utama karena peristiwa kolonisasi telah “mempersatukan”-nya dalam bahasa milik

³⁹ Dunia Baru diterapkan untuk menunjuk pada suatu masyarakat yang hidup di “tempat baru” dan akhirnya harus memiliki “tradisi baru” juga.

⁴⁰ Dekolonisasi ialah proses perpindahan kekuasaan dari pihak penjajah ke pihak terjajah. Ini bisa terjadi lewat konflik fisik, misalnya perang, maupun non-fisik, misalnya perang “tulisan” antara tokoh-tokoh setempat melawan hegemoni penjajah.

kolonial. Roland Barthes menyebut ini “bahasa ayah” atau *father tongue*, yakni bahasa yang penggunaannya karena dominasi dan hegemoni. Juga, justru karena atau lewat bahasa kolonial Karibia dalam usianya yang masih muda telah berhasil memberi sumbangan pada dunia dengan kehadiran 2 (dua) orang pemenang Nobel dalam bidang Kesusasteraan, yakni Derek Walcott dan VS Naipaul. Bagaimana Masyarakat Karibia, yang terepresentasi oleh eksistensi keduanya, “memanipulasi” bahasa kolonial untuk menunjukkan kepada dunia keunggulan mereka demi kepentingan masyarakat poskolonial secara umum menjadi contoh yang menarik untuk dipelajari. Perbedaan-perbedaan yang ada pada mereka pun dapat membuktikan hadirnya masalah pluralisme dalam Masyarakat Karibia tersebut. Dalam makalah ini, masalah tersebut coba diungkapkan, khususnya lewat telaahan terhadap “*Omeros*”, karya Derek Walcott, dan “*The Enigma of Arrival*”, karya VS Naipaul.

B. SEJARAH KOLONISASI DAN DEKOLONISASI MASYARAKAT KARIBIA

Menurut catatan DH Figueredo dan Frank Argote-Freyre, sebelum kedatangan bangsa-bangsa Eropa, kawasan Karibia dihuni oleh penduduk asli yang masih rendah peradabannya, namun setelah Columbus datang sebagian besar dari penduduk asli tersebut dimusnahkan. Bukan hanya bangsa Spanyol yang datang ke sana, bangsa Belanda, Perancis, dan Inggris pun memiliki kepentingan di sana. Akhirnya hampir seluruh pulau di kawasan tersebut menjadi kawasan koloni/jajahan bangsa-bangsa tersebut. Bahkan sejak 1600an Kerajaan Inggris menganggap koloni-koloni di Karibia penting sehingga diperlukan kontrol yang kuat di sana. Demikianlah, Inggris memulai membangun otoritasnya secara lebih serius dibandingkan dengan bangsa Eropa lainnya. Sejak 1600 hingga 1800, antara 10 hingga 15 juta budak dikapalkan ke Amerika, tetapi 4 juta di antaranya dibawa ke Karibia. Inggris merupakan pengangkut budak terbanyak, sebanyak 28% dari seluruh komoditas pasar.

Penderitaan sebagai budak ialah kehilangan harkat sebagai manusia merdeka, karena mereka dianggap sebagai barang dagangan yang bisa diperjualbelikan, dan penerapannya pun juga untuk generasi keturunan budak, dari darah ibu, sehingga anak yang lahir otomatis sudah menjadi budak dari “pemilik” si ibu. Bersamaan dengan perkembangan populasi penduduk, upaya pemberontakan terhadap otoritas kolonial pun juga berlangsung. Benih-benih nasionalisme mulai merambah wilayah Anglophone (daerah pendudukan Inggris) dan Francophone (daerah pendudukan Perancis) sejak awal abad 19, karena penduduk mulai sadar akan identitas politis dan kulturalnya yang berbeda dengan penguasa kolonial. Dan, peristiwa sangat penting di seputar negosiasi kemerdekaan ialah terjadinya migrasi masal ke Inggris, termasuk para tokoh, baik politikus dan penulis. Dan, Stefano Harney mencatat lahirnya tokoh-tokoh intelektual, yang menggerakkan *the West Indian Renaissance*, yang mendapat beasiswa studi ke Inggris⁴¹. Mereka ini disebut *West Indian Intellectuals*⁴². Kelompok inilah yang menjadi cikal bakal pergerakan poskolonialitas di kawasan Karibia, termasuk peristiwa *booming*⁴³ pada bidang kesusasteraan sehingga poskolonialitas menjadi identitas bagi kesusasteraan mereka. Di sanalah hadir 2 tokoh “raksasa” Kesusasteraan Karibia, Derek Walcott dan VS Naipaul, yang mengangkat permasalahan masyarakat Karibia dalam hal identitasnya. Dan, bahasa Inggris, yang adalah bahasa kolonial, justru menjadi senjata untuk membuka mata dunia internasional akan identitas poskolonial masyarakat Karibia.

⁴¹Stefano Harney, 2006, *Nationalism and Identity*: 4

⁴² Bill Schwarz, 2003, *West Indian Intellectuals in Britain*, Manchester University Press.

⁴³*The Routledge Reader in Caribbean Literature*, eds. By Alison Donnell and Sarah Lawson Welsh, Routledge, London & New York, 2005, hal. 167

C. KEPENGARANGAN DEREK WALCOTT DAN VS NAIPAUL

1. *Derek Walcott*

Nama Derek Walcott dalam Kesusasteraan Karibia sudah tidak bisa dilepaskan, dan bahkan masing-masing sudah menjadi identitas bagi lainnya. Bicara tentang Walcott tentu dalam konteks Kesusasteraan Karibia, dan juga bahasan atas Kesusasteraan Karibia tidak bakal terlepas dari sosok tokoh Derek Walcott. Salah seorang penulis Karibia, Edward Kamau Brathwaite, sebagaimana diungkapkan lagi oleh Gordon Rohlehr⁴⁴, menyatakan,

We could not do to be without the poetry of Derek Walcott, honest and unflinching testimony as it is of our condition; but this position forces the truth upon us that the individual talent is not enough.

Yang unik dari karya-karyanya, baik puisi maupun drama, ialah kebanyakan ditulis dalam bentuk baris-baris puisi sehingga membaca karya dramanya seolah-olah membaca dialog antar-tokoh yang membawakan puisi. Bahkan, ketika menulis epik tentang tanah Karibia pun, yakni *Omeros*, Walcott mempergunakan media puisi sehingga sepertinya ini merupakan puisi terpanjang di dunia sejauh ini. Berbeda dengan kebanyakan tokoh intelektual Karibia lainnya, yang berbondong-bondong bermigrasi ke Inggris demi menempuh pendidikan⁴⁵, Derek Walcott tetap tinggal di Karibia untuk

⁴⁴ Gordon Rohlehr, 1981, *PATHFINDER, Black Awakening in the ARRIVANTS of Edward Kamau Brathwaite*: 8

⁴⁵ Salah seorang dari mereka, yakni George Lamming, menulis, “*That is the phrase which we must remember in considering this question of why the writers are living in England. They simply wanted to get out of the place where they were born. ... There were no such West Indians to summon to your air. We had to get out; and in the hope that a change of climate might bring a change of luck. And every one of them: Mittelholzer, Reid, Mais, Selvon, Hearne, Carew, Naipaul, Andrew Salkey, Neville Dawes, everyone has felt the need to get out.*” (George Lamming, **The Pleasures of Exile**, Allison & Busby Limited, London, 1984:41)

mengembangkan diri⁴⁶. Dalam salah satu esainya, “*The Muse of History*”⁴⁷, Walcott menulis bahwa tujuannya ialah mau menjadi penulis puisi, dan tidak sekedar menjadi *the West Indian*. Bahkan, pada 1992 dunia mengakui kepiawaian Walcott lewat penganugerahan hadiah Nobel bidang Kesusasteraan.

Paradigma poskolonial yang diyakini Walcott dapat ditelusuri dari berbagai gagasannya mengenai “Dunia Baru (*New World*)”, “kemandirian identitas”, dan juga “sejarah (masa lalu)” yang kesemuanya tersebut berkaitan dengan eksistensi masyarakat Karibia pada umumnya, dan para tokoh intelektual pada khususnya. Istilah Dunia Baru seperti ini mampu mengakomodasi berbagai gagasan dari para intelektual *West Indian* dalam mewujudkan cita-cita mereka di tempat yang pada dasarnya bukan milik nenek moyangnya. Meskipun setiap tokoh memiliki interpretasinya, Walcott mengemukakan gagasannya tentang Dunia seperti tatkala Adam menerimanya untuk pertama kalinya. Tak ada beban “dendam”, warisan dari generasi sebelumnya, terhadap bekas penjajah, tetapi “tanah pemberian” sekarang ini harus diolah secara bijak untuk menjadi Dunia Baru. Maka, ia pun penuh harap terhadap banyak orang agar memiliki visi sebagai manusia yang utuh, dan tidak dibebani oleh masa lalu⁴⁸. Hal ini berkaitan erat dengan gagasan Walcott mengenai identitas yang dibangun atas dasar kemerdekaan, dan bukan oleh rasa dendam yang emosional karena terkait dengan sejarah gelap masa lalu, sebagaimana

⁴⁵ Derek Walcott, 1998, “The Muse of History”, in *What the Twilight Says: Essays*, , London: Farrar, Straus and Giroux, p.63

⁴⁶ he seemed to know that staying in the West Indies was essential for his writing. The idea of living in Europe left him feeling uncomfortable. ... Instead of being a dissatisfied West Indian immigrant in London, patronized and discriminated against, he remained among a society, culture, and landscape that he knew and could be said to have created as he learned to portray in his art its various forms,... (Bruce King, *Derek Walcott: A Caribbean Life*, Oxford University Press, Oxford, 2000: 107)

⁴⁷ Derek Walcott, 1998, p.63, “... that if I went to England I would never become a poet, far more a West Indian, and that was the only thing I could see myself becoming, a West Indian poet”.

⁴⁸ Derek Walcott, 1998: 37

ia ungkapkan dalam drama “DREAM ON MONKEY MOUNTAIN”. Kata kunci “*authority*”, kemandirian, begitu penting dalam paradigma poskolonialitas Derek ini, karena ini berkaitan dengan kemerdekaan berekspresi, berkreasi, memberi nama, dan juga berdiri pada posisi apa, sebagaimana ia eksplisitkan dalam “THE MUSE OF HISTORY”, “*Let it not be important for now that one is white, the other black they have at least one thing in common: authority.*”⁴⁹. Bagi Walcott, seseorang tanpa kesadaran akan “otoritas” adalah seseorang yang tidak dapat melihat masa depan dan hanya mampu melihat *twilight*, cahaya remang-remang, sebagai arah menuju senja dan kegelapan. Optimisme Walcott semacam ini juga dicatat oleh Ashcroft dan kawan-kawan⁵⁰ „

...., the St Lucian poet, Derek Walcott, in his essay, “The muse of history”, takes issue with what he regards as the West Indian writer’s obsession with the destructions of the historical past, and makes a plea for an escape from a prison of perpetual recriminations into the possibilities of a ‘historyless’ world, where a fresh but not innocent ‘Adamic’ naming of place provides the writer with inexhaustible material and potential of a new, but not naïve, vision.

2. V.S. Naipaul

Vidhiadhar Surajprasad Naipaul mengawali karier sebagai penulis di masa mudanya, 18 tahun, dan produktivitasnya semakin terus berkembang terutama setelah mendapatkan beasiswa ke Oxford, Inggris, tahun 1950an. Tokoh ini memang salah satu dari mereka yang berasal dari Karibia yang beramai-ramai bermigrasi ke Inggris dan kemudian memelopori terjadinya *renaissance* di Karibia⁵¹. Sebagai

⁴⁹ Derek Walcott, 1998: 49.

⁵⁰ Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, 1989, *The Empire Writes Back*: 34-45.

⁵¹ Alison Donnell and Sarah Lawson Welsh (eds.), 1996, dalam *The Routledge Reader in Caribbean Literature*: 5, mencatat “*The Caribbean canon has been traditionally dominated by a number of seminal works from the 1950s and 1960s, the period when Caribbean literature ‘boomed’ in the metropolitan mother land, London. The writings of VS Naipaul, George Lamming, Sam*

seorang keturunan etnik India, dilahirkan di Trinidad pada 1932, peranan VS Naipaul dalam konteks Kesusasteraan Karibia menjadi penting karena di samping tulisan-tulisannya yang dianggap banyak kalangan terlalu “condong ke Inggris”⁵², eksistensi dirinya menjadi representasi konflik multikulturalisme. Sebagian besar materi tulisannya berdasarkan pengalaman-pengalamannya ketika tinggal di Trinidad dan Inggris, termasuk juga pengalaman perjalanan ke berbagai Negara Asia, seperti Malaysia, Indonesia, Philipina, dan Singapura, sehingga genre tulisannya sering disebut juga karya fiksi otobiografi. Berbagai penghargaan pernah dicapainya, baik penghargaan lokal dari negerinya sendiri maupun penghargaan dari Inggris, dan hadiah Nobel, sebagai representasi karir internasional, pernah diraihinya pada 2001. Sebagaimana Derek Walcott, VS Naipaul telah mengangkat Karibia menjadi kawasan yang perlu mendapat perhatian Dunia, khususnya dalam hal poskolonialitas.

Poskolonialitas di Karibia umumnya, di Trinidad khususnya, merupakan karakteristik tema karya-karya VS Naipaul. Kerisauan dan kegelisahan kaum imigran, terlebih yang direpresentasikan oleh kelompok etnik India di sana, menjadi gambaran utamanya, dan ini dianggap sebagai akibat proses kolonisasi dan dekolonisasi yang menempatkan mereka pada posisi gamang di tengah dua kutub kultural, India dan Inggris. Salah seorang kritikus, Suresht Rrenjen Bald⁵³, mencatat bahwa dalam karyanya VS Naipaul menampilkan tokoh-tokoh yang merekonstruksi diri terhadap British demi mengambil tempat ‘menguntungkan’ dengan meninggalkan “stigma” keterbelakangan sebagai terjajah dan mengadopsi “hal-hal baik” dari

Selvon, Wilson Haris, Derek Walcott and Kamau Brathwaite have been the staple diet of Caribbean literature studies...”

⁵²Homi K. Bhabha, “Signs Taken For Wonders”, dalam *The Postcolonial Studies Reader*, ed. Bill Ashcroft et al., London: Routledge, 1995: 32: “*Naipaul turns his back on the hybrid half-made colonial world to fix his eye on the universal domain of English literature.*”

⁵³“Negotiating Identity in the Metropolis” dalam *Writing Across Worlds* (eds. by Russell King, John Connell, and Paul White), 1995: 84, “*VS Naipaul’s Ralph Sing (‘The Mimic Men’) and the narrator of ‘The Enigma of Arrival’ wish to reconstruct themselves to approximate what they believe is ‘British’.*”

pihak imperialis. Kecenderungan “ke Inggris” inilah yang memicu konflik di antara tokoh-tokoh poskolonialis, baik dari Karibia maupun Dunia III. Bagi Edward Said apa yang dilakukan Naipaul justru “menjatuhkan” perjuangan Dunia III lewat ketidaksensitivitasnya pada masalah religius, politik dan inferioritas⁵⁴. Namun demikian, di antara mereka yang berpandangan negatif terhadap VS Naipaul, Kavita Nandan hadir dengan menyatakan bahwa Naipaul menjadi representasi aliran baru dalam dunia poskolonial, yakni perjuangan masyarakat diasporik karena pengalaman pembuangan sebagai keturunan kuli-kontrak (indentured) dan imigran, yang termarginalkan dari kedua kutub ekstrem, budaya leluhur (*the colonized*) dan budaya kolonial (*the colonizer*), sehingga mereka menjadi *the colonized* baru dalam menemukan caranya sendiri⁵⁵.

D. OMEROS, KARYA DEREK WALCOTT, DAN *THE ENIGMA OF ARRIVAL*, KARYA VS NAIPAUL

1. *Omeros*

Omeros adalah karya yang bergenre puisi epik, dan secara fisik sangat unik karena dalam edisi terbitannya terdiri atas 7 buku yang memuat 64 bab, yang dalam setiap bab terdapat tiga bagian (*I*, *II*, dan *III*), dan setiap bagian terbangun atas beberapa stanza yang memiliki 3 baris, kecuali Bab XXXIII pada bagian III yang hanya terdiri atas 2 baris saja. Secara lebih detil tentang isinya, *Book One*, yang memuat *Chapter I* sampai *Chapter XIII*, bercerita mengenai kondisi umum kawasan Karibia yang sebagian besar daerahnya tertutup oleh lautan sehingga

⁵⁴Culture & Imperialism, London: Vintage, 1993:320, (“His attack on the postcolonial world for its religious fanaticism, degenerate politics and fundamental inferiority is a part of a disenchantment with the Third World...”)

⁵⁵Nandan, Kavita, “VS Naipaul: a diasporic vision (Critical essay)”, dalam *Journal of Caribbean Literatures*, March 22, 2008 (<http://www.highbeam.com/doc/1G1-192803010.html>, diunduh Feb. 12, 2010)

kehidupannya pun tidak jauh dari kehidupan nelayan. Tidak semua penduduk merupakan nelayan karena dulu daerah ini menjadi tempat perantauan sehingga banyak orang dari berbagai daerah menghuni kawasan tersebut. Namun, kini daerah ini lebih dikenal sebagai daerah wisata. Dalam *Book Two*, yang memuat *Chapter XIV* sampai *Chapter XXIV*, dikisahkan tentang terbentuknya kawasan Karibia yang sekarang ini karena proses sejarah panjang, termasuk berbagai konflik atau perang antara berbagai kelompok bangsa yang berasal dari luar Karibia. Luka-luka bekas perang pun masih ada. *Book Three*, yang memuat *Chapter XXV* sampai *Chapter XXXII*, bercerita mengenai percakapan generasi sekarang dan dulu. Dalam komunikasi ini terjadi konflik karena perbedaan paham akibat perubahan zaman yang sudah sama sekali berbeda. Sementara itu, *Book Four*, yang memuat *Chapter XXX* sampai *Chapter XXXVI*, bercerita mengenai bekas-bekas luka dari zaman dulu ternyata tetap menjadi masalah bagi generasi sekarang. Konflik antara kelompok yang satu dengan yang lain tetap menjadi masalah yang terus dihadapi. Semua merasa memiliki kawasan sehingga semua merasa berhak pada kehidupannya masing-masing. *Book Five*, yang memuat *Chapter XXXVII* sampai *Chapter XLIII*, bercerita mengenai sejarah kolonialisme yang sangat kejam. Bahkan, agama pun bisa dipakai sebagai alat untuk kekejaman tersebut. Perbudakan yang pernah terjadi di Karibia dan kini meninggalkan luka-luka bagi generasi selanjutnya tidak lepas dari peran kolonialisme yang memandang kelompok manusia lain lebih rendah. Pada *Book Six*, yang memuat *Chapter XLIV* sampai *Chapter LV*, cerita berlanjut pada proses pemulihan yang dilakukan masyarakat. Semua pemulihan atas luka-luka dapat terjadi karena cinta yang dimiliki setiap orang. Pengakuan bahwa cinta yang dapat mempersatukan mereka membuat mereka optimis terhadap masa depan Karibia. Akhirnya, *Book Seven*, yang memuat *Chapter LVI* sampai *Chapter LXIV*, bercerita mengenai kesadaran bahwa persoalan masa lalu bukanlah persoalan untuk masa kini. Keindahan dan berbagai hal yang ada di Karibia sekarang ini adalah modal untuk bersikap optimistis menjalani kehidupan yang lebih baik.

Maka, secara umum *Omeros* adalah gambaran kehidupan masyarakat Karibia, yang pada dasarnya terdiri atas banyak jenis orang

dan yang terus membangun dan menata diri dalam menatap masa depan kehidupannya. Kekayaan mereka tidak hanya terletak pada komposisi penduduk yang beraneka ragam, tetapi juga berbagai pengalaman sejarah yang suram tetapi mampu memberi landasan bagi kehidupan masa kini. Lautan luas yang sering bergolak oleh ombak-ombak dan angin ribut pada masanya juga berhenti dan menjadikannya tenang kembali. Itulah yang menjadi pegangan mereka dalam mengarungi kehidupan ini.

2. The Enigma of Arrival

Genre dari karya ini adalah karya fiksi berupa novel, tetapi banyak pengamat menyatakan bahwa fiksi ini berdasarkan otobiografi sang pengarang sendiri⁵⁶. Dalam sistematikanya, novel ini memiliki 5 bab atau bagian (*Jack's Garden*, *The Journey*, *Ivy*, *Rooks*, dan *The Ceremony of Farewell*). Meskipun karya ini berupa novel, ceritanya berfokus pada tokoh “aku”, yang pada dasarnya sedang mengungkapkan pengalaman-pengalamannya selama tinggal di Inggris, khususnya di kawasan Wiltshire. Pada bagian pertama, dengan judul *Jack's Garden*, novel ini mengungkapkan seorang tokoh “aku” yang memiliki hubungan khusus dengan seseorang yang bernama Jack. Namun, dalam bagian ini kekhususan hubungan ini diungkapkan oleh “aku” lewat pengalamannya ketika berada di seputar kebun Jack. Deskripsi tentang kebun dan lingkungan sekitar, termasuk hubungan “aku” dan beberapa orang tetangga yang tinggal di dekat kebun Jack. Pengalaman proses interaksi dengan mereka itulah yang menjadi fokus cerita “aku”, dan ini diungkapkan secara kronologis sejak pertama kali datang ke kawasan tersebut. Refleksi “aku” terhadap lokasi baru dan orang-orang yang ditemui menjadi bahan bagi dia untuk belajar memahami kehidupan ini. Pada akhir bagian dari *Jack's Garden* ini akhirnya diungkapkan pula tentang tokoh Jack, yang sebenarnya sudah meninggal, sehingga cerita bagian ini pada dasarnya memang berfokus pada hubungan khusus

⁵⁶ Misalnya, Dennis Walder (*Postcolonial Nostalgias*, Routledge, 2011:24), Helen Hayward (*The Enigma of VS Naipaul*, Palgrave Macmillan, 2002: 39), Elleke Boehmer (*Colonial & Postcolonial Literature*, Oxford University Press, 1995: 1750).

“aku” dan Jack karena pengalamannya berinteraksi dengan lingkungan dan orang-orang di sekitar kebun Jack. Bagian kedua novel ini berjudul *The Journey*. Sebagaimana judul yang dipaparkan, bagian ini menggambarkan pengalaman “aku” selama perjalanannya menuju Inggris. Namun, seperti bagian awal novel ini, fokus atau tekanan cerita ini lebih pada ungkapan refleksi tokoh tersebut dalam berinteraksi dengan berbagai hal yang dialami selama perjalanannya. Cerita perjalanan yang dialami sebelum sampai Inggris, justru dipicu oleh gambar atau lukisan, dengan judul *The Enigma of Arrival*, yang diperoleh “aku” ketika sedang melihat-lihat sebuah *booklet*. Judul ini membawa pemikiran “aku” pada peristiwa-peristiwa sebelumnya, yakni dalam perjalanannya dari Trinidad ke Inggris. Bukan hanya pengalamannya dari bandara ke bandara dan di dalam pesawat, melainkan juga pengalamannya ketika berada di atas kapal. Banyak peristiwa dan juga orang-orang yang baru dijumpainya sebagai seseorang muda berusia 18 tahun. Semua pengalaman tersebut dapat diceritakan kembali karena ia selalu tidak pernah menulis setiap kali mengalami hal yang dianggapnya penting atau bermanfaat. Sementara itu bagian ketiga, *Ivy*, bercerita tentang karakter kebun, dengan berbagai tanamannya, yang ditentukan oleh penggarapnya. Artinya, berganti pemilik kebun pun memiliki bentuk dan jenis tanaman yang berbeda pula. Termasuk, berkenaan dengan tanaman “ivy”, yakni sejenis tanaman pengganggu. Kemampuan pemilik kebun sangat menentukan apakah jenis tanaman ini akan dibabat atau tidak. Padahal jika si pemilik mampu mengendalikan dan mengatur tanaman ini maka tanaman ini pun akan memperindah kebun. *Rooks* merupakan bagian keempat dari *The Enigma of Arrival*. Di sini diceritakan tentang pentingnya “tempat tinggal” bagi seseorang. Di sana seseorang bisa menjalani kehidupannya secara sempurna, dan “tempat tinggal” semacam ini harus diusahakan karena tidak bisa berharap dari pemberian. Seorang penulis harus memiliki “hasil tulisan” sebagai tempat tinggalnya karena di sana identitasnya terlihat. Tanpa adanya tempat tinggal, kesepian hanya melanda kehidupan seseorang. (*The dignity of the house had given value to his independence; it was what he measured his own dignity against*/hal. 339). Bagian terakhir dari novel berjudul *The Ceremony of Farewell*, dan ini bercerita tentang upacara kremasi mayat. Sati, saudara perempuan tokoh “aku”, yang

tinggal di Trinidad meninggal dan “aku” pulang untuk mengikuti acara tersebut. Sebagai warga India yang menganut ajaran Hindhu upacara kremasi dilakukan sebagaimana tata cara adat. Namun, nampaknya upacara sekedar formalitas karena banyak aturan yang dengan gampang dilanggar oleh pemimpin upacara sendiri. Maka, upacara ini sendiri menjadi tanda bahwa perbedaan generasi membawa interpretasi tersendiri sesuai dengan makna yang dipahaminya. (*But we remade the world for ourselves; every generation does that, .../hal. 354*).

Demikianlah, *The Enigma of Arrival* menjadi sebuah refleksi bagi “aku” dan juga menjadi sebuah pertanyaan bagi pembaca mengenai jati diri saat menghadapi berbagai persimpangan dalam kehidupan ini. Sebagai bagian dari masyarakat Karibia yang sedang dalam proses menata diri setelah kehancurannya akibat penjajahan, “aku” merepresentasikan diri dalam kegalauan yang dihadapi masyarakat. Proses pemulihan dari “luka lama” memang membutuhkan waktu lama, tetapi kemampuan untuk menentukan sikap bagaimana cara menyembuhkan luka tersebut demi masa depan yang lebih baik merupakan sikap keberanian yang dibutuhkan masyarakat saat ini. Sikap ini tentu membawa konsekuensi, termasuk persoalan konflik antara generasi baru/muda dan generasi tua.

E. KONSTELASI OMEROS DAN *THE ENIGMA OF ARRIVAL*

1. *Omeros karya Derek Walcott*

Omeros diterbitkan pada 1990, 2 tahun sebelum Walcott memenangkan Nobel, dan *The Enigma of Arrival* pada 1987, 4 tahun sebelum VS Naipaul dinyatakan sebagai penerima Nobel. Namun demikian, kedua karya memiliki posisi, dalam konstelasi karya-karya Kesusasteraan Karibia, yang berbeda. Nama besar Walcott dalam Kesusasteraan Karibia sangat mendongkrak kepopuleran *Omeros*. Terlebih, puisi ini sendiri, yang merupakan puisi terpanjang di abad ini, pada dasarnya merupakan rekonstruksi gagasan Walcott yang pernah ada sebelumnya, dan lewat karya inilah Walcott membuat “sejarah

Karibia”⁵⁷. Artinya, pemahaman terhadap isi atau makna di balik karya *Omeros* sebenarnya tidak terlepas dari konteks yang lebih luas, yakni gagasan dan paradigma Walcott dalam poskolonialitas masyarakat Karibia. Bahkan, dalam karya ini Walcott tidak hanya berbicara tentang Karibia melainkan juga tentang dirinya sendiri. Jika Kamau Brathwaite menyebut Derek Walcott sebagai model “suara asli” Karibia, karena latar belakangnya yang murni dari Karibia, Walcott sendiri menunjukkan kepada Dunia bahwa dirinya juga “paham” dan tidak anti-Eropa. Mitologi Yunani, yang juga merupakan sumber dari mitologi Eropa, seperti misalnya *Odyssey* karya Homer, merupakan rujukan utama Walcott dalam karya *Omeros*. Meskipun termasuk keturunan dari etnik Afrika, seperti halnya Brathwaite, Walcott berhasil menempatkan dirinya dalam posisi yang lebih netral dalam hal-hal kultural dan politis⁵⁸.

Omeros menjadi penting bagi karya-karya Kesusasteraan Karibia karena gagasan mengenai rekonstruksi sejarah menjadi hal utama bagi masyarakat yang memiliki sejarah gelap dari perspektif kolonialisme. Beban inferioritas tidak harus diatasi dengan melawan secara frontal kekuatan superioritas, sebagaimana banyak dijumpai dalam karya-karya Octave Mannoni, George Lamming, Kamau Brathwaite, Wilson Haris, dan lain-lain. Bagaimana Mannoni memandang eksistensi superioritas “penjajah” nampak dari kutipan berikut,

The dependence relationship requires at least two members, and where a colonial situation exists, if one of them is the native of the

⁵⁷ Stewart Brown (ed.), 1991, *The Art of Derek Walcott*, Poetry Wales Press, Ltd.: 194, memberi komentar pada *Omeros*, “Like all history this poem tells a story, a complicated story, which in modern times we tend to associate with a novel rather than a poem.”

⁵⁸ Shalini Puri, 2004, *The Caribbean Postcolonial*: 66, menjelaskan “...unlike Brathwaite, Walcott maintained a somewhat skeptical and critical distance from black nationalist cultural and political projects of national reconstruction.”

*colony, the other is likely to be the colonizer, or rather the colonial, for he it is who offers us the more interesting subject of study.*⁵⁹

Seorang peneliti, Stewart Brown, melihat konteks *Omeros*, yang mempergunakan mitologi Barat, menjadi ironi bagi tokoh Brathwaite, yang sebelumnya tinggal di Barat tetapi seolah-olah menjadi anti-Barat,

*There is an irony here in that Walcott, the poet who stayed in the Caribbean, writes, in his early verse particularly, in an English that was very much of the centre, the metropole. Brathwaite, on the other hand, who travels away from the Caribbean to the metropole, becomes the poet of 'nation language', his work rich with the voices of the folk, of the ways of saying of West Indian people*⁶⁰. (8)

Juga, sebagai karya poskolonialitas *Omeros* menghadirkan wajah berbeda dari kebanyakan karya poskolonialitas di kalangan Masyarakat Karibia. Gagasan “Dunia Baru”, yang banyak didengungkan oleh para tokoh Karibia, pada umumnya mengacu pada pemulihan budaya setempat dari pengaruh Inggris atau Eropa, dengan mengambil bentuk budaya dari etnik setempat, entah etnik Hitam maupun India. Namun demikian, *Omeros* mencoba membuat terobosan bahwa “Dunia Baru” bukanlah dunia yang sama sekali berbeda dengan dunia sebelumnya, yakni yang harus berlawanan dengan Inggris atau Eropa, melainkan dunia yang harus dikelola secara baru meski dunia yang sudah ada kini merupakan peninggalan bangsa penjajah tersebut. Dengan menerapkan berbagai nama yang diambil dari mitologi Yunani⁶¹, yang merupakan sumber mitologi di Barat, *Omeros* menunjukkan posisinya sebagai karya poskolonialitas yang tidak anti-Barat. Kehidupan lautan, yang

⁵⁹ Mannoni, Octave, 1993, *Caliban & Prospero; the Psychology of Colonization*, translated by Pamela Powesland, with a New Foreword by Maurice Bloch, The University of Michigan Press, Michigan, p. 97

⁶⁰ *THE ART OF KAMAU BRATHWAITE*, Ed. Stewart Brown, 1995, p. 8

⁶¹ Nama-nama seperti Achille, Philoctete, Hector, Helen, adalah nama-nama karakter atau tokoh yang diadaptasi dari cerita *Odyssey* karya Homer.

tereprerentasikan dalam nama *Omeros*, yang berarti ibu dan laut⁶², hendak menunjukkan bahwa masyarakat Karibia berasal dari laut sehingga pemulihan luka lama pun harus kembali ke lautan lagi.

2. *The Enigma of Arrival* Karya VS Naipaul

Sementara itu, *The Enigma of Arrival* menjadi karya yang penting karena pertanyaan mengenai identitas menjadi tema utamanya. Namun demikian, di kalangan para tokoh Karibia karya ini dianggap merendahkan perjuangan masyarakat Karibia. Secara khusus Derek Walcott memberi catatan atau reaksi terhadap karya ini dalam “The Garden Path”, dan salah satunya tentang *tone* yang disebutnya sebagai tidak sedap atau masam⁶³, karena pesimistis terhadap tradisi lokal sangat kuat dalam novel itu. Dennis Walder mengomentari karya VS Naipaul ini dengan mengatakan,

*Inhabiting the uncertain territory between fiction and autobiography, ‘Enigma’ is Naipaul’s most compelling yet finally ambiguous attempt to define who he is, and where he comes from*⁶⁴.

Pemakaian tokoh “aku” dalam novel tersebut akhirnya mau tidak mau mengarahkannya pada pribadi VS Naipaul sendiri, yang dianggap memiliki cara mengatasi inferioritas sebagai bangsa penjajah lewat “mimikri” sebagai bagian bangsa penjajah yang superior. Namun, Hayward melihat perspektif lain dalam karya VS Naipaul ini, karena ia menyatakan bahwa karya ini menggugah permenungan yang dalam

⁶² Elizabeth M. DeLoughrey, 2007, *Routes and Roots; Navigating Caribbean and Pacific Island Literatures*, hlm. 23.

⁶³ Derek Walcott, “The Garden Path: VS Naipaul” dalam *What the Twilight Says*, Farrar, Straus and Giroux, New York, 1998:123, menuliskan “*Here is where Naipaul’s book sours, because the narrator is not interested in love. He falls neither in nor out of it, and this is a defeat he must accept if he is both narrator and Naipaul*”.

⁶⁴ *Postcolonial Nostalgias*, 2011: 24.

mengenai identitas⁶⁵. Bahkan, lebih lanjut dikatakannya bahwa karakteristik teori poskolonial yang terbaru ialah mengkaji identitas yang tercerabut (*displaced identity*), kontradiksi-kontradiksi yang ditimbulkannya, termasuk upaya-upaya konsistensinya, dan hal-hal tersebut dapat mudah diketemukan dalam karya VS Naipaul ini⁶⁶.

Dibandingkan dengan karya-karya tulisan para tokoh Karibia lainnya, yang sebagian besar beridentitas “*Black*”, yang banyak mengusung ideologi mereka dalam konteks poskolonialitas, kehadiran VS Naipaul, khususnya *The Enigma of Arrival*, memberi warna lain dalam konstelasi tersebut. Dari satu sisi, aspek multikulturalisme dapat diangkat karena karya ini sama sekali bukan *the voice of Black* meskipun sama-sama berbicara sebagai bagian kaum inferioritas di Karibia. Sementara di sisi lain, perspektif negatif terhadap Barat, sebagaimana kebanyakan karya poskolonialitas, mendapatkan alternatifnya karena karya VS Naipaul berupaya menekan hal-hal negatif tetapi mengangkat hal-hal positif yang juga dimiliki *the colonizer*.

F. IDENTITAS MASYARAKAT KARIBIA DALAM *OMEROS* DAN *THE ENIGMA OF ARRIVAL*

Sebagaimana disinggung di depan, Derek Walcott, penulis *Omeros*, dan VS Naipaul, penulis *The Enigma of Arrival*, adalah dua “raksasa” dari Karibia yang berhasil memukau dunia sehingga dianugerahi Nobel Kesusastaan. Walcott memperolehnya pada 1990, dan VS Naipaul 2001. Secara semiotik tentu peristiwa ini menjadi tanda bahwa permasalahan kemanusiaan di Karibia, yang diungkap lewat novel-novel mereka, merupakan keprihatinan mendalam, atau *passion*, yang diakui oleh dunia sehingga setiap orang di bumi seharusnya mengetahui karena permasalahan ini adalah bagian dari perkembangan peradaban

⁶⁵ Helen Hayward, 2002, *The Enigma of VS Naipaul*: 3, menuliskan, “*Naipaul’s work invites meditation on the nature of individual identity, and on its relation to its self-contradiction.*”

⁶⁶ Hayward, 2002: 4.

manusia di dunia ini. Dan, persoalan tersebut secara ringkas adalah tentang poskolonialitas di Karibia. Walcott dan Naipaul menunjukkan bahwa masalah poskolonialitas bukanlah sekedar konflik antara Barat dan Timur, khususnya akibat peristiwa kolonialisme sebelum abad XX. Upaya memojokkan pihak Barat, yang menjadi pelaku kolonialisme, dan ekspos keterbelakangan Timur, yang menjadi alasan kolonialisme, tidaklah menyelesaikan masalah yang sesungguhnya muncul. Proses perkembangan peradaban kemanusiaan yang melampaui berbagai peristiwa sejarah adalah fakta yang tidak mungkin lagi dihapuskan untuk diulang sebagaimana dikehendaki generasi berikutnya. Walcott dan Naipaul berhasil menampilkan wajah poskolonialitas yang baru karena paradigma mereka yang memandang sejarah, terlebih sejarah pahit di masa lalu, bukan sebagai kutukan tetapi sebagai peristiwa yang menjadikan manusia atau generasi sekarang untuk menjadi bijak dan cerdas menatap ke depan demi perkembangan yang lebih baik.

Omeros sebagai puisi epik memuat cerita yang hendak merekonstruksi sejarah masyarakat Karibia. Di sini “laut” menjadi acuan penting dalam berbagai peristiwa yang terjadi pada seluruh tokoh. Awal cerita menampilkan eksistensi para nelayan, yang merepresentasikan penduduk asli di Karibia, termasuk harmonisasi kehidupan mereka dengan alamnya, yakni laut.

This is how, one sunrise, we cut down them canoes.”/.../... They sound like the sea that feed us/fishermen all our life,. (One, Chapter I: part I, stanzas 1-3).

Deskripsi ini setidaknya hendak mengungkapkan bahwa hubungan antara mereka, para nelayan, dan laut sudah terjadi sejak dulu sehingga apa yang terjadi sekarang ini memang sebagai hasil belajar yang mereka alami dengan laut. Namun, harmonisasi ini bukannya tanpa masalah. Masih dalam konteks pembukaan cerita, *Omeros* juga menampilkan suatu “tanda” bahwa pernah terjadi konflik antara nelayan dan laut, dan ini berupa luka yang dialami Philoctete,

.../he shows them a scar made by a rusted anchor,/rolling one trouser-leg up with the rising moan/.../”It have some things”—he smiles—“worth more than a dollar. (One, Ch. I: I, stanzas 6-7).

Di sini sepertinya *Omeros* memperlihatkan adanya korelasi atau hubungan antara masa kini dan masa lalu. Artinya, meskipun laut pernah menjadi penyebab luka yang terus membekas, hubungan itu tetap berlangsung baik mengingat laut merupakan acuan kehidupan mereka, para nelayan. Bahkan, dalam permenungan selanjutnya, dan ini akhirnya nampak pada akhir puisi epik ini, segala peristiwa yang terjadi dalam diri manusia, baik yang membahagiakan maupun yang menyengsarakan, bersumber atau berawal pada manusia itu sendiri karena pada dasarnya laut hanya menjadi wahana bagi kehidupan manusia,

He scraped dry scales off his hands.../The No pain lit its doors in the village. Achille put the wedge of dolphin/ that he’d saved for Helen in Hector’s rusty tin. A full moon shone like a slice of raw onion. When he left the beach the sea was still going on (Seven, Ch. LXIV: III, stanzas ...).

Penduduk Karibia memang bukan hanya nelayan. Digambarkan pula beragam profesi yang lain, seperti pekerja pada industri pariwisata, pengusaha, mantan militer, dan sebagainya. Namun demikian, semuanya itu tetap berkaitan dengan laut sebagai eksistensi utama dalam kehidupan masyarakat Karibia.

Tanda “laut” tersebut diangkat *Omeros* sebagai suatu semiotika yang mengusung makna identitas bagi masyarakat Karibia. Sebagai kawasan yang dikelilingi lautan Karibia mau tidak mau berhubungan dengan laut dalam segala dinamika kehidupannya. Menjadi menarik bahwa laut tidak menjadi penjara bagi mereka tetapi justru menjadi sumber kehidupan dan kekuatan bagi proses peradaban mereka. Di sini laut menjadi “bahasa” bagi mereka untuk menampilkan diri atau untuk membangun kualitas hidup mereka. Tentu, segala konflik yang terjadi antara mereka dan laut bakal menempatkan mereka pada posisi yang tidak menguntungkan. Sebaliknya, persatuan yang mereka bangun

dengan laut menempatkan mereka pada posisi yang unggul. Inilah gambaran bagaimana manusia menerima keadaan yang sudah ada dalam kehidupan mereka dan “memanipulasi”-nya demi segala keunggulan mereka. Dalam konteks sejarah, peristiwa kolonialisme yang menjadikan mereka masyarakat buangan (diaspora), yang bahkan tercerabut secara fisik dan kultural, tidak menjadikan mereka tenggelam selamanya sebagai orang-orang terbuang dan terpinggirkan. Fakta bahwa eksistensi mereka dalam arus pluralitas etnik, karena dahulu bangsa penjajah mendatangkan beragam tenaga kerja dari berbagai penjuru dunia, merupakan masalah yang harus dihadapi dan diakui untuk kemudian berkembang bersama sebagai masyarakat yang sejahtera. Demikianlah, sejarah adalah laut bagi masyarakat Karibia.

Istilah “*omeros*” sendiri pada dasarnya berasal dari mitologi kuno, yakni dari Yunani dan yang sangat diapresiasi oleh bangsa-bangsa di Eropa. *Omeros* diturunkan dari nama Homer, penulis *Odyssey*. Ini adalah sebuah karya epik yang bercerita tentang para pelaut tangguh yang harus mengarungi lautan ganas untuk melakukan segala hal dalam kehidupan mereka. Bukan hanya istilah “*omeros*” saja yang diambil oleh Derek Walcott dalam *Omeros*, karena hampir semua tokoh yang ada diadaptasi dari epik *Odyssey* tersebut, seperti misalnya Achille, Philoctete, Helen. Pemanfaatan, atau lebih tepatnya pe-“manipulasi”-an, berbagai istilah atau nama dari *Odyssey*, yang adalah mitos Yunani yang sangat digemari masyarakat Eropa, ke dalam *Omeros*, yang merupakan karya poskolonial masyarakat Karibia, menjadi semiotika menarik yang mengusung makna berharga dalam konteks poskolonialitas. Dalam tinjauan sejarah dekolonisasi masyarakat Karibia, terlihat bahwa banyak tokoh yang bermigrasi ke Eropa atas jasa bekas penjajah untuk belajar dan mengembangkan potensi mereka demi masyarakatnya, dan Walcott adalah salah satu yang tidak mengambil kesempatan ini, yang menjadikannya sebagai “*the real voice of Caribbean*.”⁶⁷ Di sinilah Walcott mendobrak asumsi banyak kalangan bahwa ketiadaan hubungan dengan Eropa *menjadikannya* “anti-Eropa”. Bahkan,

⁶⁷ Bandingkan dengan Edward Kamau Brathwaite, sebagaimana diungkapkan lagi oleh Gordon Rohlehr dalam PATHFINDER, Black Awakening in the ARRIVANTS of Edward Kamau Brathwaite.

dibandingkan dengan para poskolonialis lain, yang justru mendapat pendidikan di Eropa, paradigma poskolonialitas Walcott bukanlah poskolonial yang anti-Eropa dan ini berbeda dengan mereka yang malah menjadi semakin anti-Eropa. Di lain pihak, adaptasi berbagai “nama” tersebut pun bukan bermakna cara Walcott meniru atau mengikuti mitologi Eropa tersebut, karena nama-nama yang dipakai dalam *Omeros* hanyalah nama sedangkan karakternya berbeda. Nama *Omeros*, yang adalah Homer si penulis *Odyssey*, oleh Walcott ditampilkan sebagai dewa penguasa lautan yang selalu hadir dalam berbagai peristiwa di lautan, dan oleh naratornya *Omeros* dianggap sebagai “ibu”. Sementara itu, nama-nama lain dipakai sekadar untuk menampilkan tokoh, dan mereka tidak ada kaitannya sama sekali dengan karakter yang ada dalam *Odyssey*. Di balik ini jelaslah bahwa Walcott hendak menekankan pentingnya “komunikasi” antara generasi yang satu dengan yang lain, antara kelompok masyarakat yang satu dengan yang lain.

Sementara itu, dari perspektif *The Enigma of Arrival*, tanah Karibia adalah tanah yang kini sedang rusak karena itu dibutuhkan kerja keras dari para pekerja dan pemilik untuk kembali menjadikannya baik. Novel ini menjadi sangat menarik karena justru yang dipergunakan sebagai metafora adalah wilayah Inggris di kawasan Wiltshire dekat kota Salisbury, yakni kawasan tempat si penulis, VS Naipaul, pernah tinggal lama di sana. Dan memang, novel ini pun dapat dibaca sebagai laporan atas refleksi tokoh “aku” terhadap tempat yang ditinggalinya, meskipun ini sebenarnya kunjungannya yang kedua (5). Judul *The Enigma of Arrival* dalam novel diambil dari judul sebuah lukisan yang menggambarkan kedatangan seseorang, setelah menumpang sebuah kapal yang baru saja mengarungi samudera, di sebuah daerah yang nampak sunyi terasing dan penuh tanya mengenai kedatangannya, *The scene is of desolation and mystery: it speaks of the mystery of arrival* (98). Misteri akan kedatangan inilah yang merupakan kata kunci dalam permenungan tokoh “aku” dalam novel ini. Makna “kedatangan” sebagai tanda semiotik yang diungkapkannya menjadi awal dari sebuah perubahan identitas, yang berproses dari masa lalu ke masa sekarang

And in the winter gray of the manor grounds in Wilshire, in those first four days of mist and rain, when so little was clear to me, an idea...came to me of a story I might one day write about that scene in the Chirico picture (98),

merupakan ungkapan jujur akan segala hal yang diketahui tokoh “aku”, yang pada dasarnya segalanya tidak jelas. Ini sebenarnya hendak menyambung metafora pada awal novel tentang hambatan yang dialaminya saat pertama kali menginjakkan kaki di Inggris untuk kunjungan keduanya,

For the first four days it rained. I could hardly see where I was. ... But just then, after the rain, all that I saw—though I had been living in England for twenty years—were flat fields and a narrow river (5),

yakni ketidakmampuannya mengenal ia ada di mana. Artinya, ada hambatan “hujan” yang menghalangi penglihatannya, dan ketika ini sudah usai ternyata di depannya hanya pemandangan yang kurang mengesan atau biasa-biasa saja. Ada kekecewaan karena setelah lama menanti, karena terhalang hujan, ternyata pemandangan yang didapatkannya kurang lebih tidak berbeda dengan sebelumnya, ...*I was able to think of the flat wet fields with the ditches as “water meadows” or “wet meadows,”*.. (5). Demikianlah, rasa sunyi terasing dan penuh tanya akan keberadaannya kini sepertinya mendapat tempat sebagaimana tercermin dalam lukisan *The Enigma of Arrival* tersebut. Namun, dalam kondisi semacam ini tokoh “aku” masih memiliki optimisme, ... *when so little was clear to me, an idea...came to me of a story I might one day write about that scene in the Chirico picture* (98), bahwa perubahan terhadap yang dihadapi kini hanya bisa terjadi oleh tindakan nyata yang harus dilakukan. Semiotika pada “*I might one day write about that scene in the Chirico picture*” mengusung makna akan optimisme pada perubahan yang mungkin dapat terjadi. Optimisme pada perubahan ini kembali ditekan oleh “aku” dalam ungkapan untuk mengawali Bagian II,

To write about Jack and his cottage and his garden it was necessary for me to have lived a second life in the valley and to have had a second awakening to the natural world there. But a version of that story—a version—came to me just days after I came to the valley, to the cottage in the manor grounds (97),

bahwa “melakukan sesuatu” merupakan hal yang sangat penting karena di sini kualitas seseorang ditentukan. Artinya, perubahan hanya dapat terjadi jika ada kemauan melakukannya.

Pada Bagian III, yang berjudul “*Ivy*”, diperkenalkan beberapa karakter, di antaranya *the landlord*, *Phillipses*, *Pitton*, dan *Bray*. Mereka semua terlibat dalam dinamika kehidupan perkebunan tempat “aku” tinggal di Inggris. Karakter-karakter ini setidaknya menunjukkan bahwa dalam kehidupan dunia ini keberagaman merupakan sesuatu yang tidak bisa dihindarkan. Representasi “masa lalu”, yang pernah dominan dan berkuasa tetapi kini cenderung melemah oleh perubahan jaman, dapat terlihat dari sosok *the landlord*, “manusia kehilangan akar berpijak”, yang terombang-ambing oleh perubahan jaman, terlihat dari *Mr. Phillipses*, “kesetiaan”, yang tanpa dilandasi pengetahuan memadai, terlihat dari sosok *Pitton*, dan juga “kebebasan”, yang seolah-olah menjadi tujuan terpenting dalam hidup, terlihat dari kehidupan *Bray*. Dan, jika kondisi ini dikaitkan dengan kondisi masyarakat Karibia di masa dekolonisasi, keberagaman oleh berbagai karakter karena etnik-etnik yang kini tinggal di Karibia mendapatkan perbandingan metaforisnya. Artinya, tiap etnik memiliki kekhasannya masing-masing untuk memperoleh kesempatan yang sama tinggal di sana. Namun demikian, sebenarnya diakui sendiri oleh “aku” lewat refleksinya bahwa etnik-etnik tersebut pada dasarnya sudah tidak memiliki “kekuatan” kultural yang diwarisi dari nenek moyangnya masing-masing, termasuk yang terjadi pada dirinya yang adalah keturunan India. Dalam bagian akhir novel, diceriterakan tentang upacara penghormatan terhadap arwah yang sudah meninggal, tetapi nampaknya operasionalisasi upacara hanyalah sekedar formalitas fisik untuk menunjukkan masih terdapatnya identitas nenek moyang,

Our sacred world—the sanctities that had been handed down to us as children by our families,.. had constructed out of them a fantasy of home,..—our sacred world had vanished. Every generation now was to take us further away from those sanctities (353-354).

Dan, memang mereka, sebagai generasi lanjutan yang telah tercerabut berupaya membuat “dunia baru” demi masa depannya bersama generasi lainnya yang berbeda nenek moyang dan bernasib sama, *But we remade the world for ourselves; every generation does that,...* (354).

Demikianlah, *The Enigma of Arrival* yang mengungkapkan tanda-tanda metaforis antara tanah Karibia dan Wiltshire di Inggris mengusung makna berkaitan dengan dunia baru yang merupakan konsekuensi dari perubahan identitas yang mau tidak mau terjadi dan harus diterima oleh generasi, yang sepertinya menjadi korban oleh keadaan atau sejarah masa lalu.

G. PENUTUP

Dengan belajar dari poskolonialitas masyarakat Karibia, terlihatlah bahwa “identitas” tidaklah statis melainkan berproses dan berkembang seiring dengan terjadinya perubahan dalam kehidupan ini. Jadi, tatkala dihadapkan pada persoalan “menimang Bahasa”, yang adalah identitas, demi “membangun Bangsa”, yang adalah cita-cita mewujudkan kualitas diri sebagai Bangsa, kita memiliki tantangan, yaitu mampukah Bahasa ikut berproses dalam perubahan yang terus terjadi setiap saat dalam kehidupan kita ini?

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SEMIOTIKA POSKOLONIALITAS *THE ENIGMA OF ARRIVAL*, KARYA VS NAIPAUL⁶⁸

A. PENDAHULUAN

Penerapan istilah “*The Enigma of Arrival*”, sebagai judul novel ini, sebenarnya mengadaptasi judul sebuah lukisan, yang diceritakan pada bagian kedua dari novel ini, “*The Journey*.” Lukisan tersebut mendeskripsikan seseorang yang baru saja tiba di sebuah dermaga, setelah turun dari kapal yang telah mengarungi lautan luas. Di sanalah misteri atau kegalauan akan “kedatangan” mulai muncul. Aspek keterlanjuran pada aksi “kedatangan” ini membawa konsekuensi-konsekuensi yang harus dijalani karena kapal yang mengantarkannya sudah tidak ada di dermaga sehingga untuk kembali pulang sudah tidak mungkin lagi. Refleksi atau permenungan yang dilakukan tokoh “aku” berhasil mengolah perasaan-perasaan awal tersebut menjadi berbagai gagasan dan kemauan untuk bertindak lebih lanjut demi kelanjutan atau masa depan kehidupan yang lebih baik. Latar belakang masa muda dan berbagai pengalaman di Trinidad, Karibia, senantiasa menjadi acuan dalam refleksinya, sehingga kehadiran teks-teks perbandingan antara Trinidad dengan Inggris dan juga antara masa lalu dengan masa kini selalu mewarnai perjalanan plot atau alur peristiwa yang diungkapkan “aku” tersebut.

Demikianlah, *The Enigma of Arrival* menjadi teks semiotika, yang mengungkap berbagai tanda, khususnya yang berkenaan dengan poskolonialitas masyarakat di Trinidad, Karibia. “*The Enigma of Arrival*” sendiri adalah tanda, yang oleh tokoh “aku” diangkat dari sebuah judul lukisan, sebagaimana telah disinggung di atas. Tanda ini merupakan struktur besar yang terbangun atas unsur-unsur yang saling berkaitan satu sama lain untuk menopang kekokohan tanda tersebut, dan unsur-unsur tersebut pun berupa tanda-tanda, sebagaimana

⁶⁸ Dipresentasikan dalam Konferensi HISKI, UNY - November 2012.

terwujud dalam *Jack's Garden*, *The Journey*, *Ivy*, *Rooks*, dan *The Ceremony of Farewell*. Dalam konteks poskolonialitas yang umum *The Enigma of Arrival* setidaknya membawa paradigma baru karena acuan perjuangan *the colonized* adalah masa depan, dan bukan masa lalu, sehingga konsep oposisi biner, yang mempertentangkan antara Timur dan Barat, diperbaharui atau didekonstruksi. Bagaimana novel *The Enigma of Arrival* mengungkapkan ini lewat semiotikanya menjadi topik yang menarik untuk dikaji.

B. LANDASAN TEORI

1. Teori Semiotika

Istilah “semiotika” pada dasarnya turunan dari kata dalam bahasa Inggris, “*semiotics*”⁶⁹, yang pada intinya berarti pemanfaatan “tanda” sebagai sarana berkomunikasi karena di dalam tanda tersebut terkandung makna. Dua kata kunci penting di sini ialah “tanda”, yang bermakna, dan “komunikasi”. Model semiotika semacam ini adalah konsep yang dikemukakan oleh Umberto Eco dengan mengembangkan teori-teori tanda, baik yang berasal dari Saussure dan Peirce.⁷⁰ Berdasarkan konsep komunikasi (*communication*) dan pemaknaan tanda (*signification*) dari Umberto Eco tersebut (8), terdapat beberapa pemahaman, yakni pertama, semiotika mengkaji semua proses kultural dalam konteks berkomunikasi (“...*semiotics studies all cultural processes as processes of communication.*”), kedua, setiap proses dalam konteks berkomunikasi hanya bisa terjadi lewat sistem pemaknaan tanda (“... *each of these processes would seem to be permitted by an underlying system of signification.*”), dan, ketiga, pemaknaan tanda terjadi ketika “sesuatu” dapat dipahami oleh si komunikan sebagai sarana menyampaikan “sesuatu yang lain” karena dilandasi oleh aturan

⁶⁹ Penulis memilih menggunakan istilah “semiotika” dibanding “semiotik” karena peneliti bermaksud menghindari pemakaian istilah asingnya secara langsung. Juga, *semiotics* berarti ilmu tentang tanda, sedangkan istilah semiotika di sini berarti pemanfaatan tanda untuk mengungkap makna.

⁷⁰ Umberto Eco, *A Theory of Semiotics*, Indiana University Press, 1979.

yang berlaku (*"When—on the basis of an underlying rule—something actually presented to the perception of the addressee stands for something else, there is signification."*). Dari konsep pemahaman yang pertama dan kedua secara singkat Eco menyatakan bahwa pada dasarnya setiap komunikasi antar-manusia menghadirkan atau terjadi dalam proses kultural, yang di dalamnya termaktub sistem atau kumpulan aturan yang mengatur pemaknaan terhadap tanda-tanda yang dipergunakan. Sementara itu, konsep ketiga menempatkan pihak komunikasi sebagai entitas independen yang dapat menangkap tanda dan memaknainya sesuai aturan budaya tempatnya hidup atau tinggal.

2. Teori Poskolonialitas

Secara umum, poskolonialitas merupakan kondisi yang mengungkapkan upaya masyarakat terjajah (*the colonized*) dalam membebaskan diri dari dominasi dan hegemoni masyarakat penjajah (*the colonizer*).⁷¹ Pengertian terjajah di sini bukan hanya secara fisik melainkan juga non-fisik atau kultural sehingga proses pembebasan bisa berlangsung lama meskipun secara fisik *the colonized* sudah merdeka. Seperti dalam proses dekolonisasi,⁷² yakni proses pembebasan dari kekuasaan pihak kolonial, yang secara fisik bermuara pada kemerdekaan, peristiwa-peristiwa yang terjadi merupakan fenomena poskolonialitas. Di sinilah poskolonialitas menjadi potret yang sebenarnya dari kondisi masyarakat terjajah, sebagai unsur "siapa", yang berupaya atau bangkit atas kesadarannya sebagai bagian yang ter-represi untuk terlepas, sebagai unsur "mengapa", dari dominasi dan

⁷¹ Teori poskolonialitas, sebagaimana secara eksplisit diungkapkan oleh Ashcroft dan kawan-kawan, dalam **The Post-Colonial Studies Reader**, Routledge, 1995: 2,

"...involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being."

⁷² Bill Ashcroft et al., 2000, *Post-Colonial Studies; The Key Concepts*, Second edition, London: Routledge, hlm. 56: *"Decolonization is the process of revealing and dismantling colonialist power in all its forms."*

hegemoni masyarakat penjajah. Masyarakat ini kemudian disebut sebagai masyarakat poskolonial. Adapun teks-teks poskolonial⁷³ yang hadir di tengah-tengah mereka, berupaya mendidik masyarakat pada kesadarannya untuk melepaskan diri dari cengkeraman hegemoni kultural penjajah dengan menampilkan perspektif-perspektif yang berlawanan dengan pihak kolonial atau penjajah sebelumnya.

3. Teori Identitas: Masyarakat Poskolonial Karibia

Identitas masyarakat poskolonial, khususnya yang berada di kawasan Karibia, sangatlah karakteristik. Bill Ashcroft et al. mengungkapkan bagaimana proses pembentukan identitas terjadi pada masyarakat yang memiliki latar belakang sejarah diaspora atau terusir oleh karena pengaruh kolonisasi. Disebutkannya,

*A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or 'voluntary' removal for indentured labour. Or it may have been destroyed by cultural denigration, the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model,*⁷⁴

yakni bahwa identitas diri bisa tergerus oleh karena peristiwa perpindahan karena migrasi, perbudakan, transportasi, atau perpindahan 'atas kehendak sendiri' dalam kasus kuli kontrak. Bisa juga hal ini terjadi karena penindasan secara kultural, penindasan yang disadari maupun tidak disadari atas kepribadian dan budaya asli lewat model superioritas rasial atau kultural. Berbagai peristiwa kemanusiaan yang banyak terjadi di berbagai belahan bumi yang mengakibatkan kesengsaraan sekelompok orang, khususnya penderitaan karena

⁷³ Elleke Boehmer, 1995, *Colonial & Postcolonial Literature*, Oxford: Oxford University Press, hlm. 3: "[Postcolonial literature] is writing that sets out in one way or another to resist colonialist perspectives."

⁷⁴ Bill Ashcroft et al., 1989, *The Empire Writes Back*, London & New York: Routledge, hlm. 9.

kehilangan identitas merupakan kasus yang banyak terjadi berkaitan dengan peristiwa penindasan atau penjajahan. Dan, akibat dari peristiwa inilah muncul gerakan penentangan terhadap superioritas yang menindas untuk kemudian muncul sebagai kelompok masyarakat yang benar-benar merdeka dalam identitasnya.

C. ANALISIS

Berikut ini analisis pada berbagai tanda, yang tersebar ke dalam bagian-bagian novel, dengan tetap mengacu pada tanda utama pengikatnya.

1. *Bagian Pertama, Jack's Garden*

Lewat pemaparan tiga *landscapes* “aku” mengungkapkan 3 perbedaan yang sangat jelas. Ketika ia mengemukakan kekagumannya pada kebun Jack “aku” hendak menyampaikan bahwa Jack sebenarnya berhasil mengatasi kesulitan masa lalu, dan bahkan seolah-olah menjadi satu-satunya yang berhasil, bak kupu-kupu yang tetap hidup di antara reruntuhan, ... *Jack like the butterflies had survived* (16). Juga ada gambaran kerapuhan yang sangat terlihat dari eksistensi *the landlord* yang harus mengelola bekas pekarangan, yang sangat berhasil di masa lalu (53). Keberhasilan dan kejayaan di masa lampau, tetapi yang gagal dipertahankan di masa kini, tidak membuat siapa pun yang terlibat di dalamnya, termasuk para pegawai dan tukang kebun, untuk melakukan sesuatu sebagaimana yang telah dikerjakan Jack. Masa lalu masih menjadi tempat “aman” untuk bersembunyi, ...—*which was how his great security, his excessive worldly blessing, had taken him* (53). Kenikmatan masa lalu yang pernah memberi kejayaan tetapi sudah lenyap adalah semangat yang dimiliki oleh orang-orang moderen yang menghendaki perubahan-perubahan yang sangat kontras dengan masa lalu. Tanda ketiga ini mengisyaratkan bahwa di balik perubahan-perubahan ada resiko yang harus ditanggung, termasuk resiko hilangnya rasa simpati atau rasa memiliki “tanah” karena tempat itu hanya sekadar untuk bekerja dan dikerjakan.

Makna tekstual *Jack's Garden*, yang mengusung gagasan bahwa perubahan merupakan konsekuensi atau resiko dalam proses perjalanan masa lalu ke masa kini, menjadi tanda yang penting dalam konteks poskolonialitas masyarakat Karibia. Tiga macam perubahan yang diungkapkan dalam refleksi “aku” adalah pilihan yang bisa ditentukan oleh masyarakat, yang telah mengalami berbagai pengalaman sejarah yang pahit karena peristiwa kolonisasi. Meskipun Jack harus hidup di tengah reruntuhan, yang dapat bermakna kehidupan generasi sekarang yang berada dalam kondisi porak-poranda karena peristiwa kolonisasi di masa lalu, berhasil bangkit dari reruntuhan, yang membawa makna bahwa masih ada masa depan yang baik yang dapat dicapai. Hadirnya generasi baru, yang pada dasarnya adalah kelompok masyarakat yang tidak memiliki “satu nenek moyang”, bukan hambatan untuk berkembang, sebagaimana digambarkan lewat keberhasilan “relasi kerja sama” antara Jack dan mertuanya. Pilihan kedua ialah tetap mempertahankan masa lalu, yang mungkin memiliki kejayaannya sendiri, sebagai nampak dalam tanda “*the landlord*” dengan pekarangan tua”, dan ini oleh teks secara implisit ditekankan bakal munculnya kepunahan selamanya karena hanya orang yang masih atau sedang sakit dan sekarat yang menghendaki kondisi aman seperti di masa lalu. Hadirnya para pekerja yang tidak memiliki empati terhadap tempat dan pekerjaannya, sebagaimana *the Phillippes*, Pitton, dan para pekerja pengganti, mengusung makna pentingnya kewaspadaan terhadap generasi yang merasa tidak memiliki Karibia sebagai tanah tumpah darahnya karena mereka hanya bekerja demi diri mereka sendiri.

2. Bagian Kedua, *The Journey*

Paragraf pembuka teks *The Journey* ini (97) mengungkapkan konsep “kehidupan kedua” dan “kesadaran kedua” yang menjadi kata-kata kunci penting. Kedua konsep tersebut adalah “tanda”, karena di balik ini sebenarnya ada makna yang hendak diungkapkan. Secara harafiah, berdasarkan konteks yang “aku” kemukakan sebenarnya pengalaman di kebun Jack bukanlah pengalaman kedua dari tokoh ini. Sejak keberhasilannya menghasilkan berbagai tulisan, di antaranya “*Gala Night*”, “*Life in London*”, dan “*Angela*,” tokoh ini pun telah

menjelma menjadi penulis, *I had made a start as a writer* (150), dan perjalanan ke Inggris pun semakin sering dijalani (148). Bahkan, baginya, *Yet every journey home and every journey back to England was to qualify the one that had gone before, ...* (148), yang berarti bahwa setiap perjalanan pulang dan kemudian balik lagi ke Inggris semakin menambah nilai atau kualitas perjalanan sebelumnya. Namun demikian, lambat laun muncul dalam dirinya bentuk kepenatan atau kepayahan setelah melewati proses “bekerja keras” untuk menjadi penulis, *I had written a lot, done work of much difficulty; had worked under pressure more or less since my schooldays* (100). Yang muncul kini adalah perasaan bosan yang sangat mendalam dan penderitaan terhadap masa depan karir sebagai penulis, *There was a special anguish attached to the career: whatever the labor of any piece of writing, ..., time had always taken me away from it... Emptiness, restlessness built up again* (101). Dalam kondisi yang tanpa daya, tanpa semangat untuk menulis, karena kehilangan energi atau kekuatan untuk menulis, namun didorong oleh keinginan bangkit lagi, ia kembali ke Inggris menuju kawasan perkebunan, tempat kebun Jack, di Wiltshire (102). Maka terjadilah perjalanan kedua baginya.

Tanda “kehidupan kedua”, yang secara tekstual bermakna ekstasi atau perasaan senang dengan kondisi yang dialami kini, jika ditarik dalam konteks sejarah masyarakat Karibia, ialah masa saat mereka mengalami peristiwa dekolonisasi, yaitu peristiwa perginya *the colonizer* dari wilayahnya. Masyarakat Karibia mendapat kesempatan melepaskan diri dari belenggu penjajahan. Demikianlah ekstasi yang dialami mereka setelah bertahun-tahun tercengkeram dalam genggaman penjajah. Namun demikian, dalam perjalanan sejarah selanjutnya, kenyataan bahwa masyarakat tidak memiliki identitas, yang disebabkan oleh fakta bahwa semua orang atau semua etnik merupakan kaum pendatang,⁷⁵ membawa permasalahan atau konflik yang tidak mudah diatasi. Masalah-masalah lain, seperti pengangguran, pendidikan, dan lain sebagainya, akhirnya menjerumuskan pada masa krisis. Kemauan untuk menyelesaikan berbagai permasalahan tersebut, khususnya berkaitan dengan identitasnya, tentu bakal menjadi

⁷⁵ Komposisi masyarakat karibia pada awal 50an

“kehidupan kedua”, dan kehidupan ini akan menyediakan masa depan yang lebih baik

3. *Bagian Ketiga, Ivy*

Di sini, teks *Ivy* yang secara eksplisit menghadirkan tanda *ivy*, tanaman pengganggu, yang diusung lewat kehadiran beberapa tokoh sebagai “tanda.” Tokoh pertama yang dihadirkan adalah *the landlord*. Eksistensi “*the landlord*”, si empu perkebunan, menjadi penting untuk dihadirkan karena secara fisik penampilan *the landlord* hampir tidak ada bedanya dengan penampilan tukang kebunnya, Pitton,(230).

Tokoh kedua yang dihadirkan oleh “aku” dalam refleksinya yang tertuang di bagian teks *Ivy* ini ialah Pitton. Dalam pandangan “aku”, secara fisik ia tidak tampil sebagaimana layaknya tukang kebun atau pekerja kasar(224). Aspek lain dari Pitton yang menarik perhatian “aku” adalah bahwa sebenarnya Pitton tidak kompeten sebagai tukang kebun(237). Tokoh atau karakter ketiga merupakan gabungan dari suami-istri, *the Phillipses*, yang di dalam teks *Ivy* ini tidak dibedakan antara Pak Phillips dan Ny Phillips. Pasangan suami-istri Phillips ini juga berprofesi sebagai pekerja atau pegawai di area perkebunan, namun karakter mereka yang menempatkan kepentingan diri melebihi kepentingan perkebunan menjadi aspek yang menarik bagi diri “aku.” Karakter penting selanjutnya, yang diangkat dalam teks *Ivy* oleh “aku” ialah karakter gabungan, Bray dan Alan. Bray, seorang sopir dari sebuah tempat persewaan mobil, bertempat tinggal di luar area perkebunan dan tokoh inilah yang banyak memberi informasi tambahan tentang orang-orang perkebunan kepada “aku” (240). Sementara itu, Alan adalah seorang penulis, sama dengan “aku”, yang tinggal di London, dan kadang-kadang datang mengunjungi “aku.” Signifikansi kedua tokoh ini berkaitan dengan posisi mereka sebagai orang luar dan menjadi alat pembanding karakter. Kehadiran mereka berdua, sebagai orang luar perkebunan, sepertinya hendak memperlihatkan relasi yang bisa dipahami antara mereka yang disebut orang dalam, yakni yang memiliki kaitan dan kepentingan langsung dengan perkebunan, dan mereka yang disebut orang luar, yang sama sekali tidak memiliki kepentingan dengan perkebunan.

Bahwa tanda “*ivy*” dijabarluaskan ke dalam pemaparan kehadiran para tokoh setidaknya menjadi kunci pembuka terhadap makna yang tersembunyi di tanda tersebut. Secara implisit, kehadiran *ivy* mengungkapkan juga hadirnya pihak lain, tanaman inang/induk. *Ivy* pada dasarnya adalah pendatang. Ada hubungan atau relasi antara “yang sudah ada”, yakni tanaman inang, dan “yang datang”, *ivy*, tetapi relasi ini bukan relasi saling menguntungkan, atau relasi sinergis, melainkan relasi yang merugikan salah satu pihak sehingga ini menjadi relasi parasit. Bagi *the landlord* perkebunan yang kini dimiliki tersebut, sebagaimana dijelaskan teks, adalah harta warisan (211), bagi Pitton, *the Phillippes*, Bray, dan juga Alan, jelas bahwa mereka adalah pendatang bagi perkebunan tersebut. Karakter para tokoh tersebut bagi perkebunan adalah karakter yang bersifat parasit atau bersifat “memusnahkan” bagi perkebunan. *The landlord*, secara sengaja membiarkan tumbuhnya tanaman pengganggu, dan justru memberi instruksi untuk tidak memusnahkan *ivy*. Pitton, sang tukang kebun, bekerja di sana tetapi tidak memiliki kapasitas dan kompetensi sebagai tukang kebun karena ketidaktahuannya tentang hal-hal yang berkaitan dengan tanam-tanaman. Jelas, kondisi ini adalah syarat bagi rusak atau musnahnya perkebunan di kemudian hari. *The Phillipses*, suami-istri yang disertai mengelola perkebunan, melakukan pekerjaannya sebatas memenuhi hasrat sesaat dan pekerjaan ini bukan karena panggilan demi suatu keberhasilan(240). Terlebih lagi, hubungan antara “orang luar”, yakni Bray dan Alan, menggambarkan relasi antara mereka yang sama sekali tidak merasa berkepentingan bagi pertumbuhan atau perkembangan perkebunan karena yang mereka harapkan dari relasi itu adalah keuntungan bagi mereka sendiri. Bagi Bray, perkebunan adalah memori yang membuatnya terus terluka, karena dulu ayahnya pernah bekerja sebagai tukang kebun di sana, sehingga secara implisit untuk menyembuhkan luka tersebut jalan satu-satunya ialah ketiadaan memori tersebut, yang berarti ketiadaan perkebunan itu sendiri. Bagi Alan, relasinya dengan perkebunan lebih karena ia merasa senang karena memiliki teman, atau famili, yang kaya.

Dalam sejarah tanah Karibia hubungan antara tanah tersebut dengan orang-orang yang berdatangan ke sana adalah hubungan antara “yang sudah ada” dan “yang datang”. Relasi parasitis dapat dikaji dari

eksistensi “penjajah”, Inggris, yang merasa memiliki otoritas penuh atas tanah Karibia sehingga merusak Karibia yang disebabkan oleh sistem penjajahan yang hanya menguntungkan pihak penjajah. Relasi parasitis semacam ini pun merujuk pada mereka, yang di satu sisi merasa bagian dari tanah Karibia, atau “orang dalam” dalam perkebunan, tetapi di sisi lain memiliki paradigma bekerja bukan untuk masa depan, seperti karakter *the Phillipes*, dan yang juga sama sekali tidak memiliki kompetensi dalam bidangnya, seperti karakter Pitton. Dalam hal ini, semiotika karakter *the Phillipes* dan Pitton adalah kritik tajam bagi mereka-mereka tersebut, karena eksistensi mereka sebenarnya hanya membuat tanah Karibia lambat-laun hancur atau musnah. Relasi parasitis pun bisa terjadi pada mereka, yang menjadi “orang luar”, seperti Bray dan Alan bagi perkebunan milik *the landlord*, karena eksistensi mereka pada dasarnya sekadar mencari keuntungan demi diri sendiri dan sama sekali tidak memikirkan nasib “perkebunan”, atau tanah Karibia. Inilah kritik untuk mereka yang mencoba memahami Karibia tetapi di balik itu mereka justru membawa percepatan bagi hancurnya Karibia.

4. Bagian Keempat, *Rooks*

Teks *Rooks* mengetengahkan terutama hal-hal yang berkenaan dengan “akhir” atau kematian. Ada 3 macam kematian yang bisa ditemukan ialah kematian Alan, sepupu dari ayah Phillips, dan Phillips atau Stanley. Refleksi “aku” terhadap kematian Alan ialah bagaimana ia menghadirkan rentetan atau rangkaian peristiwa sejak masa kecil Alan di keluarga hingga masa dewasa yang diakhiri dengan kematian tragis lewat bunuh diri. Kematian yang kedua ialah yang menimpa sepupu ayah Phillips. Di sini bukan kematian itu sendiri yang menjadi fokus refleksi “aku”, melainkan seseorang yang mendapatkan efek dari peristiwa ini, yaitu ayah Phillips. Ini adalah peristiwa kehilangan yang tidak akan pernah terlupakan, dan ini menjadi sumber kesedihan yang terus terasa sakitnya melebihi kesedihan-kesedihan lainnya (297).

Kematian ketiga adalah kematian Phillips, atau Stan/Stamley (289). Peristiwa ini mengejutkan karena ternyata kedatangan ambulans ke

perkebunan tidak ditujukan untuk menolong Ny. Phillips yang sedang sakit (314), atau untuk *the landlord* yang memang sudah tua dan rapuh, melainkan untuk Pak Phillips yang sebelumnya sehat-sehat saja. Namun demikian, di antara yang merasa sangat “kehilangan” karena kematian Pak Phillips, dalam pandangan “aku”, adalah Ny Phillips dan ayah Phillips. Bagi ayah Phillips kematian anaknya ini adalah juga kematian bagi eksistensinya(321), sedangkan bagi Ny Phillips, kematian suaminya adalah kematian masa depan(320), karena kini Ny Phillips menghadapi ketidakpastian, *uncertainty*, yang diakibatkan oleh ketiadaan “masa depan” yang mereka bangun sebagai suami-istri, ketiadaan persiapan untuk masa-masa mendatangnya.

Lewat tanda “kematian” di sini nampaknya *The Enigma of Arrival* hendak mengungkapkan berbagai jenis kematian yang terjadi pada masyarakat Karibia sebagai masyarakat yang telah melampaui masa pahit di zaman kolonisasi oleh Inggris. Lewat metafora kehidupan Alan, “masa kecil” Alan adalah “generasi yang tidak langsung mengalami perbudakan dan penjajahan”. Ketidaktahuan atau kepolosan cara berpikir Alan kecil sama dengan ketidaktahuan generasi yang tidak mengalami langsung penjajahan yang terjadi masa lalu. Namun, ini justru menimbulkan luka mendalam bagi generasi selanjutnya, yang sebelumnya tidak mengetahui apa pun akhirnya harus menerima akibat sebagai masyarakat terpinggirkan. Dan, ini membuat generasi sekarang sebagai masyarakat Karibia yang tidak berdaya sama sekali untuk keluar dari kondisi atau posisi ini. Pada sisi lain berbagai penderitaan di masa lampau menjadi kekuatan sehingga ketika masa penderitaan selanjutnya datang, yakni tatkala harus berpisah dengan budaya nenek moyang, sebagaimana terjadi pada “ayah Phillips yang harus berpisah dengan kerabat-kerabatnya, karena meninggalnya ayah, ibu, saudara perempuan, dan juga istri,” penderitaan ini tidak seberat penderitaannya di masa penjajahan. Sedangkan makna kematian yang berkenaan dengan ketidakpastian ialah karena tiadanya rencana membangun masa depan.

5. Bagian Kelima, *The Ceremony of Farewell*

Teks bagian kelima, *The Ceremony of Farewell*, merupakan cerita tentang upacara perpisahan, khususnya perpisahan dengan arwah Sati, saudara perempuan dari tokoh “aku”, yang menjadi pokok utama cerita. Upacara ini dipimpin oleh seorang pendeta Hindhu, *a pundit* (347), dan dalam pandangan “aku” banyak hal dalam upacara itu yang agak melenceng atau tidak sesuai dengan aturan yang ketat. Hal-hal tersebut antara lain keterlambatan sang pendeta, tempat upacara di teras, anak laki-laki Sati yang memakai celana *jeandan* kaos *jumper*, dan juga ritusnya yang lebih untuk kesuburan dan pertumbuhan. Di sini ada 2 makna penting yang hendak disampaikan, yakni kematian adalah proses alami dan sekaligus juga proses perubahan atau kebaharuan.

Makna kematian “masa lalu” dan kebaharuan “masa depan” pada dasarnya mengacu pada pemahaman tentang hibriditas, yakni identitas yang tidak lagi kembali ke identitas nenek moyang atau tradisional, melainkan identitas ke depan sebagai hasil “negosiasi” antar berbagai kelompok masyarakat di Karibia, umumnya, dan Trinidad, pada khususnya. Masyarakat Karibia menghadapi permasalahan identitas karena semua etnik berkedudukan sama, yakni sebagai pendatang, sehingga tidak ada satu etnik pun yang dapat memaksakan diri sebagai identitas kultural bagi masyarakat tersebut. Maka, hibriditas adalah solusinya. Ada 2 konsekuensi dari hibriditas yakni “kematian masa lalu” dan “kebaharuan untuk masa depan”.

D. PENUTUP

The Enigma of Arrival secara menarik memaparkan gagasan akan poskolonialitas bagi masyarakat Karibia, yang pada dasarnya memiliki paradigma berbeda dengan yang diacu oleh poskolonialitas dari Dunia III. Poskolonialitas Karibia hadir dalam bentuk identitas hibriditasnya yang bersedia berdamai dengan masa lampau sehingga fokus perjuangan ialah menatap masa depan yang lebih baik, dan bukan sekedar selalu merenungi dan meratapi masa lalu.

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POSTCOLONIALISM OF THE NEW WORLD⁷⁶

A. INTRODUCTION

1. *Background*

In term of postcoloniality, Caribbean is unique, since the first European explorers changed the land, composed by some islands, into the land without indigenous people by destroying most of the local inhabitants. Therefore, in the next decade, when postcolonialism was booming, the essential and vital requirement of being the postcolonial society, as Said's postcolonialism in *Orientalism* (1993: xiii, can not be imposed here, because for the Caribbean people the idea of coming back to the traditional or past culture inherited from the past ancestor is impossible. There is no indigenous tradition. Moreover, the other fact has also happened due to the comings of some colonized ethnics to the lands⁷⁷, and every ethnic brings their own ancestry culture or identity. The new postcoloniality, however, finally has appeared in accordance with the need of people of being free and independent⁷⁸. This is a new

⁷⁶ Presented in the International Seminar of NACAH 2014, Sept. 18 – 21, 2014

⁷⁷ Robin Cohen, 2001, *Global Diasporas*, published in the Taylor & Francis e-Library, hal. 137, explained, “*The first and most evident problem in seeing Caribbean peoples as any kind of diaspora is that they are not native to the area. As is well known, the autochthonous peoples of the Caribbean, the Caribs and Arawaks, failed to survive the glories of Western civilization—nearly all died from conquest, overwork and disease. Virtually everybody in the Caribbean came from somewhere else—the African slaves from West Africa, the white settlers, planters and administrators from Europe, and the indentured workers who arrived after the collapse of slavery from India.*”

⁷⁸ Poskolonialitas sebagai konsekuensi logis dari dekolonisasi, yakni suatu kondisi tempat masyarakat bekas terjajah, *the ex-colonized*, menata identitasnya berhadapan dengan hegemoni kultural dari *the ex-colonizer*. Teori poskolonialitas, sebagaimana secara eksplisit diungkapkan oleh Ashcroft et al., 2006, *The Post-Colonial Studies Reader*, Second Edition, New York: Routledge, hal. 2, “*...involves discussion about experience of various*

paradigm, but this too brings double tasks for the Caribbean people to undergo their postcoloniality. The first is to face the hegemony of the colonial conducts, and the second is to negotiate “a local identity” among the present ethnics there. Those burdens have driven the Caribbean people to give birth to the new postcolonialism of the New World⁷⁹.

An interesting approach has been done by those people because of the adopted term, “new world,” which was originally from the perspective of the first colonizers, led by Columbus, to identify the Caribbean islands as both the new colony and the new land found after Asia and Africa. However, in the vision of Caribbean postcolonialism “New World” means that there is totally a new paradigm different from the colonized peoples and the previous Third World’s postcoloniality, as mentioned previously. It can be also the way the Caribbean people suggest to deconstruct and reconstruct the true meaning of the concept “new world.” This is not about the under developed area, since the inhabitants were firstly addressed as the weakest people of the world due to their nature of being slaves and indentured workers. Also, this is a new way of the Caribbean people in establishing their postcolonial society. Stuart Hall (Braziel and Mannur, eds., 2003) paid great attention to the phenomena that he delivered two different identities of postcolonial society, i.e. those strictly holding the native culture given by the ancestor and those alienated from the ancestor.

Nevertheless, the success of establishing paradigm to the New World is in fact related to the era of Caribbean renaissance (Harney, 2006: 4), which was obviously moved by the existence of the West Indian Intellectuals (Schwarz, 2003). This is a group of Caribbean intellect people, involving politicians and writers, and most of them

kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.”

⁷⁹ Stuart Hall (Braziel and Mannur, eds., 2003: 244)

were previously granted to study in the European countries, that had been their colonizers. Together with those having local studies in Caribbean itself, the group step by step has built the foundation of postcolonialism for the Caribbean people. They have created a new discourse for their own people, and there were many works published for the sake of a new postcoloniality. Even, the world people paid seriously attention when the “two giants” were born from Caribbean, that is when Derek Walcott and VS Naipaul were accredited as the winners of Nobel Prize in Literature. The Caribbean phenomenon has actually struck the world of postcolonialism.

How those giants supported the new paradigm of postcolonialism of the New World is the main discussion of the next talk. Walcott’s *Omeros* and Naipaul’s *The Enigma of Arrival* will be presented to explore the ideas. Through his work each shows the deep concern of establishing the identity for the new people of Caribbean. The different literary genres, between *Omeros*, which is an epic⁸⁰, and *The Enigma of Arrival*, which is an autobiographical novel, provide the pillars of the paradigm of Caribbean postcolonialism. However, the difference certainly is to support each other for the new identity. Also, the difference proves how the concern for a new identity is really the dream of the Caribbean people, who have no ancestor as their source of home and who want to build their own home in their new lands with various ethnics.

2. Theoretical Grounds

Caribbean literature was actually born by and through the phenomena of postcolonialism occurring in the Caribbean lands. Research by Alison

⁸⁰ Adeline Johns-Putra (2006) stated that *epic usually defined as a long heroic poem narrating great deeds, sometimes of national or cultural importance*, and Frye (1990) found that a traditional epic combined some modes for its story, such as tales, myths, and also histories. It means that in the discussion of epic, which can be said always in the form of long poem, the entity of “content” would be major in comparison with the entity of “form” which would be secondary.

Donnel and Sarah Lawson proves that there was a wide gap between the traditional or local Caribbean works, by the indigenous natives, and the postcolonial works during the second half of the 20th century⁸¹. The booming works written by the Caribbean postcolonialists provide the important paradigm that it is postcolonial which obviously drove “the birth” of the Caribbean literature. In other words, there was a strong tendency of the Caribbean writers to bear their concerns for the sake of the Caribbean hope to be free and independent from the colonizers. This is at least a new phenomenon in the realm of literary works that a specific social background molds and colors the local works.

The understanding of postcolonialism in this talk as a matter of fact is in accordance with the option suggested by Annia Loomba (2005: 16), who identified the problem not based upon “time” but upon the “reason” and the “doer” of the postcolonial movement. Meanwhile, Stuart Hall’s perspective on cultural identity is also worth understanding, since he has tried to split between cultural identity of those still having strong and tight relation with their ancestry tradition (2003: 234), and cultural identity of those having no ancestry tradition any more (2003: 236). Hall also pointed a new phenomenon dealing with Caribbean’s New World,

It is possible, with this conception of “difference,” to rethink the positioning and repositioning of Caribbean cultural identities in relation to at least three “presences,” to borrow Aime Cesaire’s and Leopold Senghor’s metaphor: ‘Presence Africaine’, ‘Presence Europeenne’, and the third,... ‘Presence Americaine’. I mean America, here not in its “first-world” sense...but in the second, broader sense: America, the “New World.” Terra Incognita.

⁸¹ Alison Donnell dan Sarah Lawson Welsh (eds.), *The Routledge Reader in Caribbean Literature*, Routledge, London, published in the Taylor & Frances e-Library, 2005, wrote, “*The genesis of a Caribbean aesthetic has been traced by many scholars of the tradition to a desire to decolonize and indigenize imaginatively and to claim a voice for a history, a geography and a people which had been dominated by British Victorians—both literally and literarily.*” (hal. 3).

In his concept, Hall mentioned some important clues dealing with the new Caribbean people, such as hibridity, transformation, and also difference.

B. DISCUSSION

1. Caribbean Postcolonial Phenomena

As an epic *Omeros* interestingly adapts Greek mythology to expose its narrative story, especially by the existence of some names belonging to the classical canon. Those names are Philoctete, Achille, Hector, and Helen. Meanwhile, there are also some characters which are to supply and support the discourse that *Omeros* wants to convey, i.e. postcolonialism. At least, by this phenomenon *Omeros* shows that the Caribbean land has not only a group of people, having one root of ancestor but there are some ancestors, who certainly inherited culture as well for the next generation. Therefore, *Omeros* in this case represents the Caribbean people as the unique postcolonial society as mentioned previously.

Further about the names adapted from the Greek mythology, especially *Illiad* and *Odyssey*. Here is the term “adaptation” and not “adoption” because later readers would be aware that actually those names have different characterization, between *Omeros* and those mythologies. Philoctetes, Achilles, Hector, and Helen in the original mythology stand and have a high rank in the local society. They belonged to the very highly honored people, or even it may be said they were the royal family. Meanwhile, the characters of Philoctete, Achille, Hector, and Helen in *Omeros* stand as the common people since they belong to the society of fishermen. One thing that can bind their similarity is that both in the mythologies or *Omeros* have the sea as the united nature giving them dynamical lives. Nevertheless, observing more carefully readers would find that Philoctetes in mythology is not Philoctete in *Omeros*, Achilles in mythology not Achille in *Omeros*, Hector in mythology not Hector in *Omeros*, and Helen in mythology not Helen in *Omeros*. Philoctete, in *Omeros*, is only a tour guide, and he has a scar in his leg. Here, the character is adapted as Philoctetes who had

“a scar” because of snake bit. It seems *Omeros* puts an important idea in this Philoctete, that he has something to heal for the sake of his future, and the scar in fact happened as the consequent destiny as his grandfathers also had it (19). Clearly, *Omeros* exposes the phenomenon of postcoloniality in this characterization. The next character, Achille, is also similarly characterized as the representation of the colonized people. In Achilles in the Greek mythology was the best warrior among the Greek army and he was destined to be one of the factors in gaining the victory over the siege of Troy. However, Achille in *Omeros* is only a fisherman who has to face the difficulties of his daily lives, especially dealing with financial and love problems. The idea of adaptation, beside the similar term of those names, Achilles and Achille, is suggested by *Omeros* when the character is “going home” to his family. The phenomenon of “going home” was actually also done by Achilles, when he, in spite of his personal reason against the superior, met his dead mother to complain the problem. Here, Achilles was satisfied by the mother and then he was helped that the Greek army found lost in the war because of Achilles’ absence. Meanwhile, in *Omeros* Achille goes home to find the family but he must be dissatisfied the fact that the family, represented by Afolabe, denies him as the smoke without a fire (139). So, there is similar phenomenon but which results in the different perspective. From this, readers can find the postcolonial phenomenon since the destiny of Achille shows his lack of relation with the past ancestor. He has no ancestor any more, and he is in the position of being displaced. In relation to Hector and Helen, Achilles was the one who killed Hector in the duel. Here, Hector belonged to the army of Troy, while Achilles to the army of Greek. Both went to the war to represent their own country, and the “main problem” the two countries’ war was as a matter of fact Helen. Helen, the Greek princess, was stolen by Paris, the Troy Prince, and then there was a war of because of it. *Omeros* read this phenomenon differently. It puts Achille and Hector in the position of two individuals strive to get love from Helen, the woman both of them fall in love. Hector, from the canon, died because of Achilles, but Hector in *Omeros* dies because of his betrayal against the sea by changing the profession from a fisherman to the taxi driver (231). From Hector’s story, readers may conclude that the position of being colonized would face many problems and how to solve them is to stick

to the traditional wisdom. Otherwise, he would be in pain and death. If Helen in the Greek canon was a beautiful princess and the high icon of the country's dignity of the Greek, Helen in *Omeros* is a waitress who, despite her beauty, certainly is inferior in her position. Here, Helen represents as the land which was wanted by many countries because of its beauty, but unfortunately the condition gives her the position of being always inferior.

As mentioned, there are also some characters, who are not adapted from Greek, living together with them and they are depicted as the common people as the fishermen living close to the sea. They in fact consist of Ma Kilman, a woman who owns herbal medicine café, Major Plunkett and Maud, husband and wife who were part of the European army, Homer or Seven Seas, and the character of "I." By the existence of the "classical characters" *Omeros* identifies the position of being marginalized and inferior, while by the existence of the others it adds the dreaming identity they have to build for their future life. Here is the phenomena: being marginalized, colonized, culturally displaced, and the attempt of establishing a new identity, especially in the new world.

The second text discussed here is *The Enigma of Arrival*, written by VS Naipaul. The main plot of the story in fact describes the idea of being free. Interestingly exposed, there are two kinds of being free. The first is acknowledged by something physical, visual, and also entertaining, but the second level is dealt with the autonomous authority of someone. By the developing stories about being free, experienced by the young "I," when he was still 18 years old (104), and by the mature "I" (102) when he needed of controlling his own authority. The first journey of his being free started as he was one of the winners of scholarship awards given by the colonial government. This was the fact giving him excitement to lift his life up from the bad condition he has had before, especially when he could accomplish and finish the journey to be a good writer. However, in his maturity of life he was aware that the position and condition he owned was not totally the condition of being free he used to dream. The invisible hand of authority still controlled him to undergo what to do and what not to do. He felt this as the consequence of being stuck with the past he always held (351). Therefore, he decided

to, firstly, release himself from his past, giving boundaries to be free, and secondly to repeat the journey that he had done before. For the next journey he had to face some problems, including the financial matters and the alienation sufferings during his early staying (5). Finally, "I" could overcome the problems and he now was ready to face the future of his life.

Some critics said that the novel is the story of the writer's experience, and they disagree how he put all aspects of Trinidad as inferior. The idea of leaving Trinidad is supposed to betray the traditional culture and to live in the control of the colonial government. However, considering the fact that it is a novel, who is autobiographical, readers should stick to the great notion that a novel is fictitious, and it is not about fact. Therefore, this text must be categorized as the autobiographical novel, i.e. a novel, which is absolutely imaginative, based or used the writer's experiences. The use of "I" character is a method for the text to read facts or realities. Even this method stands as the strategy for reading them. Here those facts are treated or manipulated as if they really happen by the stress made by the narrator and character "I." Anyway, the text can fairly show the phenomena of postcoloniality by exposing the facts owned by Caribbean people, especially Trinidad, in dreaming of being free after the condition of being marginalized and colonized in accordance with the hope of having a new world for their better life.

2. Ideology of New World

The first text, *Omeros*, by Walcott, lifts the idea of the "new Eden", while *The Enigma of Arrival*, by VS Naipaul, the "Jack's Garden." Both are the ways in which the ideology of New World applied in the Caribbean postcoloniality. The first European explorers called the Caribbean land, consisting of many islands, new world to identify their absolutely new finding and to differentiate it with the previous found lands, i.e. Asia and Africa, and they also conducted new strategy as well by destroying almost all the indigenous people. They were in their new world, both as the new land and the new strategy of colonizing the land as well. However, in the next era, it is interesting that the term is

reused to identify the new struggle of the newly colonized people. Not only do the Caribbean people manipulate their previous colonizers in applying the terminology, i.e. New World, they also show they are really different in many aspects in comparison with those postcolonial societies from the other parts of the World. “New Eden” and “Jack’s Garden” represent the unique concept by its characteristics, but they as a matter of fact mount to the similar ideology for the Caribbean people. As Hall (2003: 236-244) observed the cultural identity of the Caribbean people, there are 3 entities found: the presence of the colonized, the presence of the colonizer, and the presence of the newness.

New Eden in *Omeros* is the garden in which man and snake are united. Man, who was an object and passive in the old Eden, which was destructed by snake, now turns to be the subject and proactive to build negotiation with snake. Man, who was under controlled, now turns to be the controller and he has his own destiny to have a bright future of the next life. The past is left behind as the mere track of history, while the future is the demand that life needs to be better. It means man must confidently focus on the future and not the past any more. Here, New Eden means the new Caribbean which may not always memorize the past as the source of scar and pain but which pay attention to the future as the focus to live together with whoever willing to have a better and bright future for life. The past, giving the historical accident, can not be controlled, but the future must be controlled that there will be no scar and pain any more. Meanwhile, Jack’s Garden in *The Enigma of Arrivals* metaphorically a comparison between Trinidad as the past and England, as the future. Trinidad was the garden in the past, and it’s impossible to change it totally. It must be totally left. England has the opportunity for the new comers to cultivate a new garden to live. By leaving the past, which was full of stupidity, inferiority, and poorness, the new comers could start something new for their new future. In spite of the alienation, due to nothing to pace, the confident and tough gardeners would survive and succeed. The quality of being proactive, controlling, creative, confident, and not stuck to the past are needed to cultivate the garden to grow many products.

Some significant perspectives in the paradigm of New World as the ideology held by both New Eden and Jack's Garden. They are change, difference, and future. Change is related to behavior based upon the awareness and willingness to undergo any changes against any harmful conditions. The bad and harmful condition and position must be overcome, and the bravery to do it is absolutely needed. Otherwise, the condition would eternally remain. The contestation against the colonial discourse is the concrete example of this paradigm. New Eden shows this by suggesting the behavior of being proactive and open-minded. Proactive proves the authority, and open-minded provides the opportunity to move on to the better condition or position. Meanwhile, Jack's Garden pays attention at the struggle of leaving the past. He applied the way different from the ancestor in cultivating the garden since he had his own target for the garden. By uprooting the past, someone in fact has decided to change the foundation of his life and to move to the better one he wants. At least, there is a strong behavior to be willing not to eternally be trapped by his bad condition. The second perspective, dealing with difference, is close to the reality of diversity. As the fact of being pluralistic, Caribbean people conduct it as the strength to pace to the future. Togetherness in difference is the fire to flame, the spirit of being confident in their success. The reality owned by Eden where man and snake live inside is the fact accepted by New Eden, but the willingness to create a new life is important to have a bright life. Here, the quality of being "man" is proved by proactiveness to restart the life by a new paradigm which fully consists of trust among others. In Jack's Garden this paradigm is shown in the way Jack creatively divided some areas to grow some plants and animals in the garden. As a result, the garden didn't totally rely on the weather to grow, because it always had a product along the weathers. It means Jack actually put responsibility to each of the area. Finally, the third aspect is future which is a paradigm not to be trapped by the failure of the past. Development happens only in the future, not the past, and the victory of the past is imaginary for the present. Both the lost and victory of the past could hinder the opportunity to the better condition. New Eden in *Omeros* emphasizes the paradigm by stating that the awareness of being a subject is essential, because only subject who can undergo good will to change the bad condition. Meanwhile, Jack's Garden suggests the

idea of being smart to anticipate the next life. Everything is done for the sake of the future, because the future must be prepared in advance and the difficulties and problems in the future should be anticipated at present.

C. CONCLUSION

The texts *Omeros*, by Walcott, and *The Enigma of Arrival*, by VS Naipaul, despite its own perspective, mount the Caribbean ideology of postcoloniality which is New World. The icon “new world,” which was given by the colonizer’s perspective, remains in order to show its unique characteristics. Not only does it deconstruct the perspective, it emphasizes the diversity found in the concept, such as the presence of the colonized, the presence of the colonizer, and the presence of the newness. By “New Eden” *Omeros* identifies the significant role of the subject to change the bad condition together with the other inhabitants there. Meanwhile, by “Jack’s Garden” *The Enigma of Arrival* convinces that fully freedom is the vital requirement to stop the past which hinders the future’s development.

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IGNATIAN PEDAGOGY IN LITERATURE⁸²

A. INTRODUCTION

As a matter of fact, literature and pedagogy are the two faces of a coin. Literature, despite one of its functions in giving pleasure to readers, has the target of preserving human civilization as it talks about human beings and their aspects of living. Different from news writing in delivering facts, literature applies facts as the mere media of proposing ideas which are concerned with humanity. It is not what is said/written, but what is behind the text. This eventually goes to the peak to human civilization itself. Even, Eagleton (1983: 1) directly stated that it is a kind of writing which is not literally true. Therefore, it is obvious that the significance or importance of a piece of literary work lies in its target, i.e. providing humanistic values in the context of human civilization, rather than exposing activities, landscapes, names, and also beautiful words. Meanwhile, pedagogy may be said as the way of fostering pupils to the state of humanizing civilization, because, as it is well known, the ultimate target of pedagogy is to create young generation to become more fully human. Even, Sanata Dharma University, as the institution of Jesuit education, identifies the option of educating the pupils not just about collecting knowledges and preparing them for profession but improving wholly human individuals.⁸³ However, pedagogy is also an art in action, which according to Anna Herbert (2010: 70), “It develops in the classroom as we interact (communicate) with students, simultaneously emerging from a

⁸² Muhammadiyah University of Purwokerto, SELT 2015 Conference, 16-17 May 2015.

⁸³ Explicitly it is stated in “Pedoman Model Pembelajaran Berbasis Pedagogi Ignasian” (P3MP-LPM USD, 2012: 6) that, “*Tujuan utama pendidikan Jesuit bukanlah sekedar pengumpulan segudang pengetahuan atau persiapan untuk melaksanakan sebuah peofesi, melainkan lebih dari itu, yaitu mengembangkan pribadi manusia seutuhnya yang akan menjadi ‘manusia untuk dan bersama orang lain,’.....*”

theoretical framework which the teacher bears in mind, like a map, a rough sketch for the work at hand.” This idea surely proposes not just merely “the teacher” but “the process” in the classroom. In other words, pedagogy in this context may be applied to the way of humanizing civilization, since the dynamics are related to the human capabilities in adapting to any kinds of environment.

In the context of teaching literature, in which literature refers to the teaching’s material, many problems may be uplifted as the hot discussions, either for the sake of conference or just of gossips among the students or teachers. At least there are two significant problems that can be clearly viewed, i.e. the problem dealing with the skill of the teacher, or lecturer, and that with the selection of material. A very experienced teacher perhaps never takes them too seriously since s/he would always learn from the experiences. However, it happens that it’s usually only a way of transmitting the problems from the teacher to the students. Her/his experiences might enlighten to do this, because as a very experienced person in handling many various classes s/he has the awareness of someone who is the center of those classes and as a result her/his authoritarian domination of class takes place in overcoming the problems. It means that the teacher would focus on him/herself in completing any tasks and duties as teacher, and it seems s/he undergoes the state of being “uncivilized” against to the students. It is ironical because s/he is in the process of “preserving civilization” but s/he is in the condition of being ignorant to the nature of delivering literary ideas/meanings. All problems go and belong to the students to solve. However, a very sensitive and intelligent teacher, on the other hand, would always learn from any pieces of experience s/he has had. Consequently, a new strategy dealing with the way of her/his teaching and material will be the main concern to develop. Even, s/he may daringly say that every problem occurring in the classroom is not because of the students but her/himself, and s/he would not put the blame to the students or the environment around. This phenomenon shows the changing paradigm in the classroom’s learning process, i.e. it is not about the teacher-centered learning focus, but the student/s-centered learning focus. Ignatian pedagogy is one model of such strategies.

B. IGNATIAN PEDAGOGY

Despite many activities in the classroom's learning process, Ignatian pedagogy⁸⁴ suggests 5 important steps during the learning process. They are context, experience, reflection, action, and evaluation. However, those steps as a matter of fact are about the dynamics of the Ignatian pedagogy paradigm. Explicitly the book "Ignatian Pedagogy: A Practical Approach" (1993, International Commission on the Apostolate of Jesuit Education, pp. 14-20) exposes all those elements in the following notes.

The element of CONTEXT covers the real context of a student's life, the socio-economic, political and cultural context, the institutional environment of the school or learning center, and also what previously acquired concepts students bring with them to the start of the learning process. The term EXPERIENCE is to describe any activity in which in addition to a cognitive grasp of the matter being considered, some sensation of an affective nature is registered by the student. In this case, experience can be either direct or vicarious. The term REFLECTION means a thoughtful reconsideration of some subject matter, experience, idea, purpose or spontaneous reaction, in order to grasp its significance more fully. Thus, reflection can be undergone by understanding the truth being studied more clearly, by understanding the sources of the sensations or reactions I experience, by deepening the student's understanding of the implications of what s/he has grasped for her/his own and for others, by achieving personal insights into events, ideas, truth or the distortion of truth. The term ACTION refers to internal human growth based upon experience that has been reflected, and it involves two steps: interiorized choices and choices externally

⁸⁴ The name of Ignatian is to honor the figure creating the model of educating the learners. In fact Ignatius was a spiritual teacher for his followers, and he taught them how to find personally God through an exercise called Spiritual Exercise. The book of "Pedoman Model Pembelajaran Berbasis Pedagogi Ignasian" published by USD (2012: 7-9) noted the relation of the Ignatius's spiritual exercise and its idea drawn as the best pedagogy applied by USD's teaching methods.

manifested. Finally, EVALUATION, an important part of the classroom's learning process, is the way of the student assessment. However, it is more concerned about students' well-rounded growth as persons for others. Thus periodic evaluation of the student's growth in attitudes, priorities and actions consistent with being a person for others is essential. Eventually, those all elements are as a matter of fact in the system of circling in which the process starts from first element going orderly to the next elements and the last element goes back again to the first and the process repeatedly happens.

Nevertheless, Sanata Dharma University, as one of the Jesuit Institutions, also pays greatly on its vision by the slogan of "competence, compassion, and conscience," and therefore it completes the pedagogy. It means in applying the Ignatian pedagogy USD also provides the achievement targets, though surely those are about qualitiveness. In the element of "evaluation" the items dealing with competence, compassion, and conscience are the important aspects to consider for the lecturer in the student assessment.

C. IGNATIAN PEDAGOGY TO LITERATURE

The subject of "Literary Research Methodology" will be taken by the English Literature Students in the sixth semester, when it is critical for them to prepare the final thesis of research. Surely, it is not the only subject providing them in the preparation, but it is significant since methodology absolutely plays an important part in the research paper. Nevertheless, it is common for the students to worry or question themselves whether it is an easy or difficult subject. Even, for some the question is dealing with whether it is about many tasks, meaning hard burdens, that they would undergo or just about the opportunities of having much speeches, meaning the bulk of theories, given by the lecturer during the classes. Those starting problems are predictable in the beginning of semester, even to almost all subjects. However, the lecturer may also suggest that many students must have talked to their seniors concerning with the subject, and it means there would be many ideas about it due to the surely various ideas given to them by various

“heads” as well. Therefore, it happens that two realities would meet. In this case, the students obviously have their own worriedness about what would happen to their “semester life,” and the lecturer should probably prepare any revisions to the mistaken presumptions owned by the students as the new participants of the subject.

The starting problems will be the important part of the first element in the Ignatian pedagogy, i.e. CONTEXT. As previously mentioned, this element starts by collecting the problems dealing with the participants. This step is the foundation to start the cycle in the learning process. The awareness and understanding about the new environment are needed for the students to accept the position of being the learners of a new subject. Even it is to open the paradigm that to finish their study writing a research paper is compulsory. It can be said that this is the process occurring in the first meeting. Since the meeting functions to “provoke” the importance of the subject, it is the role of the lecturer in inviting the students’ will to the enjoyment of the subject. Usually the first meeting is also the opportunity to expose the syllabus, but sometimes it depends upon the condition achieved during the first meeting. It means the syllabus is not the main thing that the lecturer should explain or tell the students. The high spirit of the students’ will in the readiness of having a new subject is much more important to start in comparison with the understanding of what the subject is about or what the syllabus of Literary Research Methodology. There are many ways of “telling the syllabus” to the students, including by the website or blogspot.

In the canonical Ignatian pedagogy, the element of context refers to the class activities of surveying the realities owned by every student of the class. This is needed, especially for the student to understand what s/he would undergo in the next process in the relation with her/his background. Fortunately, for most of the USD students this Ignatian pedagogy paradigm is well known since almost all the subjects characteristically apply this pedagogy. It means in this Literary Research Methodology, the student’s realities may be related to her/his preparation to face to the biggest task, i.e. writing thesis as the final project to finish the study. The step of context seems important to

provide the students with the idea that undergoing the task is the ultimate mission in her/his study, and this activity is in fact about working together not only with a certain lecturer, as the advisor, but also with the other students to talk and to find the similar resources. Therefore, in the first meeting the students are also conditioned into the activities of composing group. There will be some groups, of which the members may have the similar topic or problem to discuss. Each group would start working by undergoing a simple research.

The second element, or step, is EXPERIENCE. This idea fits in the activities done usually through lecturing by the lecturer/s. However, the Ignatian pedagogy has this element as the activities done by the students as the main participants in the lecture. Due to Literary Research Methodology, consequently the students would conduct a certain research. The success of the first step in undergoing CONTEXT seems helpful to provide a good way (for the lecturer) in assigning the task of conducting research to the students. Here, the student individually will have the exposure of research, and it means that everyone would collect many experiences dealing with the main task of conducting research. Nevertheless, since research is the new realm in their life, it is important for them to work in group in order that everyone can cooperate with other individuals. The main target is an individual (simple) research, as each student needs an experience of doing it. However, it is wise to provoke the students that as far as possible their individual (simple) research would be the embryo, that would develop to be, of the final research project. In the classroom the experience step can be concrete in the group's report presenting in front of the other students. The class progression will be the seminars of those reports. It means there will be many classes due to the number of the groups that would present the topics. Here the function of the lecturer finally is just the mere moderator of the seminars, including in stimulating all the students to suggest any questions to deepen the topic presented by a certain group. Assigning one or two groups, for example, in the discussion is a possible way done by the lecturer to keep the class having the dynamics.

The next step, REFLECTION, is in fact also undergone in the seminars. As some students deliver questions and the members of the group presenter answers them, it is the arena when and where the element of reflection is in the progress. The questions given by the class, i.e. some group discussants and individuals, may greatly come from the experiences that each of the questioner has had in the process of research. Meanwhile, the answers delivered by the group presenter are the concrete products of the members' reflection against the research it has undergone. Here every student hopefully would learn something beneficial after conducting research through questions and answers in every seminar during the classes on its semester. This reflection is surely an important part in developing her/his experience, especially in the next experience of her/his real final project. The importance of the lecturer is also in the participation of the reflection by giving some suggestions dealing with the dynamics of each of the seminar.

The element of ACTION is closely related to the next step that, especially, each student should take in her/his preparation to the final project of research. Based upon any experiences and reflections s/he has got, the student would start to consider all important and significant activities dealing with the project. In this case, the element of action seems to belong personally to the realm of the student. After conducting a simple research in the group, each student would recognize any activities dealing with research, and due to the reflection each would learn how to anticipate the mistakes that probably will occur during his process of conducting her/his own research. However, in the wider sense the step of action is also under the supervision of the lecturer till the end of the semester when the student has received the assessment given by the lecturer.

Therefore, EVALUATION is probably meant to the realm of the lecturer's authority, because this element is more about any achievements gained by the students. This may be the compilation of some points given to each student due to some activities, such as the seminar's report, the group's and individual's points on questioning during the seminar/s, the mid-test, and the final test. Surely, these opportunities to get points of evaluation must be exposed to all students

prior to the process of class progression in the element of experience. Nevertheless, as it is also dealing with the vision of University: competence, compassion, and conscience, the lecturer's capability on providing any points which prove those qualities has the significant role. It means that as a matter of fact during the Ignatian pedagogy applied in the learning process the function of the lecturer is also important.

D. CONCLUSION

The Ignatian pedagogy seems to refer to the activities which must be undergone by the students. The role of the lecturer, as the speech giver, in front of the class is absolutely minimized. The traditional method commonly conducted by the very old pedagogy, which provided the lecturer as the center of learning process, is obviously replaced by the new paradigm that it is the students who need the position of being centered because it is the student who mainly should take role in the learning process while the function of the lecturer is to supervise and, mainly, to accompany the students in dealing with the activities to gain the knowledges.

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YOGYAKARTA: NEW EDEN DALAM PERSPEKTIF DUNIA BARU⁸⁵

Yogyakarta, sebagai destinasi studi dan pariwisata, membawa konsekuensi unik bagi permasalahan identitasnya. Kehadiran berbagai macam manusia, yang sebagian besar hanya tinggal untuk beberapa waktu saja, tentu memberi andil yang cukup signifikan bagi dinamika keseharian dan yang secara pasti mendorong terjadinya pergeseran-pergeseran terhadap berbagai kebiasaan, atau habitus, yang lebih dikenal dengan budaya klasik atau tradisional. Terminologi klasik atau tradisional ini mengacu pada identitas Yogyakarta yang disebut “istimewa” karena di sini eksistensi Kraton hadir sebagai ikon utamanya. Kraton sendiri dalam perspektif peradaban teknologi merupakan representasi sistem peradaban yang hanya ada dalam ranah dunia masa lalu. Artinya, eksistensi Kraton pada esensinya adalah sebagai *collectivememory*. Dengan demikian, sebenarnya menjadi jelas permasalahan utama yang dihadapi Yogyakarta, dalam konteks peradaban global, yakni antara posisi strategisnya sebagai penampung berbagai macam manusia yang membawa beragam kultur dan idealisme kulturalnya dalam mempertahankan hak istimewa agar identitasnya tetap diakui baik secara nasional maupun internasional. Permasalahan semakin kompleks dan rumit manakala aspek-aspek politik dan ekonomi dikaitkan sebagai juga faktor-faktor utama bagi perubahan identitas tersebut.

Pergulatan, atau tepatnya perjuangan, mendapatkan hak istimewa, dari Pemerintah Pusat Jakarta, seolah-olah menjadi antitesis bagi paradigma modernitas. Tatkala wilayah-wilayah lain, di Indonesia, seperti misalnya Aceh dan Papua, begitu haus akan otonomi daerah, yang secara dominan berimplikasi pada kemerdekaan dan kemandirian dalam pengalokasian dana bagi pembangunan fisik, Yogyakarta

⁸⁵ Makalah disampaikan dalam Seminar Dies ke-22 Fak Sastra USD, 27 April 2015.

memiliki pandangan yang sama sekali berbeda. Hal utama dan pertama yang diperjuangkan adalah identitas, dan pengakuan terhadap Kraton sebagai ikon utama menjadi inti perjuangan ini. Di satu sisi paradigma modernitas merupakan konsekuensi tuntutan zaman yang dimaknai sebagai kemajuan teknologi, lewat budaya fisik seperti mall, hotel, moda transportasi, dan juga gaya hidup dari manusia-manusia pelakunya. Masa lalu menjadi keniscayaan yang harus ditinggalkan karena kini telah membentangi masa depan yang susah untuk diprediksi. Manusia dihadapkan pada pilihan untuk tidak lagi melihat ke belakang atau masa lalu melainkan berfokus pada kehidupan selanjutnya, yang secara politis dan ekonomis, merupakan arena persaingan atau kompetisi di antara mereka yang ingin tetap hidup. Di sinilah hukum *the survival of the fittest*, dari teori evolusi Darwin, terapkan. Sementara itu, di lain pihak, Yogyakarta justru berupaya kembali lagi ke masa lalu karena di sana terletak identitas tersebut. Bahkan, slogan “*alon-alon waton kelakon*”⁸⁶ menjadi senjata utama dalam menetralisasi serangan ideologis kultural yang dibawa paradigma modernitas tersebut.⁸⁷ Harga diri Yogyakarta sebagai kawasan istimewa, yang telah dan berhasil diperjuangkan,⁸⁸ memberi kesempatan yang luas untuk melakukan berbagai hal demi semakin kokohnya signifikansi Kraton bagi kehidupan Yogyakarta, termasuk di dalamnya posisi Gubernur yang harus dipegang oleh Raja atau Sultan Kraton Yogyakarta. Peranan Kraton, atau tepatnya Sultan sebagai raja, semakin jelas tercermin dalam permasalahan suksesi yang mulai dikawatirkan oleh banyak orang karena ketiadaan putra mahkota. Lewat amanat Sultan, yang dikenal dengan Sabda Tama pada 6 Maret 2015,⁸⁹ permasalahan pun segera selesai, karena di sana dikemukakan bahwa hanya raja yang berhak menentukan pewaris tahtanya. Demikianlah, Yogyakarta “Istimewa” hadir di tengah-tengah peradaban yang menginginkan segalanya serba cepat dan selesai.

⁸⁶ Bandingkan <https://gantharwa.wordpress.com/2012/07/27/1001-falsafah-jawa-dalam-kehidupan-bag-4>

⁸⁷ Ini mengingatkan pada konsep Edward W Said (1993: xiii) yang membahas masalah perlawanan terhadap identitas kultural asing lewat identitas nenek moyang.

⁸⁸ Undang-Undang No 12 Tahun 2013 tentang Keistimewaan Yogyakarta.

⁸⁹ <http://nasional.kompas.com/read/2015/03/07/2132569>

A. YOGYAKARTA SEBAGAI OBYEK

Selain identitas “istimewa” yang merupakan ciri kebanggaannya, Yogyakarta juga memiliki kebanggaan sebagai daerah tujuan utama wisata, sesudah Bali, dan kota pelajar. Telah disinggung di depan, hal ini membawa resiko atau konsekuensi hadirnya berbagai ragam manusia, yang juga memiliki identitas kulturalnya masing-masing. Meskipun sebagian besar dari mereka sifat eksistensinya temporer, setidaknya terjadilah pergesekan-pergesekan kultural dengan penduduk lokal, yang juga sangat bangga mengidentifikasi diri sebagai masyarakat bertradisi lokal yang kuat. Pergesekan tentu berawal dari perbedaan gaya hidup yang sangat dipengaruhi oleh masing-masing identitas kulturalnya, meskipun dalam perspektif yang lain pergesekan ini merupakan arena belajar untuk saling mengenal dan memahami. Namun demikian, dalam wacana ini posisi Yogyakarta adalah obyek yang terus menerus mendapatkan “serangan bertubi-tubi.” Kapasitas Yogyakarta sebagai tuan rumah, yang bertradisi klasik, harus menerima kenyataan bahwa dinamika kesehariannya dipenuhi dengan kehidupan berbagai kultur, dan di lain pihak nampaknya Yogyakarta tidak mungkin menerapkan “syariah istimewa”-nya terhadap siapa saja yang berada di kawasan Yogyakarta.

Sebagaimana diungkapkan oleh Reitz dan teman-temannya, dalam *Multiculturalism and Social Cohesion* (2009: 2), bahwa ...

individuals have the right to maintain their cultural communities, and that governments have a moral obligation to avoid or offset cultural biases inherent in state institutions.

Setiap orang memiliki hak untuk menghidupi komunitas kulturalnya dan bahkan pemerintah memiliki kewajiban moral menghapuskan kemungkinan-kemungkinan bias kultural dalam kehidupan pemerintahannya. Konsep filosofis semacam ini nampaknya yang menghidupi dinamika keseharian Yogyakarta, sehingga eksistensi berbagai identitas kultural memang mendapatkan tempat di samping kokohnya habitus yang tetap dihidupi oleh Yogyakarta. Namun demikian, sebagaimana ungkapan bahwa “sepandai-pandainya tupai

melompat, akhirnya jatuh juga” atau “sekeras-kerasnya batu akan hancur juga tetesan-tetesan air,” sangat mungkin terjadi bahwa kekuatan Yogyakarta dalam memegang kokoh tradisinya makin lama semakin melemah dan akhirnya melebur tanpa identitas lokalnya lagi. Contoh konkrit ialah hadirnya berbagai mal dan gaya hidup modernitas Yogyakarta yang tiada bedanya dengan daerah-daerah lain. Kondisi ini jelas menampilkan Yogyakarta yang mulai rapuh, dan ini sangat gampang dipahami karena memang posisi Yogyakarta sebagai obyek bagi berbagai serangan bertubi-tubi dan tiada henti.

Ruh yang menjaga Yogyakarta mulai terombang-ambing antara idealisme bertahan sebagai “masa lalu” yang selalu istimewa dan kehendak melebur bersama-sama pendatang menghidupi hanya “masa depan.” Pergeseran peradaban mulai jelas terjadi, dan bahkan filosofis *alon-alon waton kelakon* justru dianggap sebagai penghambat peradaban pragmatis yang sangat menekankan kepuasan fisik inderawi. Strata logika, estetika dan etika dalam kebahasaan, sebagaimana konkrit dalam bahasa Jawa dengan pembagian-pembagian wilayahnya, seperti *krama inggil*, *krama madya*, dan *ngoko*, menjadi penanda keterbelakangan atau ketertinggalan, sehingga dominasi bahasa nasional, yaitu bahasa Yogyakarta, mampu menjangkau ke berbagai pelosok Yogyakarta. Pergeseran peradaban, dari yang klasik ke modern, bahkan mungkin justru dianggap sebagai perubahan menuju perkembangan. Maka lahirlah paradigma tentang masa lalu yang merupakan representasi keterbelakangan dan masa kini, yang bakal berimbas ke masa depan, merupakan representasi keberhasilan.

Kondisi semacam tersebut di atas pada dasarnya seperti yang terjadi pada taman Eden, dalam perspektif kristiani. Pada awalnya Allah menciptakan Eden sebagai taman yang memberi kebahagiaan bagi penghuninya, yakni Adam dan Eva, namun dalam periode waktu selanjutnya hadir lah “setan” yang berupa ular yang menjadi sumber perusak di sana. Taman Eden pun menjadi porak poranda dan bahkan menjadi tempat yang tidak lagi menyenangkan untuk ditempati. Adam sebagai penanggung jawab kehidupan tidak berkulit dan menyerah kalah pada pengaruh ular. Ketidakberdayaan Adam dalam melawan ular sebenarnya terletak pada ketidaksadarannya sebagai obyek yang

diserang oleh ular. Kualitas “baik hati” dan “keterbukaan” yang dimiliki Eva, dan juga Adam, telah menjerumuskan mereka pada jurang kesengsaraan dan mereka pun dihukum Allah dengan hidup menderita. Maka, jika diterapkan untuk Yogyakarta yang sedang terus menerus diserang secara bertubi-tubi, satu-satunya harapan ialah kesadaran diri bahwa posisi sebagai obyek adalah sangat tidak menguntungkan dan justru cenderung mengarahkan pada kehancuran.

B. *NEW EDEN* PERSPEKTIF DUNIA BARU

Terminologi *New Eden* merupakan ranah poskolonialitas dari paradigma Dunia Baru di Karibia, dan ini dicetuskan oleh salah satu tokoh sastranya, yakni Derek Walcott.⁹⁰ Latar belakang hadirnya gagasan *New Eden* ialah realitas Karibia yang merupakan kawasan koloni namun memiliki beragam etnik dan tak satu pun etnik, atau identitas kultural, yang merasa berhak menjadi pewaris identitas di sana. Sejarah hadirnya beragam etnik ada dalam konteks penjajahan ketika masyarakat penjajah, *the colonizer*, menghabiskan hampir seluruh penduduk lokal Karibia dan mendatangkan buruh-buruh dari Afrika dan Asia untuk mendukung industri kaum penjajah di sana. Maka, ketika era dekolonisasi terjadi permasalahan poskolonialitas pun mengemuka, dan paradigma Dunia Baru menjadi penanda bagi datangnya kehidupan baru bagi berbagai etnik di sana. Idealisme *New Eden* kemudian menjadi keniscayaan dalam konteks konflik dikotomis antara *the colonizer* dan *the colonized*. Di dalam kumpulan puisinya, “*New World*” (*Collected Poems 1948–1984*, 1992: 300-301),⁹¹ Walcott

⁹⁰ Derek Walcott adalah penerima Hadiah Nobel dalam bidang Kesusastran tahun 1999. Dia memiliki darah keturunan nenek moyang di Afrika, tetapi ia merupakan bagian dari tanah Karibia di kawasan Amerika Tengah.

⁹¹ *So when Adam was exiled
to our New Eden, in the ark's gut
the coiled snake coiled there for good
fellowship also; that was willed.*

mengungkapkan tentang gambaran *New Eden* yang mampu merangkul seluruh penghuninya, termasuk di dalamnya juga ular.

Perubahan signifikan yang terjadi ialah hadirnya bentuk kehidupan baru, dan ini hanya dapat diawali oleh kemauan atau kehendak besar untuk melakukannya. Artinya, harus terjadi transformasi sikap, dari kesadaran sebagai obyek, yang hanya pasif dan menerima kondisi apa pun, menjadi kesadaran sebagai subyek, yang harus berperan aktif dalam perubahan. Di sini ada kehadiran kesadaran bahwa perubahan hanya terjadi jika ada subyek yang mau melakukannya. Aspek proaktivitas menjadi motor utama bagi terjadinya perubahan tersebut. Namun demikian, kesadaran sebagai subyek yang aktif melakukan perubahan, dalam konteks ini masih harus didukung oleh niat atau kehendak baik dalam menciptakan kehidupan bagi semua saja, termasuk terhadap “musuh.” Kesadaran bahwa pertentangan dan balas dendam hanya semakin memperparah kerusakan, merangsang kemauan Adam untuk merangkul ular dan mengajaknya menciptakan kehidupan bersama-sama yang lebih baik. Oleh karena itu *New Eden* pun bakal tercipta karena ketiadaan kecurigaan dan balas dendam.

C. YOGYAKARTA: *NEW EDEN* BAGI PERADABAN

Analogi atau gambaran Yogyakarta sebagai taman Eden yang rusak memang kiranya hanya dapat dipahami dari kacamata tradisi atau habitus “masa lalu.” Dalam hal ini tentu masa lalu memandang dirinya lebih baik daripada masa kini karena apa yang dimiliki Yogyakarta masa lalu kini sudah luntur dan bahkan mungkin punah dengan meninggalkan bekas-bekas yang samar-samar. Namun demikian, sebagaimana diungkapkan di depan kondisi ini adalah suatu konsekuensi dan resiko zaman, mengingat Yogyakarta adalah kawasan

*Adam had an idea.
He and the snake would share
the loss of Eden for a profit.
So both made the NewWorld. And it looked good.*

yang terbuka secara kultural. Gempuran berbagai “tetesan air” dari beragam kultur dan modernitas perlahan dan sangat pasti telah mengubah wajah kultural Yogyakarta menjadi lain sama sekali. Kualitas keterbukaan Yogyakarta bagaikan kebaikan hati Eva dan Adam, pemilik Eden, dalam menerima godaan dari ular sehingga tanpa tersadar telah mengantarkan pada perubahan total, yakni menjadi tempat yang beridentitas berbeda. Kualitas kebaikan dan keterbukaan justru merupakan representasi ke-pasif-an Yogyakarta sebagai obyek yang sedang diserang dan digempur secara membabi-buta. Inti dari permasalahan ini berakar dari ketidaksadaran diri sebagai obyek. Oleh karena itu dibutuhkan langkah awal untuk mendapatkan kesadaran tersebut.

Tahap kesadaran sebagai obyek menjadi acuan penting bagi hadirnya transformasi kesadaran yang lebih tinggi, yakni menjadi subyek yang harus melakukan perubahan. Perubahan yang dimaksud ialah berkenaan dengan peranan yang mampu dilakukan karena posisi yang dimiliki, sehingga dengan demikian kesadaran untuk melakukan perubahan, atau tepatnya transformasi, posisi dari obyek menjadi subyek merupakan langkah kunci untuk mulai mengatasi berbagai permasalahan yang harus diselesaikan. Sebagaimana sangat dipahami oleh khalayak umum, bahwa pada saat kita tidak mampu mengendalikan atau mengontrol diri kita sendiri bakal ada pihak lain yang segera hadir untuk merebut posisi tersebut. Ketidakberdayaan terhadap transformasi posisi mengakibatkan abadinya “takdir” sebagai obyek yang hanya menjadi sasaran. Oleh karenanya, proses transformasi, dari obyek menjadi subyek, pada dasarnya memerlukan kekuatan, atau *power* dalam terminologi Foucault, atau modal, *capital* dalam terminologi Bourdieu. Hal ini dikarenakan signifikansi subyek memiliki konsekuensi yang lebih besar dibandingkan dengan signifikansi obyek yang hanya sekadar menerima dan menanggung apa yang dikerjakan oleh subyek. Struktur kebahasaan kita yang lebih banyak “berkalimat pasif” jangan-jangan memang merupakan representasi masyarakat kita yang cenderung selalu bersikap pasif, atau lebih tepatnya takut menanggung resiko.

Kekuatan (*power*) dan modal (*capital*) yang dimiliki oleh Yogyakarta pada prinsipnya sudah sangat jelas, karena di sana hadir eksistensi kebanggaan pada habitus klasik dan karakter keterbukaan, yang tidak memaksakan kultur lain menerapkan cara-cara yang sama. Maka, kesempatan melakukan transformasi *role* atau peranan, yang pada awalnya sekadar menjadi obyek perubahan, adalah bukan ketidakmungkinan. Namun demikian, sebagaimana semangat Adam dalam memandang masa lalu dan masa depan, paradigma ini pun adalah ruh yang memberi kekuatan dan tuntunan bagi terwujudnya Eden yang baru. Hal ini tentu bertentangan dengan paradigma oposisi biner, ala *radical postcolonialists* dan *feminists*, yang terus menciptakan “musuh” bagi dirinya. Musuh dianggap selalu hadir dan abadi bagi kehidupannya, sehingga selama hidup seolah-olah ada yang terus menghantui dan mengancamnya. Ini adalah model kehidupan yang menempatkan masa lalu sebagai perspektif kehidupannya. Dalam konteks poskolonialitas Karibia, yang menciptakan Dunia Baru⁹² bagi masa depannya, masa lalu adalah penghambat kemajuan. Orang diharapkan berjalan dengan memandang ke depan dan tidak berjalan secara mundur (karena mukanya terus menatap ke belakang), sebab persoalan yang akan dihadapi ada di depan, yang belum terlampaui dan harus diantisipasi. Dalam konteks dinamika peradaban Yogyakarta, masa lalu bukan lagi merujuk eksistensi Kraton melainkan lebih pada sikap ke-pasif-an yang sekadar menjadi penonton dan penderita dari berbagai perubahan yang terus mengancam identitas kultural. Namun demikian, masa lalu jelas bukan untuk ditinggalkan karena ini diperlukan untuk batu-batu pijakan menuju masa depan atau kekuatan-kekuatan pendorong di belakang untuk melangkah ke depan. Kraton adalah representasi kekuatan dari masa lalu dan ini merupakan *power* dan *modal* yang memberi identitas utama yang membedakan dari identitas-identitas kultural lainnya yang datang menggempur Yogyakarta. Tradisi klasik atau tradisional bukan mengacu pada model dan cara berpikir yang *out of date* melainkan merupakan penanda hadirnya eksistensi konkrit yang memang sudah dimiliki Yogyakarta. Di

⁹² Istilah “Dunia Baru” sendiri pada dasarnya diadopsi dari paradigma masa lalu yang dimiliki kaum penjajah, yang menganggap kawasan Karibia adalah dunia baru di luar Asia dan Afrika.

sinilah paradigma Yogyakarta sebagai *New Eden* akan mendapatkan posisi atau signifikansinya dalam membangun masa depan identitas kulturalnya.

Inisiatif Adam dalam merangkul ular, dalam konsep *New Eden* dari poskolonialitas Karibia, menunjukkan kebesaran jiwanya. Bagi Yogyakarta, peranan “ular” sebagai musuh peradaban Yogyakarta, sebagaimana terungkap di depan, terkonkretisasi sebagai peradaban teknologi yang menekankan pembangunan fisik melampaui pembangunan lainnya, termasuk pembangunan manusia pemilik kultur atau peradaban tersebut. Tatkala modernitas yang agresif berhadapan dengan tradisi klasik, yang sangat pasif, maka yang terjadi adalah penjajahan atau penghancuran nilai-nilai kemanusiaan karena tekanan pembangunan peradabannya berbeda acuan. Namun demikian, tatkala tradisi klasik mampu bertransformasi menjadi subyek dan proaktif membangun relasi yang baik dengan modernitas, maka yang terjadi adalah upaya membangun *New Eden* bagi kehidupan yang lebih baik. Kehadiran modernitas tidak untuk dimusuhi tetapi harus diakomodasi oleh Yogyakarta jika tidak mengharapkan kehancuran identitas klasik. Sebaliknya juga, kehadirannya tidak untuk dibiarkan menggerogoti dan menghancurkan secara pelan dan pasti, melainkan harus dirangkul dan diajak bekerja bersama dalam konteks satu tujuan yang sama, yakni meraih kemenangan bersama.

D. KESIMPULAN

Yogyakarta membutuhkan berbagai keberanian untuk tampil sebagai subyek perubahan dan bukan obyek perubahan. Standar-standar fisik perubahan pada dasarnya bukan esensi dari peradaban manusia karena di balik ini ada standar-standar non-fisik, yakni kultural, yang menitikberatkan pada kemajuan kualitas dari manusia-manusia yang merupakan penanda-penanda, atau *signifiers*, dari berbagai peradaban itu sendiri. Jadi, identitas “keistimewaan” yang dimiliki Yogyakarta harus dijaga dengan penuh kesadaran justru bukan karena ini tentang masa lalu, yang dapat menjadi arena romantisisme, tetapi ini masa lalu yang adalah batu fondasi atau pijakan dan kekuatan

pendorong untuk tampil lebih tinggi dan melangkah ke depan dengan pasti. Yogyakarta harus mampu menjadi *New Eden* bagi multikulturalisme yang memang memerlukan tempat untuk hidup.

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THE “NEW WORLD”IN *OMEROS*, BY DEREK WALCOTT, AND *THE ENIGMA OF ARRIVAL*, BY VS NAIPAUL(POSTCOLONIAL STUDY)

A. INTRODUCTION

Each area or community/society, called formerly as colonized, is characteristic in term of its postcoloniality due to its context of being colonized as well (c.f. Ashcroft et al, 2006: 2). This notion could consequently be applied to the Caribbean’s phenomenon since the communities of the area have shown their characteristics of being culturally displaced and in the condition of many ethnics there. Therefore, the model of hibridity is surely in accordance with the fact of Caribbean. Schwarz (2003) noted that this could closely be connected with the phenomenon of “the West Indian Intellectuals,” who were mostly the people with their writing and political talents, and even who were known as the Caribbean renaissance pioneers (Harney, 2006: 4). Indeed, starting from the mid of the 20th century Caribbean experienced its “booming literatures” as noted by *The Routledge Reader in Caribbean Literature* (Donnel, ed., 2005: 5), and the global World of Literature was also granted by the the two Caribbean “giants,” Derek Walcott and VS Naipaul.⁹³ They have represented the new postcoloniality undergone by the people of Caribbean.

As the postcolonialists they put the new foundation in accomodating European views as the paradigm of Caribbean postcoloniality. The works of *Omeros* and *The Enigma of Arrival* are among the models showing it. In *Omeros* Walcott adapted the Greek mythology and in *The Enigma of Arriva*NS Naipaul suggested the idea of better living in England in comparison with it in Trinidad of Caribbean. This perspective is in fact an uncommon conduct undergone by those representing the postcolonial societies, especially from the

⁹³ Walcott won the Nobel Prize in 1999, and VS Naipaul in 2001.

countries of the Third World, and even it's uplifting its postcolonial ideology called the "New World."

However, each text has its own strategy in accomodating the new perspective. *Omeros* produced meanings by offering ambivalency or deconstruction through the adopted facts dealt with the existence of the Greek mythology. Here, the great classical heroes were presented together with the existence of the Caribbean local people, and the main target is surely to suggest the Caribbean postcoloniality. Meanwhile, *The Enigma of Arrival* tries to impose the ideas of leaving the local bad condition, in Caribbean, and targetting the similarity as the condition of the colonial, in England. Therefore, by discussing the two works, representing the two Caribbean "giants," this study wants to put the emphasis on the coming of the ideology of the New World, which characteristically found in each of them.

To make it concrete, this discussion focuses on how the strategy of *Omeros* in adopting the classical canon, by its characterization and usage of myth, could construct the ideology of the New World. Dealing with the second work, this study also discusses the strategy of *The Enigma of Arrival* in its autobiographical way in exposing meanings to uplift the Caribbean postcoloniality, which is in the ideology of the New World as well. Finally, to complete the discussion the study synthesizes each of the works in the complementation of the Caribbean postcoloniality, especially in the forming of its cultural identity.

B. REVIEW ON LITERATURES: RESEARCH AND THEORY

1. Research against Omeros And The Enigma of Arrival

There are some studies undergone by researchers, who then published in several books. Hamner (1997) specifically located *Omeros* as an important work which exposed the problems of the people having marginalised conditions inherited from their ancestors. He also stated that Walcott manipulatively used *Odyssey* in order to uplift *Omeros* to stand as an important epic. However, this study suggests the different

angle in viewing this fact, because as a matter of fact the existence of some classical characters in *Omeros* is greatly recreated and it results on the different meanings from the original and classical myth. The next reviewed study is the research conducted by Line Henriksen (2006) focusing on the 2 epics, *Cantos*, by Ezra Pound, and *Omeros*, by Derek Walcott. There was also a research, conducted by Line Henriksen (2006), which compared the two epics: *Cantos*, by Ezra Pound, and *Omeros*, by Derek Walcott. It suggested that the first represented modernism and the second postmodernism, but it's interesting due to its comments on the fact that *Omeros's* postcolonialism is the significant point addressed to it as an epic (p. 234). It seems that the postcolonial paradigm of *Omeros* is just secondary in comparison with its identity as an epic. Nevertheless, later this study focusses on the fact that postcoloniality is the main pillar of the work while its "epic"-ness is just the strategy of delivering the points of its postcolonial paradigm to build the "New World" for the Caribbean people.

The studies against *The Enigma of Arrival* are, among the many, by Hayward (2000) and Walder (2011). For Hayward, VS Naipaul often applied his own individual perspective that there were many conflicts contrasted with the common main stream owned by the Caribbean people. However, this paper contributed another approach in uplifting the importance of VS Naipaul's individuality, because as a matter of fact VS Naipaul is an expert in accommodating all his personal experiences in his works. In other words, what VS Naipaul did is in fact his strategy in creating his new model of writing literary works. Meanwhile, Walder also discussed more or less the similar problem because he pointed the work, *The Enigma of Arrival*, as the question that should directly addressed to VS Naipaul himself. Walder questioned VS Naipaul's strategy in *The Enigma of Arrivals*, since he transformed his personal experiences into the fiction. Nevertheless, by the definition of what literature is noted by Terry Eagleton it is obviously suggested that behind the work there was the writer's creativity that then readers would be sure in facing a literary text, which is absolutely different from facing a common text, such as a piece of news. Therefore, back to the problem suggested by Walder, it is clearly that the written attribution "a novel" printed in the front page of the work *The Enigma*

of Arrival proves that it is not about the description of VS Naipaul's life but it is a literary work despite the facts suspected as the personal experiences of its writer.

2.Theory

Theory on Literary Genre

Omeros and *The Enigma of Arrival* are different in terms of literary genre, though they are in the same track of delivering postcolonial facts to deliver Caribbean postcolonial paradigm. This difference implies to the different strategies undergone by the works and it would surely affect to readers' interpretation against the works.

There are two theories to discuss *Omeros* as epic. Adeliine Johns-Putra (2006) noted that epic usually defined as long heroic poem narrating great deeds, sometimes of national or cultural importance. Meanwhile, Frye (1990) noted that traditional epic covers tales myths, and histories, and it is usually in the conventional metre. Therefore, from the two understandings it is clear that epic is about form, dealing with its characteristic of being a long poem, and content, dealing with the past and its great historical heroes. It seems the entity of "greatness" is supposed to remain while delivering the past in order that it would also belong to both the present and the future. There is an attempt to relate between the past and the eras after it.

On the other hand, *The Enigma of Arrival* undergoes its genre as fiction or novel, in which Eagleton (1983) and Drabble & Stringee (2007) noted some ideas about meanings behind fiction. Here, the language of fiction becomes not ordinary because it's under the pressure of literary devices. And, one of the devices is metaphor, in which Drabble & Stringer defined as the transfer of a name to an object different from, but analogous to, that to which it is properly applicable. Therefore, for example, the existence of "I" in *The Enigma of Arrival* is obviously not the writer or VS Naipaul himself. It should be perceived as the writer's strategy, or skillful art, in delivering ideas through fiction or novel.

Theory on (Caribbean) Postcoloniality

In general postcoloniality is meant to the condition uplifting the colonized in uprooting from the colonizer's domination and hegemony.⁹⁴ Meanwhile, Homi K Bhabha (1994: 6) proposed that postcoloniality might function as the vehicle of warning against the "neo-colonialism" in the new world order, and here this perspective more or less is the evolution of many strategies of resistance in the past. However, Annia Loomba (2005: 16) suggested that it is not merely about the attempts of clearing the traces of colonialism, as it's always emphasized by EW Said (1993: xiii) in the ideas of coming back to the traditional or local culture to face colonialism. If so, there would be groups of society, who are alienated from the ancestry culture, that are out of discussion despite the fact of having the similar condition of being colonized. Especially against the Caribbean peoples having no single cultural identity, postcolonial meanings as the awareness and the will to be free from the colonizer dominating are real. Two points to quest the related fact are about "who," undergoing any attempts to collect awareness of being repressed and dominated, and "why," representing the foundation of those attempts. The aspect of "who" finally defines the society as postcolonial.

C. DISCUSSION

1. The texts of Omeros and The Enigma of Arrival

Omeros is an epic containing 7 books with 64 chapters, in which each of it has 3 parts (part I, part II, and part III) and every part consists of some stanzas in 3 lines. One exception occurs in Chapter XXXIII,

⁹⁴ Ashcroft et al. in *The Post-Colonial Studies Reader*, 1995, p. 2, noted that postcolonialism "...involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being."

part III, because each stanza is of 2 lines. However, despite the uniqueness of its form, the discussion mainly focuses on its content, which would provide significantly its contribution to the ideas of postcoloniality of Caribbean society, especially in the concept of “New World” (Hamner, 1997: 1) In short, the story of *Omeros* is about the general description of Caribbean society, who in fact is in many kinds of people, or ethnics, and those people should cooperate each other to build themselves in facing and anticipating their future in Caribbean. They’re rich in societies, experiences and natural resources, such as the surrounding oceans. The characteristic of being the people of ocean provides their dignity to experience the bad and good events coming through the existence of ocean. Therefore, almost all Caribbean people are related to the facts dealing with ocean, and even the name of *Omeros* means the mother of sea.

The second text *The Enigma of Arrival*, as mentioned previously, is a novel which is surely fictional and not factual, in spite of many people’s notion (Walder, 2011: 24; Hayward, 2002: 39; Boehmer, 1995: 175) stating VS Naipaul’s autobiographical facts as the building events of the novel. Structurally the novel has 5 chapters, i.e. Jack’s Garden, The Journey, Ivy, Rooks, and The Ceremony of Farewell. The focused character of the novel is “I” and all the stories are about his reflections of the experiences in England, especially in Wiltshire. The model of such the novel, by exposing the character “I” in delivering experiences, is the characteristic of VS Naipaul’s fiction, and that’s why the plot he applied is not conventional or canonical, or plot of causal events, but is to order ideas due to his past experiences. *The Enigma of Arrival* becomes the vehicle of reflection for the character “I,” and also for its readers, about identity in facing some cross roads in life. In the Caribbean context, the descriptions in the novel are the metaphors dealing with the postcolonial references, in which meanings are exposed in accordance to the building identity for Caribbean society.

2. Omeros: An Epic to adapt to Greek Classical Canon and of the Dispossessed

Some characters of *Omeros* have the similar name with those of the Greek mythology. It seems probably to provide a quick glance that *Omeros* took for granted the existence of them, such as Philoctete, Achille, Hector, and Helen. Common readers would easily grasp this phenomenon as the attempt of *Omeros* in presenting the great old epic, *Iliad* and *Odyssey*, created by Homer. Moreover, there is also the name of Omeros, which perhaps reminds the readers to Homer himself. Nevertheless, a careful observation finds it that this phenomenon is not a kind of adopting characters, or ideas brought as the consequence, but it is just a kind of adapting characters in order to bring ambivalent and deconstructive meanings. It is obvious that those old names are not directly taken for granted as the names for the characters in *Omeros*, since it has the names as Philoctete, Achille, Hector, Helen, and Omeros. Even, in *Omeros* those great heroes, viewed by the Greek mythology, are just depicted as the common lower people having profession of the surrounding seas, such fishermen, restaurant worker, and tour guide officer. Therefore, it can be said that the existence of those names as a matter of fact is the strategy of the text, *Omeros*, in building the relation between the past and the present condition or environment. This phenomenon is also a strategy in accomodating two languages in order to bridge at least two kinds of society: the society of the myth in Europe and the society of the present day in Caribbean. Here *Omeros* builds a relation between European people, who represented the colonizer, and Caribbean people, who represented the colonized.

Further, *Omeros* has its atribution as the epic of the dispossessed, a terminology used by Hamner (1997), and it is to show its emphasis on the existence of a society compiled by groups of people having displaced phisically and culturally from their ancestors (171). Historically the society was startedly built by the people's bad conditions of being displaced that made them live isolately in the middle of the wide seas, including how they had to survive by only the rain for their water and by only the fish for their food. Those "classical" people clearly are to represent the people of lower class that should undergo hardships and

difficulties in their life in terms of economy and the violent natural world (43–54). Here, the identity of *Omeros* as the epic of the dispossessed greatly uplifted its postcolonial voice. The existence of the mythology characters is interesting and stimulating since it happens the attempts of deconstructing the original concepts dealing with their existence. Originally, in the Greek mythology, they were powerful seamen, but deconstructively in *Omeros* they were the helpless people. There is a perspective to see it as the reflection of the past, especially about colonialism which created the stigma of inferiority and it was in fact to refer to the condition of their ancestor.

Meanwhile, as Stuart Hall suggested a cultural identity of not being one ancestor, the text *Omeros* depicts it by some phenomena. The creation of the character “Omeros” shows two aspects of meaning. In one hand it is about the “coming” of the foreign influence, since it was taken from the Greek, but on the other hand it is very local since it refers to the sea’s master. There is also an attempt of manipulating the correct English transformed locally, such as in the name of a canoe, “In God We Troust.” Clearly this covers two aspects dealing with local and foreign. The other phenomenon is about “No Pain Cafe All Welcome” which suggested an arena for those who were ready to face the future without the burden of the past pain inherited from the ancestor. Those phenomena showing the local hibridity are to represent Caribbean reality of having no single ancestor that, as Hall pointed, the second model of cultural identity is the appropriate identity to build.

The fact that there was no single ancestor for Caribbean societies provides the consequence of facing not the past but the future. Here, the ideology of “New Eden” comes into the discussion. The “world of Caribbean” has been destroyed by the bad relations dealing with the past people, and it must be restructured in order it could be the good place for its inhabitants. Intellegently, the text *Omeros* delivered that the spirit to start any changes was the significant key because the worst crime was that nothing was done at all (150). The concept of the “New Eden” or “Second Eden,” which targeted into an Eden which is revised, or transformed (Aschrofr, 2001: 2), is the metaphor interesting against the world of postcolonialism. The subject of this transformation is once

the colonized who starts being the agent of change, and it changes its role of being object in the perspective of the colonizer. Fo Walcott (1992: 300–301) the people who suffered, had to become the agent initiating to change the cause of their sufferings, *Adam had an idea. He and the snake would sharre the loss of Eden for a profit*. The previously past conflict, which put Adam as an object, provided him only sufferings, and therefore a strong will to change the condition gives the opportunity to become the subject of the changes. In this context “New Eden” becomes the essence of Caribbean postcolonial perspective, since the present people are the new people, given birth by the fact of being displaced and diasporic. The present condition, in facing the future, is the main reason of not being disturbed by their past. “For those to whom history is the presence of ruins, there is a green nothing” (192).

It is interesting that the concept of “New World,” which previously belonged to the West paradigm in conquering and colonizing Caribbean lands, is adopted by the Caribbean people as the ideology of their postcoloniality. Here, “New World” is the place to build or start the “New Eden,” which ideologically denotes to a pleasant place to live because of its happines and welfare provided there. Both “New World” and “New Eden” imply two perspectives: the past and the present for the sake of future. The past of “New World” is about accomodating the idea dealing with the canonical concept, and the future of it is the reality of newness owned by Caribbean, as it is between classical character in mythology and deconstructive character in *Omeros*, such as Philoctetes, Achilles, Hector, and Helen. However, “New Eden” shows more on the changing attitude of Adam, from his previously being object to the new role of being subject to start or revise the bad condition of the broken Eden. There would be a reconciliation between Adam and the snake.

3. The Enigma of Arrival: Metaphor on Awareness against Freedom

This text aplies plot which is simple and characteristically unique. The simplicity of plot is shown by its simple and condensed story concerning with the physical movement of living done by “I” from Trinidad to England. His process of adapting to his new place, which is

not totally new since he was previously there for many years (5), is the start of the story, and it ends in his success of this process by leaving the past and facing his future (345). Even, readers seem not to be guided into any chronological and causal events of the text, but to focus on the descriptions about the comparison between the past place, which is in Trinidad, and the present for future place, which is in England. The way of delivering descriptions is in fact *The Enigma of Arrival's* uniqueness. Further, the existence of the character "I," who is also the narrator, provides a clear assumption that it is a kind of notes of VS Naipaul's autobiography. Therefore, it's understood many readers would be trapped by the conviction that "I" is the writer himself. Nevertheless, by referring the concept from Eagleton (1985) about the fictional aspects of a work, *The Enigma of Arrival* must be viewed as a piece of literary work delivering ideas or meanings behind its explicit statements. Clearly, the plot is not composed by chronological and causal events, as it is common to canonical work, but by logical ideas, and the order of chapters is not in accordance with the order of events but that of ideas. In short, the text as a matter of fact is about the changing condition experienced by "I" because he has to compare two kinds of life, and here "I" wants to emphasize the second life which gives him fully identity that everyone may seek, i.e. being a free person. This is an achievement I strived by daringly leaving the past which strictly held a classical tradition.

Text *The Enigma of Arrival* appears as the agent bringing metaphor against "awareness and freedom" which can be real through changes. The aspect of "the past" is uplifted as the start to understand the reality reference of "I" experiencing his bad condition, and meanwhile the aspect of "the future" as the changes reference towards any hopes and dreams of the bright future. The metaphor of "I"'s life shows how he had to undergo his career as a writer in his young age. The context of the story covers the process in his life in undergoing, flamed by his spirit of freedom, any changes for the sake of his future. The first step by stopping the domination of "the past" which jailed his life is the evidence of his courage to define himself in facing the future. This step then is strengthened by his conviction of not looking back any more since the past is far away behind. *There was no ship of antique shape*

now to take us back. We had come out of the nightmare; and there was nowhere else to go (352). However, there is another step which is surely not easy to undergo, because the consequence of being displaced and alienated would be a critical problem to experience and solve. Only by his strong conviction that the future is waiting in for his success is the flame burning him to complete all steps. All of this can be done only by the existence of awareness which opens him up to his freedom.

Postcoloniality of *The Enigma of Arrivals* dealing with the awareness of the society against the poor condition. Metaphor of the two journeys undergone by “I” presents that the process of being aware is in fact changing. The first journey was about the awareness towards the helplessness, both as a child and as part of an inferior community due to stupidity and poorness. Meanwhile, the second journey happened as the changing awareness that the first journey had been claimed the fake awareness since “I” despite the journey was still jailed by the helplessness of the environment which remained to be stick to the past. Therefore, the second journey was more strengthened by the conviction that the past was the main burden to find freedom. Anyway, both the journeys are the the steps to change because of the will to be free from the external domination surpressing to become stupid and poor.

Then, the idea of the “New World” is conveyed as the idealism of “I” in viewing Jack’s garden. This garden was the main focus to discuss his awareness of being marginalized, especially as the young generation of Trinidadian in Caribbean. Nevertheless, the existence of Jack’s garden came into his mindset through a process, since his existence was as a matter of fact a stranger to the land but a new man who started to face the future. The process of self identification covered his internal conflicts. There were some conflicts, i.e. his displacement of the ancestry identity and his alienation of the new place. The alienation was obviously because of his inferiority due to his position as part of the colonized society in Trinidad. However, these conflicts gradually could be overcome since the full existence of Jack’s garden became his completed idealism. Objectively “I” found his capability of evaluating and reflecting the garden as he was able to compare it with the garden where he stayed for the first time in England. Even, the garden may

suggest him the existence of the “New World” for the Caribbean people. Jack’s garden is the notion dealing the success of cultivating it. The aspect of “being stranger” of Jack proves that the ideology of locality is not the main essence in the success but the spirit and ethos against the ideal future are the keys to achieve it. There is also an aspect concerning with “being young” and the will to change to the better condition. Surely, it is not the idea that the past must be left behind because the past still takes an important role in gaining the future, especially as the agent of controll against the wild changes.

4. Aspects of The “New World” in New Eden and Jack’s Garden

There are some aspects that can be drawn as the “New World” in the two models suggested by *Omeros* with its New Eden and *The Enigma of Arrival* with its Jack’s Garden. They are the aspect of change, the aspect of difference, and the aspects of future. The aspect of change found in New Eden is mainly about proactivity and openness. As mentioned previously the terminology “Eden,” especially in Christian view, targets in the such condition of providing happiness to its inhabitants. However, the broken Eden, caused by the conflict between Adam and the snake, drove him to reconcile in order to gain a new garden for their living, and the target is more or less the same, i.e. the Eden, “Before the snake. Without all the sin” (63). Therefore in this context Adam must be proactive to own the will to stand as the subject of the change that should be done. It means there is a total change of role happening to Adam, because he was used to be just an object of conflict but now he must transform it into the role of subject towards the future change of the garden. Meanwhile, the aspect of “change” found in the idea of Jack’s Garden should be viewed in the wider context because it appears as a matter of fact in the frame of the process in the life of “I” undergoing his new and second awareness in the foreign land. Jack’s Garden becomes real after he could overcome the internal conflicts. “For the first days it rained. I could hardly see where I was (5).” Even he needed for weeks to his exposure of the garden (16). Here, he had to split himself from the past which for him giving only burden to move forward for the sake of his future.

The second aspect is dealing with “difference.” In *Omeros* the existence of Adam of the New Eden is clearly different from Adam of (the Old) Eden, because there is a new paradigm owned by Adam in embracing “the enemy” or the snake in order to build a new environment of living. This changing quality shows how Adam is more in value than the snake, and even he does not claim the snake to change as he already does. In Jack’s Garden delivered by *The Enigma of Arrival* the role of Jack is the emphasis since he could manage the garden by distributing the garden’s burdens to each part of the garden. Jack assigns each slot of earth in the garden to grow or to be the place of living for a certain material/stuff. The idea of heterogeneity becomes the main characteristic of this kind of garden.

The last aspect is about the “future”-ness dealing with both New Eden and Jack’s Garden. Obviously, the attribution “new” in New Eden explicitly suggests changes that would be gained in the next time of the process of living, and this gives the idea that there will be change and difference created to make it different from the past. Adam’s free will not being tied by the past is to target to stand independently as the subject having authority and power to control and manage himself. For Jack in Jack’s Garden it is about the dream of the future that stimulates him to anticipate any problems dealing with the unpredictable weathers. This results in the fact that there is always a product given by the garden and even the garden is always in the colorful condition in all times.

D. CONCLUSION

The epic *Omeros* voices postcoloniality and brings it characteristically. Its strategy of adapting against the classical Greek mythology is an intelligent model since there are some ambivalences of meaning to deliver. The idea behind its characterization of the characters underlines that in fact *Omeros* has the authority without the burden of the Greek mythology characterization. Further, the existence of the mythology in the local context seems to open the paradigm that the position of being subordinate is only in the realm of myth because in

Omeros views that all people are in the same position. The other idea is about the youngness of Caribbean. Here *Omeros* inserts an interesting notion that behind the young age of Caribbean, there are spirit and power to face the natural livings, and this condition is allegorized through the existence of the classical characters. Also, the New World viewed by the concept of New Eden covers some aspects concerning with change, difference, and future, and this is the paradigm of Caribbean postcoloniality in building new identity in the new land for the coming various migrants.

The second text, *The Enigma of Arrival*, uplifts the idea of postcoloniality by the concept of Jack's Garden. The ideology of the New World is approached through the understanding on the awareness towards the second life. Interestingly, by the question suggested in "*The Enigma of Arrival*" someone has to undergo of being cornered in the situation that s/he must face the future only without looking back because the ship has already been away. This results also into the consequence of conducting a new life in order to adapt to the new environment, but the success of it would give her/him a new life much better than the past which conditioned her/him into the inferiority. Jack's Garden comes into the view after the first conflict was completely done, because this conflict refers to the past. As soon as the past can be released the next living is in the field and it must be "cultivated." There would be change, difference, and future. The New World is indeed from the paradigm of those aspects.

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THE CONSTRUCTED IDEOLOGY AND MODERNITY IN 30 SEPTEMBER

A. INTRODUCTION

In Indonesia any matters dealt with communism and communist are still sensitive, because of the very traumatic experience in 30 September 1965. Its sensitiveness is actually weird since the event was already in the last 50 years, and it means that most of the doers, or those directly involved, are very old at present. If in 1965 they were about 25 years, and perhaps older, today they are around, at least, 75 years old. They have no power and authority in the political activities of Indonesia. However, the fact speaks different. The traditional feudalism held by most Indonesian people seems to maintain the position of the elders, including those holding political authority, to be the fountain of ideology for the next and younger generations. Moreover, the event of 30 September was fully political because it was about the competition of gaining and controlling the national authority. In other words, it was about the “combat” or competition between PKI (the party of Indonesian Communist) and TNI AD (the Indonesian Army).

Around 1960s, the two had the possibility of holding the prominent control over Indonesia, since both were in the position of being close to the former President of Indonesia, Mr. Soekarna, who was in a bad condition due to his sickness. The competition uplifted politically hotter, since there was an incident that some the army's generals were kidnapped and slaughtered by PKI. The quick response by the Indonesian Army to it was also shocking because then it was declared as the national tragedy. PKI was condemned to become the enemy of the country and its ideology, Pancasila⁹⁵. The Army took control the

⁹⁵ *Pancasila* is the state ideology of Indonesia, and it consists of 5 principles as the ways of life for the Indonesian people. The first principle is about the

situation and a day after the incident decreed that Pancasila was safe. Therefore, two days were very memorable, i.e. 30 September 1965 was the day of the national tragedy, and 1 October 1965 was the day of Pancasila's safety, or Kesaktian Pancasila. As a result, communism, which was acknowledged as PKI's prominent ideology, was sentenced as the latent and dangerous enemy of Pancasila, and it had to be destroyed from the lands of Indonesia.

The act of revenge was finally to become the next tragedies following the first and national tragedy. The first one, the murder of the army's generals, was in Jakarta but the followings of revenge occurred almost in all parts of Indonesia's regions. Not only were they in towns or cities, but also they spread into the countries and villages, in which many ignorant and innocent people were involved as the objects of murder for the sake of revenge. The only ideological and political notion was that PKI had to be destroyed, and it means that those having direct and indirect relation with PKI were the proper targets of revenge to death. Since then, Indonesia was popular with the country of massacre, and in the next decades this stigma has burdened Indonesia as the killing field. Maria Magdalena Bhoernomo's short story, "30 September",⁹⁶

acknowledgment of God, and meanwhile communism is accused of not trusting and accepting God.

⁹⁶ It is about a story of a child who experienced some events dealing with the parent's acts against those called communists. As a child what he saw was only his father's bravery in accepting the challenge of fighting with some communists in the middle of night, when his family was in sleep. The father, or Madi, in fact didn't want to kill them but they insisted attacking him that he finally had to kill them. As a result Madi was jailed by the local authority. However, then every night Madi was allowed to leave the jail to see the family but he had also to destroy by killing the other communists. In the morning Madi came in back to the jail. This was the story that the child was burdened, and at present, after several years, he could easily understand any events about the father and the communist people. For him, all are only political and Jakarta, which had the event of 30 September, is the cause of those events.

published by the local media, *Kedaulatan Rakyat*,⁹⁷ reminded the incident and its following tragedies. The work is in fact worth discussing from, at least, 2 perspectives, i.e. its title and narrator. The title is simple but challenging, and secondly the story is by a child's point of view. The simplicity of the title is shown by only stating it as the calendar date, 30 September. As a matter of fact, after the success of the Indonesian Army in controlling the condition around 1965, it built the governmental regime in repressing the ideological existence of communism in order to totally destroy the latent danger of PKI. Even, the next generations would learn from the students' historical books that PKI has done something very bad to the country in September 30th, 1965, and this date should be the memory of all Indonesian people. So, the title of Bhoernomo's short story by "30 September" is surely by her conviction in which some Indonesian readers would really understand what the date is about. Most Indonesian people may know what happened in September 30th several years ago, either from the historical books or from their own personal memorable past experiences. However, it seems only those who were closely related to the event, both those belonging to the group of the victims and the group of the doers, are still having the horror memory of tragedy. The victims were those who were killed or slaughtered, and the doers were those who did the killing. Though the tragedies, the "September 30, 1965" and the followings, were in the last 50 years, the families and related friends of those victims and doers certainly still have and preserve the memory until now. Moreover, it was not only about the deaths but also about competing the power of authority. It means the date, 30 September, as a matter of fact gives a prominent significance just to a certain scope of Indonesian people. In other words, by the first view on Bhoernomo's short story's title, readers could surely predict what the story is about. Surely those readers are especially the Indonesian people, as the short story's target audience. There, in fact,

⁹⁷ *Kedaulatan Rakyat* is one of the daily newspapers in Yogyakarta, Indonesia. As the oldest local media in Yogyakarta, this newspaper holds the biggest share market since it has millitant consumers, who interestingly consist of many generations. This media is the representation of the people's newspaper of Yogyakarta.

lies the aspect of challenge brought by 30 September. To the readers who are considered directly involved into the tragedies, the date may stimulate their memory to the past and to signal them to always remember as the part of the either groups, but to the common readers, especially the outsiders of those groups, perhaps the date would create a question dealing with the importance of retelling the “past tragedy,” i.e. whether it is to provide another fact about the occurrence or not. It could be also a prejudice that the story is also means of maintaining the myth about the bad position of PKI and communism in the Pancasila’s view. However, the prejudice would be in vain since a literary work is not the medium of delivering historical truths and facts, despite many people often apply the facts in literature as historical data. Therefore, actually the readers have predicted what the idea or the main content of story behind the title 30 September would be. It means, the title, 30 September, is interesting due to the historical context of the Indonesia’s tragedies around 1965, especially dealing with the national authority replacement from Mr. Soekarna, representing the old regime, or Orde Lama, to Mr. Suharto, representing the new regime, or Orde Baru.

However, by the second perspective Bhoernomo’s 30 September is more worth discussing due to its literary device in viewing the work’s narrator. Though it is not directly in the track or understanding the historical cotext of the Indonesia’s tragedies around 1965, it is indirectly to establish a new paradigm of perceiving those facts. Since many historical both academic and popular books have provided many facts and data in delivering and describing the incident of 30 September 1965, Bhoernomo’s story is tempting readers to view it differently. Once again, the work does not provide the truths but delivers a new angle against the tragedy of September 30, 1965. So it seems the story focuses not on the incident but about the persons, represented by a unique narrator, involved indirectly in the incident. The narrator of 30 September is personified in the existence of a child of around 4 years old. Here, the child had the experiences dealing with any deeds dealing with PKI, and tried to reveal what the father and mother did and responded to the activities done by PKI. It is not obvious whether the child is male or female, and it is in this case the child’s sex likely is not

prominent or significant with the child's capability in viewing or perceiving the incidents.

From the previously stated grounds, this paper identifies that the text, 30 September, intends to have differently a new understanding rather than the common or public understanding about the tragedy itself, especially dealing with the constructed ideology. This is obvious from the way the narrator, represented by a four years old child, leads readers into their own appropriate judgment, about the tragedy, without being provoked and intimidated by the winner of the conflicts in the tragedy of 30 September. A new discourse concerning with the tragedy is being rebuilt by the text: the modernity against the traditional understanding of the tragedy, which has been ideological. Here, the text strongly points out that murdering cannot be justified.

B. NARRATION BY A CHILD NARRATOR

There are some events the child narrated. Firstly, it was about the mother who tried to prevent the father to face the challenge uttered by the nine people of PKI, but she failed because the father, with his pedang (sword), chose to fight them. He could defeat those 9 people and slaughtered them all, though actually he didn't want to do it. He thought that those people had forced him and the only way to save himself was by killing them. The father had to choose either murdering or being murdered. The event was in the middle of night when the child was in the sleep but awoken by the sudden noise. The child could understand the event from what the father and mother talked each other. As a child, surely the parents didn't consider the position and the role of the child in delivering any ideas about the father's dilematic choices to face the PKI's members. Such an incapability and ignorance due to the child's very young age is also the tone shown in the condition of the child's judgment whether the father was right or not. The child was clearly having no idea who would be to blame, the father or the father's enemies. The second event was about the father's outing from the jail every night. The child only understood that the father was put in jail after the incident of murdering some people. However, every night he

visited the family and in the morning he had to return to the jail again. One thing the child realized was that the father had the duty to kill more the PKI's people during his outing from the jail. However, after several years all those experiences are retold again by the same narrator who has developed the quality because of maturity. The narrator recalled the memories of the past.

The fact of the narrator's ignorance, due to a four years old child, is well completed by some other significant data in the story to emphasize the character's quality. Those cover the attitudes of "PKI people," the notion of Jakarta's role as the origin of the 30 September tragedy, and also the inferiorly political position of the other places out of Jakarta. About the attitude of PKI's people, there is no evidence imposed to the child's perception against the quality owned by those people, as contrasted to previously mentioned that PKI, which is communist, is the very dangerous enemy of Pancasila and Indonesia. Meanwhile, about the notion of Jakarta's role the text seems to be objective in understanding the truth dealing with the tragedy, i.e. there was merely an event in Jakarta. Here, Jakarta is shown as just the place and nothing to do with the other aspects of the Indonesian people's life. However, the last idea about the inferiority of other places in comparing with Jakarta suggested that after the child grew more mature the political power of Jakarta was the fountain for the other political deeds of the other places or regions in Indonesia. In other words, these all data are actually to complete the child's growing knowledge against the any murders in the tragedy. The text of 30 September interestingly arranged those data logically to show the process of the child's development in perceiving the tragedy of the past. From the last event, the text shows that the child is already mature enough in recalling the memory of the tragedy. Even, the child finally could conclude that the tragedies in and after 30 September 1965 were merely triggered by the position of Jakarta as the barometric fountain of any political deeds and powers. This is proven in the text, 30 September, especially the last comment given by the narrator.

“Semua itu berkaitan dengan peristiwa terbunuhnya sejumlah petinggi militer pada tanggal 30 September di Jakarta. Politik memang sangat kejam.”

(All of them were related with the incident of the murdered some military top leaders in September 30, in Jakarta. Politic is indeed cruel.)

Whether the child's opinion is true or not is the open discourse that Bhoernomo's short story brings, but at least the text by the phenomenon of narrator, who is represented by the existence of a very young child, is to deconstruct the common understanding concerning with the events and tragedies following the murders of some the army's general in 30 September 1965. Readers are provided by a new angle or perspective in the tragedy.

C. THE TRAGEDY OF SEPTEMBER 30, 1965 IN 30 SEPTEMBER

In fact, the text, 30 September, does not directly reveal any events about the national tragedy in Indonesia in September 30, 1965. Instead, it is likely one of many stories about the impacts of the tragedy in Jakarta in 30 September 1965. Mentioned previously, it is about the story of a child delivering activities and responses of the child's parents, especially the father, facing against PKI's people. This deliverance is actually when the child has been mature enough to really understand those events, but he himself had the connection with the real tragedy, in which the child functions as the narrator. The child more or less revealed that the father, Madi, was unintentionally involved in the conflicts with the PKI's people, but he should be in the dilemma of murdering or being murdered in the case of PKI and its followers. Madi had forcibly to kill 9 persons, known as the PKI people, or otherwise he would be killed by them. After the incident the father was put in jail because his act of killing surely was certainly classified as a crime. However, the fact did differently, because it happened that everyday the father might leave the jail at midnight and had to go back there in the

morning. Madi had a very special permission due to his “great mission.” During his leaving of the jail, he should undergo the duty of killing the other PKI persons. This duty seemed to result in the murdering many PKI’s people.

1. Ideology of 30 September 1965

The incident 30 September 1965 was in fact about the tragedy which gave birth to a new constructed ideology. The origin of the tragedy is famously called “G30S/PKI,” and it was politically a conflict dealing with the competition for the sake of holding the national authority of Indonesia during 1965, and the competition was between PKI, one of the biggest and influential political parties, and TNI-AD, the Indonesian army military force. The tragedy was about the killings of some top leaders of TNI-AD by PKI. From the history, it was said that PKI could be everywhere and every aspect of Indonesian life, including in the body of the military force. Even, the kidnapping and murdering of those generals were undergone by some military personels who were called Cakrabirawa. This was a special group which had the main duty of protecting the President. In other words, the competition and conflict had already been inside the body of the Indonesian military force. Even, the incident was accused of a coup against the government. As tragedy, the incident 30 September 1965 was seemingly the tip of iceberg because after this event there were many tragedies following it, i.e. many Indonesians murdered and being murdered. The success of PKI in slaughtering some top leaders of TNI-AD became its turning point to fall down. The quick response by TNI-AD as soon after the incident proved the moment of PKI’s fall, and the day after it was declared as the day of Pancasila’s safety. Here, PKI, which had the ideology of communism, was ideologically contrasted with Pancasila, since communism was accused of rejecting and refusing God. In Pancasila, the first principle is about God the almighty. The act of PKI’s murdering, which was totally opposed by the most Indonesians, who were very religious, gradually turned to give tragedy back to PKI. The people’s religious attitude was the weapon used by its competitor to fight back. The close relation of PKI with the President, Mr. Soekarno, represented by the existence of Cakrabirawa personnel, seemed to lead the President into an

unfortunate position. This was in the realm of political conflicts dealing with the national control and authority.

The unpredictable result of PKI's failure in taking over the control of the national authority was that many PKI's members and participants had to bear many tragedies, i.e. being murdered or slaughtered. In many parts of Indonesia, not only in Jakarta, there were many deaths of PKI's people. There was seemingly a big project all over the Indonesia's regions to uproot and to totally diminish PKI and its organs, including its close and distant followers. Many innocent villagers from the remote places were also the victims of this project. Even, in the eye of the world Indonesia around 1965-66 was known as the killing field, where many Indonesians killed the other many Indonesians. All happened due to the only idea about the destruction towards the betrayal of the Indonesia's legal government. Some might say that it was the acts of revenge. An ideology was needed to undergo it, and the ideology spoke about the danger of the PKI.

It happened that the acts of revenge could not stop yet for several years after the incident of the tragedy. Though politically the position owned by PKI was totally damaged since the authority, represented by TNI-AD, declared that PKI was latently dangerous, the incident of 30 September 1965, then was marked as the betrayal of PKI against the establishment of the Indonesian state. PKI was considered as the forbidden party and those who had relations with it, both as its followers and participants, violated the law. This tragedy also dragged the former President, Soekarno, into the disadvantage position, and even the ends of the President's life turned into tragic moments as well. The constructed ideology was that PKI was evil and absolutely legally forbidden. This ideology was very well applied by the regime, called Orde Baru, the New Order, under the President Suharto, who successfully could handle the national authority for more than 30 years. During his era, PKI was a bad stigma, and even one could be in a very unfortunate position when addressed or sealed as PKI. However, the new atmosphere then changed when Suharto fell down from the position of the national authority. Indeed, after his era there was a new

atmosphere dealing with the ideology, and gradually people started not in fear in discussing and talking about PKI.

2. Ideology of 30 September

For the work written by Maria Magdalena Bhoernomo, 30 September, the tragedy 30 September 1965, forms its stone foundation in revealing its idea, but not its ideology. The idea delivered through its plot is certainly flamed by the common understanding about the tragedy by the Indonesian readers, i.e. the readers of “Kedaulatan Rakyat,” in which 30 September was published. Therefore, without providing the details of the tragedy, as discussed in the previous part, the title of Bhoernomo’s short story has satisfied the prominent idea about the national tragedy in Indonesia several years ago. On the other hand, it is not about the idea dealing with the facts behind the the tragedy but the text’s story in fact is imposing a new way of digesting those events. This new way is likely to provide readers something which is uncommon viewed from the constructed ideology. In other words, it is to deconstruct the ideology, though it doesn’t mean to oppose or to attack it. The existence of a child becomes the significant tool to bring the text’s different ideology about PKI, because it would clearly show the nature of the child’s position and quality. The position of being child is in fact beyond the target of the constructed ideology since the capability of the child in accepting the ideology is still in the very low level. Meanwhile, the quality of a child in understanding and digesting the ideology is not mature enough to independently state whether the ideology is justified or not.

“Entah apa yang kemudian terjadi, aku tidak tahu karna kembali tidur. Terlalu mudah bagi anak kecil untuk kembali tidur setelah terbangun di tengah malam. Aku kembali terbangun dari tidur di pagi hari setelah ibu membuka jendela kamar.”

(I didn’t know what happened then, I didn’t know because I went to sleep back. It’s too easy for a child to sleep back after being awaken at midnight. I was awakened again from my sleep in the next morning due to my mom’s opening the window of the room.)

Therefore, the text uses the nature of child to deal with the constructed ideology. As previously stated, the text's ideology is to deconstruct the former ideology given by "the competitor" of PKI, and the text is attempting to an objective way in perceiving the tragedy. The objectivity of viewing and perceiving it is analogically with the existence of a child, who is as a matter of fact ignorant and innocent towards the problems owned by the mature people like the child's parents.

The text's ideology lies mainly in the way, which is in accordance with the capability of a child, that everyone is free to deal with any facts coming to him/her. It seems the logical reason of this ideology is that the tragedy was in the realm of the past and the generation after 50 years of the tragedy in fact belongs to the realm of the present. To eternally maintain the constructed ideology about the wicked and dangerous PKI would lead the new generations of Indonesia into the condition of the past. In this case the past would be the burden for the present and future of the new Indonesians. Moreover, if the burden is merely concerned with the idea of competing the status of handling the national power and authority. 30 September, then, stands as the complementary ideology together with the constructed one, since its ideology focuses on the concept which is surely not political, but humanistic. The principle of murdering or being murdered is greatly questioned by the text.

Explicitly, to end the story the narrator, who are already mature enough to understand the tragedy, mentioned that Jakarta stood as the significant icon of the tragedy because then the other parts followed the method of the tragedy, i.e. murdering or being murdered. In fact, the way how the text revealed any events dealing with those called PKI and its enemies is not in accordance with the stated or constructed ideology provided by the authority, which identified PKI as the enemy of the Indonesian state. Here, the text 30 September, represented by the child, just told readers that it is not about what PKI had already done but what and how the others responded to the incident. The others were those who stood opposingly against PKI. Interestingly, Bhoernomo's 30 September delivered an event about murdering but inserted an idea that this was done by a strong reason, which edmight be justified in the

readers' perception. Madi, the child's father, killed the PKI's people because of his defense to attempt not being murdered by the 9 PKI persons.

“Semoga aparat penegak hukum bisa berlaku adil. Madi memang membunuh sejumlah orang, tapi semuanya dilakukan dengan terpaksa. Madi hanya membela diri ketika diserbu dan dikeroyok”
“Ya, wajar saja jika Madi membela diri supaya tidak mati konyol.”

“(We hope that the law-enforcement personnel would be fair. Indeed, Madi killed some people, but he forcibly did it. Madi just defended himself from the attack and raid.”

“Sure, it's normal if Madi defended himself in order not to be slaughtered.”)

The notion of having reason to justify the act of killing or murdering is obvious, and it seems the idea of “murdering or being murdered” is repeatedly emphasized. Even, this notion was given by Madi's neighbors, and it means that this one was very common, i.e. to kill in order not to be killed. Moreover, Madi's act of killing was targeted to the PKI's people, who were considered evil and dangerous.

“Semoga dengan kematian mereka, desa kita akan aman tenteram. Tidak lagi ada warga yang kemalingan. Tidak ada lagi perempuan yang diperkosa. Tidak ada lagi anak-anak remaja yang diajak minum tuak sampai mabuk.”

“(Hopefully due to their deaths, our village would be peaceful. No more villagers who were robbed. No more girls who were raped. No more teenagers who were provoked to drink “tuak”⁹⁸ to drunk”)

The other example, dealing with the justification of murdering, is related to Madi's duty during his outing to leave the jail at midnight. Though he might visit and see his family, Madi had to kill the enemies, PKI, before they perhaps underwent the revenge to him. This act, as

⁹⁸ “tuak” is the local alcoholic drink.

stated in the last paragraphs of the text 30 September, was actually influenced by the event of PKI's murdering of some top leaders of TNI-AD, and all happened because of political ideology conducted by Jakarta.

30 September is imposing the way of controlling an ideology through the existence of a child, in which readers are led to their awareness of being independent, and not being tempted by the constructed ideology which was as a matter of fact the tool of political competition. However, about the ideology itself 30 September emphasizes the question against the principle saying "murdering or being murdered," and here is the idea that the readers should draw. The act of killing or murdering seems not justified since the logical reason, "in order not to be killed," is rooted from the constructed ideology which identifies PKI as the organization of the wicked and evil persons. In other words, the act of killing is evil as it is addressed to the attitude of PKI as well.

D. MODERNITY IN IDEOLOGY OF 30 SEPTEMBER 1965

Simply modernity is a new paradigm of perceiving reality, and it is usually contrasted with the traditional paradigm. Therefore, discussion on the perspective of modernity would always be an attempt of "leaving the old way" since the old way is considered to belong to the era of the past and not to appropriate for the new people or generation in understanding the once stated reality. It means that the point is not on what the reality is but on who sees the reality. The existence of "Kedaulatan Rakyat," for instance, is traditional for some new generation of people of Yogyakarta, but perhaps it is about modernity for those coming from and living in the era prior to its publication. In this case, sometimes the phenomenon is considered as the problem on civilization, especially between the traditional and modern ones. As Charles Taylor (1985: 1)99 noted that modernity is a movement from one constellation of background understandings to another, it is clear

⁹⁹ Hasting Center Report, Vol 25, Issue 2, pages 24-33, March-April 1995 (www.onlinelibrary.wiley.com)

that in fact between traditional and modern the group of people, who perceive the reality, is the major agent.

Regarding the problem of the ideology owned by the tragedy in 30 September 1965, the examination focuses on how there is an attempt of the text in not to be provoked and cornered by the stated and constructed ideology. As it is commonly understood that the tragedy in 30 September 1965, was between PKI and TNI-AD and the victor of the competition finally was TNI-AD, the consequence is that in the perspective built by TNI-AD those belonging to PKI, both the political members and its participants or followers, are the wicked people and they should be ideologically damaged. Hence, the text revealed this naturally. Below, some quotations are the proofs.

“Sambil tersedu-sedu ibu berdoa semoga Tuhan melindungi ayah dan kami semua dari kejahatan antek-antek Partai Komunis Indonesia.”

(While crying mother prayed that God would protect daddy and all of us from the wicked acts done by the followers of the Indonesian Communist Party)

“Tadi malam, kalau aku tahu Madi diserbu, pasti akan membantu sekuat tenaga”

(Last night, if I knew Madi was attacked, I would surely help as well as I could)

“Semoga dengan kematian mereka, desa kita akan aman tenteram. Tidak lagi ada warga yang kemalingan. Tidak ada lagi perempuan yang diperkosa. Tidak ada lagi anak-anak remaja yang diajak minum-minum tuak sampai mabuk. Mereka adalah antek-antek PKI yang sengaja menebar teror dan merusak moral”

(Hopefully by their deaths, our village would be peaceful. No more villagers who were robbed. No more girls who were raped. No more teenagers who were provoked to drink “tuak” to drunk. They were really the PKI’s followers who intentionally challenged terrors and ruined morality)

By the constructed ideology the text 30 September presented Madi, the child's father, as the opponent of PKI, and what he had done, in murdering some people of PKI's followers, was justified because those people were absolutely evil and also dangerous. Even, in the different part of the text, it was presented that there were still many PKI's followers who would take revenge and kill Madi and that's why he had a special privilege of leaving his jail in order to continue his acts of killing them. This phenomenon, that Madi was given privilege, proved that the constructed ideology about PKI was really applied. Even, the scope of this application was deep into the daily life of the villagers, who were in fact ignorant and also innocent against politics. It is worth noting that most Indonesian villagers were uneducated, and perhaps most of them were illiterate as well. Therefore, in this case the constructed ideology politically worked in the context of power relation, in which the local authority underwent the mission, instructed by the national authority, through the position of repressing the lay people of village. "Semua itu berkaitan dengan peristiwa terbunuhnya sejumlah petinggi militer pada tanggal 30 September di Jakarta" (All of it were closely related to the incident of some top military personnel who were killed in 30 September in Jakarta). Jakarta was not merely a place for the tragedy, but it was only the icon for the following political tragedies. It was from Jakarta and moved to the other places because Jakarta was the center to control the ideology.

Nevertheless, the text 30 September is not frontally attacking the constructed ideology, and perhaps in some degree it is "to maintain" as well. What the text undergoes in order "to maintain" this ideology is interestingly balanced by its position of not being ideologically confined. It means that the revelation of the ideology is done by its unique way or tool. All ideas about the wicked people of PKI were actually by the statements delivered by "old people," such as the child's parents, the neighbors, and also the authority who had the rules of letting Madi leave his jail at midnight. Clearly, they represent the old generation, because the text 30 September puts them in the condition that they have been confined politically and ideologically by the constructed ideology to oppose PKI. This is contrasted with the existence of a child. Even, the text doesn't mention the details of the child, whether the child

is male or female and also that the child has no name. Here, the position of the child in perceiving the ideology is just to retell it from what and who the child has received. This fact is different from the position of the parents, both the father and mother, the neighbors, and the local authority. The characteristics of being ignorant and innocent seem dominant in the character of child. Though for the mother and the neighbors the incident about Madi and the PKI's followers was shocking, because it is about murdering or being murdered, for the child it was nothing and that's why the child easily returned to sleep.

“Entah apa yang kemudian terjadi, aku tidak tahu karena kembali tidur. Terlalu mudah bagi anak kecil untuk kembali tidur setelah terbangun di tengah malam”

(What next happened I knew nothing more because I got to sleep again. It's too easy for a child to get sleep back)

Foolishly the child perceived the event, though it was about the father who would “compete” his life against PKI people. The child paid no attention since the event happened in the time when people should be sleeping, and the child chose to sleep.

Certainly, there was gap between the child and the parents in perceiving the event of tragedy, as the reality. The child is the character who is free from the constructed ideology, and the only reason of it is that the child was still incapable and also probably unwilling to understand or know what the parents' problems and conflicts. The gap of the two would create also their own different way of perceiving the reality, which was about the conflicts of the two opponents. Here, the parent represents the old generation, while the child the newer one. The position of the child was really beyond the conflicts and there was no reason of locating the child in the side of either two competitors of conflict or tragedy. The child could only perceive that there was an incident but the child was not part of the problems. Even, the child was ignorant about who should be put to blame, either the group called PKI or its enemies. One thing the child really understood that the two groups did killing in solving the problems. Surely, the gap between the

child and the older generation is the evidence that one generation is differently holding the ideology from the next generation, but it doesn't mean that the two then are trapped to become an opponent of the other. The text 30 September clearly split the two generations, and each has its own way of how to handle the same ideology. The "child," who was still very young and free from the problems of the parents, represents the coming generation, while the "parents," who were already confined by the power relation of the authority in enforcing the constructed ideology, represent the past generation. In other words, as a matter of fact this phenomenon is about the comparison between the present and the past in handling their environment.

The characteristic of being "ignorant" shows the quality of the child in not to stand behind either side of the opposing groups. The incapability, and the unwillingness, against the tragedy's ideology defines the child as the new group besides the two stated groups. This groups is independent and not belonging to either the two groups. It means there is a new paradigm brought by the text through the existence of the child in facing the reality about the conflicts of the two competitors. The paradigm is not to put the blame to either groups. In this case, at least the paradigm suggests an attitude of not being confined by the constructed ideology, in which PKI was once marked as the enemy of the state. The readers are invited also not to be confined by the stated ideology, but to think objectively what the reality is in fact. This insight is new paradigm and it shows the quality of being modern in comparison with the traditional paradigm which considered PKI totally wrong. Nevertheless, this paradigm is surely not to switch the position of PKI to become the superior group to replace the position of TNI-AD, but it is just an attempt to neutralize the inferiority of PKI.

The fact that the father, who killed the people of PKI, was under the control of the constructed ideology is the evidence that the ideology well ran in the track that killing the followers of PKI is justified. Though the act of killing itself violates the state laws, killing PKI is different. It can be seen in the text concerning with what happened to Madi after his killing of the 9 PKI people. Here, the text implicitly lets the readers muse the phenomenon. Without its direct statement in showing the

message behind the act of killing to the readers, 30 September interestingly invites the readers to their awareness of the act of killing.

However, the last statements of the text reveal the child's personal idea about the tragedy. For the child the father and the PKI people are only the victims of propaganda brought by Jakarta after the incident of September 30, 1965. The key terminology about it is politic. It means all tragedies were actually drawn from the tragedy in Jakarta, and politically the authority, who could control the situation in 1965, constructed an ideology that PKI was evil. The capability of the child in understanding these political issues is not in accordance with the child's incapability in understanding the tragedy done by Madi, the father. It seems that those last statements represent the real tone of the text about who should be put the blame, and it is the world of politic undergone by "Jakarta" which could control the national dynamics despite the tragedy of killing.

E. CONCLUSION

The text 30 September brings a new paradigm of viewing the reality about the tragedy dealing with the event of September 30, 1965. However, it is interesting that in the paradigm the text does not want to deny the reality given by the constructed ideology, that PKI is wicked. The text properly suggests the readers to have their own perception about the real tragedy in which the concept of murdering or being murdered is the ultimate slogan during the era of 1965. The fact that there was the constructed ideology concerning with the incident of G30S/PKI is presented by the text as the traditional ideology since there is another paradigm in viewing the tragedy. This view is represented by the existence of a four years old child in perceiving the events of murdering or being murdered. The point of modernity lies in the position of being the new group, out of the two opposing groups, in understanding the core of the tragedy. It is not about blaming and isolating a certain group as evil but the act of killing is in fact not justified despite any reasons behind the act.

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HARMONY WITH THE NATURE IN THE POSTCOLONIAL EPIC OF OMEROS¹⁰⁰

A. INTRODUCTION: CARIBBEAN AND ECOPOSTCOLONIALITY

The history of Caribbean is obviously postcolonial, since its birth refers to the new society not belonging natively to the lands, which were called the New World by the first European explorers. The significant role of those explorers, which became then the first new settlers, in colonizing and exploiting its natural resources totally changed the face of the area. The first was by abolishing the indigenous Caribbean people, in which it resulted almost the disappearance of the natives, and then continued by the shipments of thousands from the previously colonized Africa in order to replace the native's position to work for the sake of those European industries. The Misery of Triangle¹⁰¹ completed this phenomenon. Caribbean has gradually turned to be black due to its inhabitants. As the inferior class under the European white, the position of the black was unlucky because the white colonized the black to support the white's civilization. Not only was about the aspect of economy, dealing with the European industries, but it was also about the social, political, and cultural aspects. This possibly happened in conjunction with the nature of the black's existence. Since the first shipments, they have suffered from the condition of being displaced, both physically and culturally from the mainland of Africa. Therefore, in the next decade, when the destiny of the black finally turned up to be independent, they should start to construct new identity, and their identity is postcolonially new, since it applies the paradigm of New World, different from Asia's and Africa's postcoloniality.

¹⁰⁰ Presented in KIK HISKI, Oct. 13 – 15, 2016, UNY Yogyakarta

¹⁰¹ DH Figueredo and Argote-Freyre, 2008: 62

Surely, due to the end of slavery era in the beginning of 19 century some other ethnics, especially coming from Asia, also joined the previous inhabitants to live and cultivate the lands of Caribbean. This phenomenon provided the area with the other complexities of living there, since there was no one or ethnic who could claim as the owner of the lands, despite the fact of being colonized by the superior European white. It means in the decades of decolonization Caribbean should start a new perspective of reconstructing identity for the people to be called native. Therefore, regarding this people may assume that there were double burdens undergoing by those colonized inhabitants during their postcoloniality. The effort of negotiating among the ethnics to build a new society was as significant and urgent as that of liberating themselves from being inferior to and under pressure by the superiority of the European colonizer. It seems this paradigm emphasizes the essence of being New World, which is certainly different from the others, for Caribbean. In other words, the start ideology of the European first explorers in addressing Caribbean as the New World finally accommodated as the postcolonial paradigm of the Caribbean new people or society.

In conjunction with their postcoloniality Caribbean literature may be called to begin its birth as well. Donnel (1996: 3) wrote,

“The genesis of a Caribbean aesthetic has been traced by many scholars of the tradition to a desire to decolonize and indigenize imaginatively and to claim a voice for a history, a geography and a people which had been dominated by British Victorians—..... and any attempt to assess a Caribbean aesthetic must clearly take into account the influence which British colonial educational policy more generally would have exercised over notions of the literary and of emerging post-colonial identities.”

Even, for the sake of Caribbean postcoloniality “two giants” have shot the peak of the worldly dignified achievement when Derek Walcott and VS Naipaul were awarded as the winners of the Nobel Prize of Literature, respectively in 1991 and 2001. The important note is that Walcott ‘s ancestor was from Africa and VS Naipaul’s from Asia. In spite

of their own characteristics in bringing the ideology of Caribbean postcoloniality, the two addressed Caribbean as the main pillar of discussing postcolonialism. Derek was famous by his play and poems, such as *Omeros*, while VS Naipaul by his autobiographical fiction, such as *The Enigma of Arrival*. Surely, there were many other postcolonial writers as noted by Donnell and Welsh in *The Routledge Reader in Caribbean Literature*. This paper focuses on *Omeros* as the main object to discuss.

Walcott's *Omeros* attracts readers not only by the deep content of Caribbean postcoloniality, but also by its strategy in delivering the content. Walcott skillfully manipulated the Greek old epic, *Odyssey*, written by Homer as Hamner (1997) called it the *Epic of the Dispossessed*. The idea of manipulation here means that Walcott represented the Greek epic through the existence of some characters for his *Omeros* and the plot's events. Therefore, readers may find *Omeros* having some characters, such as Achille, Philoctete, Hector, Helen, and even also Homer. Dealing with the Greek epic's plot, the conflict between Achille and Hector over Helen is prominent in presenting those characters. *Omeros*' manipulation against *Odyssey* greatly lies in its ideological postcolonialism. Despite the fact that theoretically postcolonialism is about to counter European text, or to oppose it as Said's *Orientalism* (1976) in exposing the dichotomy between East and West, *Omeros* brings postcoloniality in such a paradigm called *New World*. As the white settlers in Caribbean belong to a ethnical society which was part of the whole ethnics, its cultural tradition is also acknowledged as the Caribbean property, and it works together with the other traditions to construct the new identity for the new society. In other words, it is obvious that by *Omeros* Walcott could not deny that the colonizer's tradition, like the Greek epic, was also prominent to build Caribbean postcolonialism.

Nevertheless, there are some important differences between *Omeros* and *Odyssey* in presenting "materials" since each has its own target or objective by their appearances. The names of Achille and Philoctete in *Omeros* may mistakenly lead its readers with the characters, which seem to have the same names, in *Odyssey*. By close

examination readers may find that in *Odyssey* the names are Achilles and Philoctetes, and if in *Omeros* those characters are only fishermen, in *Odyssey* they are great heroes of sea. Helen in *Omeros* is a household maid and cafe's servant, but Helen in *Odyssey* is a princess of the great kingdom of Sparta in Greece. Meanwhile, the conflict between Achilles and Hector about Helen in *Omeros* is more or less in conjunction with the conflict between two young lovers, but in *Odyssey* the conflict Achilles and Hector over Helen is about politics, which refers to the country's dignity. Some others are about the use of nature's properties, such as ocean, forest, tree, moon, and storm. Here the difference is mainly on the nature's function and position towards the context of story. In *Odyssey* nature seems inferior to human beings because the context focuses on those characters as the great people or heroes and the nature should be under the control of them. The big problems, like storms, dangerous waves and dark forests, experienced by human beings are only part of human duties to solve in order to get their superior position. However, in *Omeros* human beings, like those fishermen, are presented laypeople who are powerless and helpless in dealing with the angry nature. In this case, the position of nature and human being is level. Even, the requirement of being harmony with the nature is prominent to guarantee that nature would be kind with human beings.

How human beings live together with the nature is an important aspect in discussing Caribbean postcoloniality. Interestingly, *Omeros* depicts this phenomenon to bring its ideology and to uplift the significant role of human beings in maintaining postcolonially the future of nature, in which they are only part of it. This is a new paradigm different from the previous owned by the European explorers and colonizers. For them nature is the object to explore and consequently they have the right to exploit and destroy it for the sake of human beings' needs. However, in *Omeros* Caribbean postcoloniality is about to give the proper position to nature since it is not an object of exploitation but a partner to live together. Killing and torturing nature would result the nature's revenge which finally leads to human difficulties in maintaining life. The nature's revenge is not only about natural disaster or storms, but it could be about the nature's

helplessness in providing resources important for the human future lives. This is eco-postcoloniality, and the point is that human beings are not the nature destroyer but the nature keeper, because human beings live not only at present for the today generation but there are still many generations who need also nature to live with.

B. OMEROS AND THE NATURE

Walcott's Omeros is an epic, or a long poem, consisting of 7 books. The term book doesn't mean that there are seven book publications, because those books are united and compiled into one publication. Therefore, analogically this may suggest chapter if it is about book fiction. Nevertheless, each book of Omeros also has some chapters, i.e. Book One has 13 chapters (I-XIII), Book Two has 11 chapters (XIV-XXIV), Book Three has 8 chapters (XXV-XXXII), Book Four has 4 chapters (XXXIII-XXXVI), Book Five has 7 chapters (XXXVII-XLIII), Book Six has 12 chapters (XLIV-LV), and Book Seven has 9 chapters (LVI-LXIV). Each book focuses or emphasizes on its own topic, and therefore the compilation of those topics narratively built a story which suggests Caribbean people's constructing identity, including the reality of being displaced and alienated from the cultural ancestor. Interestingly, each chapter is then split into 3 parts: I, II, and III. Finally, each part consists of some stanzas, and each stanza has 3 lines.

The poem opens with the depiction of the local people's daily life, especially in creating a canoe, i.e. a vessel for fisherman to explore the wide sea.

*"This is how, one sunrise, we cut down them canoes."
Philoctete smiles for the tourists, who try taking
his soul with their cameras. "Once wind bring the news
to the laurier-cannelles, their leaves start shaking
the minute the axe of sunlight hit the cedars,
because they could see the axes in our own eyes.
Wind lift the ferns. They sound like the sea that feed us
fishermen all our life, and the ferns nodded 'Yes,*

*the trees have to die.' So, fists jam in our jacket,
cause the heights was cold and our breath making feathers
like the mist, we pass the rum. When it came back, it
give us the spirit to turn into murderers.
I lift up the axe and pray for strength in my hands
to wound the first cedar. Dew was filling my eyes,
but I fire one more white rum. Then we advance."*
(Book One, Chapt I, part I)

Despite the form of poem, by having lines to compose a sentence, playing rhyme to beautify the final sounds of each line, and also exposing good dictions of word, it is clear that Omeros narrates such a story, which is more or less like fiction. There is a character, Philoctete, who is explaining some tourists the process of making canoes. The pronoun "we" denotes that Philoctete in fact belongs to the group of those people, who are local to the area where some tourists are in vacation. Therefore, from these readers can find that there are two groups of people in the description, i.e the tourists and the local people. The first line, "This is how, one sunrise, we cut down them canoes.", presents an idea that the local people have characteristically their own way in undergoing their habits, and in this case, it is about creating a vessel which is prominent for the fishermen's living.

It seems that the process of making canoes should be ritually done in some steps. In "one sunrise" readers may understand the proper time of starting the work. However, this can be interpreted metaphorically also as the idea that "sunrise" means morning or the beginning. So, this diction is also about the notion that a canoe is the beginning for fishermen because this facility or property is absolutely vital for them in exploring an ocean where they would find fish to survive their lives. Meanwhile, before they cut down a tree, there has been communication and agreement built with the nature about whether they're allowed to "kill" a certain tree or not. The statement "and the ferns nodded 'Yes,'" proves this, that the nature has the understanding about the fishermen's will to make a canoe. This phenomenon at least provides an interesting fact that the nature has a specific relation with the human beings, and the deed of cutting down the tree can be justified because

human beings do their activity based not upon their own superiority but upon their agreement with the nature. How they undergo the communication and agreement seems to belong their own way. Even the tourists might not understand this, because it is only about the local people and their nature, as it is stated by “Once wind bring the news”, which means that they know the nature has given its agreement in sacrificing a certain tree. The next moment is said that then those local people would change to be murderers, because a tree will be murdered. However, this is not an easy way for them, and that’s why they need an extra power which drives them to undergo the duty. They need an alcoholic drink since it “give us the spirit to turn into murderers.” Clearly, Philoctete wants to say that as a matter of fact the activity of cutting down a tree is like undergoing a duty. The local people well realize that this duty brings the consequence for them to be murderers, but this is their duty that must be done. Their spirit or bravery is strengthened and forced by an external power, which is not part of them. An alcoholic drink provides them the power, because the drink would repress psychologically their awareness and emotion and change them to be almost uncontrollable persons. The quotation “I lift up the axe and pray for strength in my hands” is very emotional since it is to represent their true statement about their emotion. Physically they could easily cut down the tree, but they need power to do it. Even they show an empathy that their eyes are wet by tears because of the act of killing, “Dew was filling my eyes”. This is also emphasized by “but I fire one more white rum. Then we advance.” which means that they need more the alcoholic drink to really repress the awareness and emotion.

The previous talk is in fact only a small part or depiction in Omeros about the relation between human beings, in this case the local people, and their nature. In the next story, there are also some other parts of nature depicted to show how the local people have their own harmony with the nature.

....

*Were it not for the war he might have loved the place;
even with its ribbed windmills’ skeletal rattle,*

*for its orange-roofed farms hidden among poplars,
wheels with crystal weirs, its black-mapped, creamy cattle
grazing their long shadows. The fields were prosperous
and lied of peace. From them, horizontal fire
lit an enormous cloud, then, its changing towers
were crossed by unlucky rooks, and a touched spire
withdrew from the field, as dusk pricked its first flowers.*
(Book Two, Chapt XIV, part I)

From the extract it's stated that there was the hidden secret about the place, i.e. its beauty and prosperity. Unfortunately, the war in the past has changed the face of the place. Interesting idea suggested by this extract is that the role of nature, such as the plants, the animals, and the natural condition of the place, is prominent to build the place's beauty and prosperity, despite the fact that all were destroyed by the occurrence of war there. In the next story it's clear that the war talked by its narrator was closely related with the conflicts given by the newcomers who desired to occupy and control the area.

*"Somewhere over there," said my guide, "the Trail of Tears
started." I leant towards the crystalline creek. Pines
shaded it. Then I made myself hear the water's
language around the rocks in its clear-running lines
and its small shelving falls with their eddies, "Choctaws,"
"Creeks," "Choctaws," and I thought of the Greek revival
carried past the names of towns with columned porches,
and how Greek it was, the necessary evil
of slavery, in the catalogue of Georgia's
marble past, the Jeffersonian ideal in
plantations with its Hectors and Achilleses,
its foam in the dogwood's spray, past towns named Helen,
Athens, Sparta, Troy. The slave shacks, the rolling peace
of the wave-rolling meadows, oak, pine, and pecan,
and a creek like this one. From the window I saw
.....*

(Book Four, Chap XXXV, part I)

The above extract also emphasizes how important and significant the aspect of nature in supporting the core story and idea in the poem. Even there was a special area where a memorable incident took place and then spread all over the place. However, still the narrator could not stand perceiving the contributions of nature in exposing any events and concepts in the history of human beings. The idea dealing with “the Greek revival” seems to lead into the great human civilization in the past, and this is interestingly by voices of the moving waters, in spite of the next decade’s human activities about slavery.

C. OMEROS AND ITS ECOPOSTCOLONIALITY

In advance of discussing Omeros and its postcoloniality, it is worth noting to review some theoretical understandings, which are about the genre and postcoloniality. As mentioned earlier, Omeros belongs to realm of Caribbean literature, which in the common understanding closely relates to the development of literature in the context of the Caribbean people’s postcoloniality. The text of Omeros, which is an epic poem, brings those people’s problems by presenting many events of the past, and those events are the references for presenting ideas of the future, especially in term of Caribbean postcolonialism. There are two theoretical notions about epic. The first is by Adeline Johns-Putra (2006) who wrote that “epic usually defined as a long heroic poem narrating great deeds, sometimes of national or cultural importance.” Meanwhile, Frye (1990) noted that a traditional epic usually combined some points: tales, myths, and histories. Moreover, he continued, if the epic is in conventional meter. Clearly, the two emphasized the entity of form, referring to a long poem, and the entity of content, referring to the events of the past and in conjunction with great or noble people, such as heroes from the history, tradition, or myth where the epic originally came from.

Meanwhile, in briefs postcoloniality can be as the condition exposing the efforts of the colonized in liberating themselves from the

domination and hegemony of the colonizer.¹⁰²The understanding of the term, “colonized,” is surely not only physical but it is also cultural, and that’s why the process of liberating from the condition could take much longer though perhaps physically “the colonized” has been in the condition of being free. Explicitly Ashcroft (2001:1) strictly stated that colonialism trapped the colonized into the position of being unable and free in developing themselves as they wanted. In this case the awareness and the will of the colonized are prominent for being always sensitive against any forms of the continual colonization which could be cultural domination and hegemony. Meanwhile, Homi K Bhabha (1994: 6) suggested that postcoloniality was the tool of warning towards the new appearance of “neo-colonialism” in the new order of world. For him, this one was the new perspective in any forms of strategy of resistance. As an ideological aspect in resisting and fighting the colonizer’s dominance the strategy is essential and urgent to face the non-physically colonialism which continually happened. Therefore, the main issue of postcolonialism is in fact not temporal, which identifies greatly the aspect of “time,” but it is about the doer and the reason behind the deed. Annia Loomba (2005: 16) wrote

“It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as ‘postcolonial’ subjects although they live within metropolitan cultures. It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture.”

¹⁰² Ashcroft (1995: 2) in *The Post-Colonial Studies Reader* wrote that theory on postcoloniality, involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.

Here, Loomba tried not to merely see postcoloniality as the effort to cleanse any marks of colonialism in a society, as Edward W Said (1993: xiii) proposed a notion about referring back to local or traditional culture for abolishing colonialism and its effects. If so, there would be some societies, who have been physically and culturally displaced from the ancestors' cultures and traditions, would be out of postcolonialism's realm and discussion though as a matter of fact they have also experiences the same destiny as the colonized societies. Moreover, for the Caribbean society, who has no united cultural identity, the term postcoloniality as their awareness dan will to be free from the colonizer's hegemony dan domination is strong enough. Many forms of effort have occurred there. Even, for Franz Fanon, a Caribbean postcolonialist from African ancestor, it was only by violence the colonizer and its government could be abolished, because those violences were the tools to mentally cleanse racial inferiority due to being colonized (CL Innes, 2007: 9). Nevertheless, violence was not the only proof of the colonized's response to their inferiority, since there were only many texts to counter the colonizer, both verbally and non-verbally, which appeared during and after the era of colonialism. Therefore, it is clear the aspect of "the doer" in postcoloniality, and surely, it's not detached from the fact of the strong reasons behind their deeds by both physical violence and ideological texts. Boehmer (1995: 3) noted that the existence of texts among the colonized people gave a way to educate them and to stimulate the awareness to liberate themselves from being confined by cultural hegemony of the ex-colonizer. This took the form of opposing against the colonial. In briefs, those postcolonial texts have their own forms and contents to uplift their identity and the will of not being controlled by the colonial domination and hegemony. The very common term for this deed is about deconstructing the texts belonging to the paradigm of the colonizer. Also, one more important aspect of those deconstructive texts is the way of suggesting position for the inferior society as not the object anymore but the subject who is now having the authority to decide their own destiny for the sake of their future.

By proposing the idea about the description of the local people in creating canoes, as in the introducing extract above, Omeros is in fact to

show its ideological postcoloniality, especially eco-postcolonialism. Their very close relation with nature is strongly emphasized by Philoctete, the tourist guide, explaining the way the local people in making canoes. By comparing with what the first European explorers did towards the natives when they controlled the Caribbean area, especially in murdering almost all of them, this poem presents a very different phenomenon. Even in dealing with merely a tree, the local Caribbean people should undergo some ways because in this paradigm nature also has the right to live in this earth, and human beings could not neglect the natural law due to their own needs. As it is written and the ferns nodded 'Yes', the deed of only killing a single tree seems to obey the law, and it means that the idea about Caribbean culture of life is much more important than the culture of death, which was applied by those explorers by the destruction of the natives' life. The statement, "we pass the rum" then proves the other perspective. Killing is not only about dealing with the law of nature but also the destiny of human life. Whether a certain society was destined to be murderer or not, the Caribbean people are powerless in undergoing murder. Their destiny is not to kill or murder. Therefore, they need supplement to stimulate their soul whenever they have to do it. Certainly, the effect given by the supplement, i.e. rum, an alcoholic drink, would repress their awareness, and it means that their condition of being murderer is in fact out of their control. At least, they have to firstly "kill" the empathy to the other's life and for a while to totally neglect and ignore their own culture of life. The poem describes this in a very deep tone, "Dew was filling my eyes, but I fire one more white rum. Then we advance." They weep in undergoing the duty, because for them nature is not an object in conjunction with their own life but it is also a subject to live with.

From those perspectives, about the Caribbean's culture of life and the people destiny, an ideological postcoloniality is presented. Omeros has the extract containing these perspectives at the opening part of the epic, and it seems to suggest the prominent characteristics of the Caribbean people. In the description of making canoes, Philoctete shows the strangers, i.e. the tourists, the message behind the deed. The people's simplicity as fishermen whose life is in the union with sea or ocean hides their great respect to life itself. The culture of life is

opposed against the culture of death. The prominent characteristic of Caribbean people in maintaining and respecting life is compared to the obvious characteristic of the violent and greedy people of the colonizer who easily took the others' lives for the sake of their own need. Even, for them murdering is justified since the position of being superior to the others was the tool to measure its justification. Ashcroft et al (1995: 1) noted that one of the systems done by the colonizer to maintain their domination over the colonized was military force, which meant to justify violence and murder. In other words, by respecting life, applied to nature, the Caribbean people show their interest into the idea of eco-postcolonialism, which is analogically applied to the essence of postcolonialism's in resisting against the colonizer's culture of death. Nature and the other inferior human beings are not the objects of exploring and exploitation, but they are also the subjects to live together. Here, eco-postcolonialism is also to reject of genocide of nature by technology which could destroy nature and its contents, such as forest, very quickly.

In the second extract above, the narrator regretted the past war which already happened in the land and changed totally its face. Despite the fact that today the way of living done by the people develops into modern technology, in the narrator's mind there was also prosperity given by the area before the coming of the modern technology. However, it gives the idea of the people to adapt to the new environment. This phenomenon at least suggests a new way of not regretting the past but of viewing a better future. The fact of the past delivering the condition of being prosperous and peaceful provides the spirit of pride against the originality of the place. It means the total change of the land's face in one hand is the land's consequent destiny as the object of the newcomers, but on the other hand it is to warn the local people to rebuild again its prosperity and peace. The idea of linking the past with the present and future is obvious. By the interference of the outsiders in providing technology to change the area's way of living, the active deeds of the native is significant in not being trapped by the colonial ideology, i.e, more focusing on its technology rather than on the land's need of change to provide prosperity and peace for the local inhabitants. Here, the native's eco-

postcoloniality provides a great breakthrough in cultivating the land which has been totally changed by the colonial technology. By referring to the past, which was kind to nature, the colonized people would smartly view their way of living at present and for future. Nature would provide them with peace and prosperity, and meanwhile technology would develop more prosperity for the people. These native deeds prove their effort in cleansing the racial inferiority because they would undergo their own lives by their own ways. They would gain their own identity by maintaining the previously local wisdom and by developing the needed technology for the sake of future.

The last model of eco-postcoloniality, as stated in the third extract of the poem above, identifies the human dignity of civilization in undergoing any practices for lives. Historically human misery and tragedy could happen in accordance with human great civilization. The Greek revival may bring a memory towards the past's human great civilization, and this one in fact provided the flame of spirit for the European people to change new paradigm, called renaissance. However, the civilization, despite representing the spirit of seeking prosperity, was also the mark where the evil lived. The quotation, "and how Greek it was, the necessary evil/of slavery.... past towns named Helen.", seems to suggest the idea. The use of the term "how Greek" interestingly stimulates two notions. The first is about the quality, showing the identity of "Greek" as the ultimate civilization from the past, and secondly, it is about an exclamation yearning "how great," from the almost similar sound produced by "how Greek." Nevertheless, the irony is that in conjunction with the greatness the evil deed of slavery exists as well. Here, the poem seems to uplift the common phenomenon that behind the success there must be victims. Nature usually would be the witness. The present greatness built by human beings has been related to the past covering the efforts and miseries. The narrator's statement, "Then I made myself hear the water's/language around the rocks in its clear-running lines...," more or less emphasizes the role of nature in inviting humans to recall the past. Nature would keep the historical deeds of human beings in the past, and it would reveal them again for the future generations. In other words, human can learn from the nature anything dealing with the past's human great success and

misery. The present generation, represented by the narrator, “I,” yields, “From the window I saw” which means that the nature has provided the depictions of the past, concerning both the the human greatness and misery.

D. CONCLUSION

Walcott’s *Omeros* is the representation of human eagerness for identity, in spite of the lack of some general requirements of being the colonized from the Old World. The facts that they were not the native of the Caribbean lands and they had culturally displaced from their ancestors were to complete their misery of being slaved together with the other ethnics from the other parts of the earth. Their postcoloniality of New World proves the new paradigm of postcolonialism, since they’re really different from the common postcolonialism of Asia and Africa. The efforts of liberating from the colonizer’s domination and hegemony were undergone by solving their double burdens, i.e. reconstructing identity of the various ethnics and establishing the future without being trapped by the past.

Walcott’s *Omeros*, as an epic narrating eco-postcoloniality, emphasizes some factors. The characteristic nature of the Caribbean colonized lies firstly on their close relationship to the land’s environment. Environment, like the forest, the sea, the sky, is a prominent part of human beings, and they live together in harmony for the sake of living. Compared with the European explorers who took it easy to destroy the Caribbean natives and also the forests, the Caribbean people even are powerless in cutting down a tree for canoes. The characteristic of being murderer is not originally Caribbean, but the position of being superior to the other creatures drives them to wisely treat the environment for their daily livings. Environment is not an object to explore, but the subject to live with in harmony. Related to this characteristic nature, the Caribbean people’s eco-postcoloniality is also shown by their paradigm in applying European technology. The colonial greediness in totally changing the face of the lands is an aspect to be opposed, since the earth as matter of fact has its own way in

providing prosperity and peace for its inhabitants. Therefore, the local wisdom of applying the colonial or modern technology is strongly needed. Caribbean perspective in relating the past with the present and future is obviously different from the colonial perspective in focusing the present need for human beings. Finally, the human dignity is also uplifted through the Caribbean eco-postcoloniality, since in their paradigm dignity is significant for identifying human civilization. The awareness to acknowledge the mistakes done is the key to build the future dignified civilization, because there will be good will to reform the wrong perception about the inferior others. The constructed environment from the developing civilization in fact keeps the record of the past civilization, since the environment is also part of the nature, which continually follows all human civilizations.

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MYTH TO BUILD IMAGINATION: SHORT REMARKS ON CHILDREN'S LITERATURE¹⁰³

A. INTRODUCTION

Here is an extract, from *Omeros*, the Caribbean epic written by Derek Walcott,¹⁰⁴ and it narrates a child's concern for identity.

AFOLABE

*Achille. What does the name mean? I have forgotten the one
that I gave you. But it was, it seems, many years ago.
What does it mean?*

ACHILLE

*Well, I too have forgotten.
Everything was forgotten. You also. I do not know.
The deaf sea has changed around every name that you gave
us; tree, men, we yearn for a sound that is missing.*

AFOLABE

*A name means something. The qualities desired in a son,
and eveb a girl-child; so evenn the shadow who called
you expected one virtue, sinnce eeryy name is a blessing,
since I am remembering the hope I had for you as a child.
Unless the sound means nothing. Then you would be nothing.
Did they think you were nothing in that other kingdom?*

.....

¹⁰³ Presented at **The 4th Literary Studies Conference (LSC)**, Sanata Dharma University, Oct. 19-20, 2016.

¹⁰⁴ Derek Walcott is a Caribbean writer, publishing many postcolonial Caribbean literatures, and won the Nobel Prize in Literature in 1999.

*then I am not Afolabe, your father, and you look through
my body as the light looks through a leaf. I am not here
or a shadow. And you, nameless son, are only the ghost
of a name. Why did I never miss you until you returned?
Why haven't I missed you, my son, until your were lost?
Are you the smoke from a fire that never burned?
There was no answer to this, as in life. Achille nodded,
the tears glazing his eyes, where the past was reflected
as well as the future. The white foam lowered its head.
(OMEROS: BOOK 3, Ch. XXV: III)*

It is the talk between a child, named Achille, and his ancestor or father, Afolabe, and the talk refers to the conflict of confusion related to their past relationship. Their relationship now seems to halt in an ambiguity since there has been a gap which the two, i.e. the child and the father, could not overcome. The child in fact desired to rebuild the relation but the father might not be able to satisfy it because he had some requirements that the child did not know how to fulfill. This resulted in ambiguity which covers a question whether the relation has disappeared or has never existed. The child's instinctiveness started an offer to solve their conflict, but the father's awareness made the gap wider. Even, it might be a new gap which would be over for good between the child and the father.

This phenomenon brought by Omeros, especially through the above extract, is worth discussing in, at least, two aspects, such as the existence of a child which is prominent for the conflict and the genre of the text Omeros, which is an epic. The extract is taken from Omeros, which covers 7 Books completed by LXIV chapters and each chapter has 3 parts and each part is composed by some stanzas of three lines, called terza-rima stanza (Hamner, 1997: 5). As an epic Omeros narrates the idea and ideology due to the process of establishing identity undergone by Caribbean people. How the start of the civilization is attractively presented through the events moulding its imaginative stories. Even, many deconstructive moments are also uplifted in order to create Caribbean as the significant phenomenon in the world of postcolonialism. Some can be the examples, such as the appearance of

the very past heroes, who were originally Greek, like Achille, Philoctete, Helen, Hector, and so on. Those characters are combined with the others, coming from the very present era. The event, depicted by the above extract, is also the example of the deconstruction. Here, there is a story about a child who wanted to find the family root, and it was about the journey from Caribbean to Africa by a canoe. It is deconstructive since it was the child who had the first notion to rebuild the relation with the family while the father seemed not to bother by the condition of being no relation at all between him and the child. This moment was emphasized by the story that the child underwent it by a canoe in following a river from Caribbean to Africa. The story about a child is likely prominent regarding the context of an epic's binding stories. Therefore, by this such a perspective the following discussion delivers the role and position of a child in an epic, which is commonly considered as the important element in human civilization's tradition.

In the context of children's literature, the existence of child is absolutely prominent, either in the perspective of its readership or of its authorship. By this paradigm, the gap between children and mature people is obvious. However, the text *Omeros*, as an epic, seems not to be trapped by the paradigm because it positions the existence of child in the very specific arena and era in order readers would acknowledge its significance. It means the split between two distinctive genres, i.e. literature for adult and that for non-adult, is unapplicable to *Omeros*. The epic covers and accommodates those all significances in order to avoid any attempts of stereotyping literature genres. On the other hand, by the reality suggested in the discussed extract *Omeros* emphasizes the eternal failure of bridging the arena and era belonging to children and mature people. Interestingly, the failure shows the comparative authorities and powers, in which those belonging to the mature people are more dominant and superior than those belonging to the children.

B. DISCUSSION

1. *Child Existence*

By referring to the story context, the conflict between the child and the father, especially about their gap due to the missing relationship, surely started when the child desired to trace back his reality. The metaphor of mangroves is used at the beginning of Chapter XXV which narratively depicted the routes undergone by the child. This kind of plant is obviously imposed to the readers' perception to start the condition of the child. As one of the river's properties, the plant of mangroves has its lower parts and roots deeply hiding under the water. If the condition of the water is clear and clean, those parts can be easily seen. However, usually the normal condition of river water is dirty and dark that those parts are not clearly seen. The fact of being unseen does not identify the plant of not having those lower parts, since it's impossible for a plant to live without those parts. In other words, the existence of the living upper parts of plant defines also the function of the lower parts to support. It might be interpreted also as the relation of the present with the past. Therefore, from the beginning of the narration about the talk of a child and the father the readers of Omeros have been directed into the awareness against the reality of the phenomenon. At least, this awareness is the tool of self reflection that an existence is just part of other existences, and a further interesting notion suggested there is that it needs efforts to view the other existences.

The swift, racing its browner shadow, screeched, then veered/into a dark inlet (B. 3; Ch. XXV: I, line 2-3).¹⁰⁵ These lines complete the previous imagery dealing with the notion of the relation between the present and the past, and here is the beginning of viewing the other parts of the present. Physical and spiritual powers are the prominent requirements to undergo it. The talented Walcott brilliantly applied the dictions, "screeched," "veered," and "dark inlet," to emphasize the

¹⁰⁵ Since the extract is in lines, to split a line from the previous there is a symbol "/" used.

efforts which are both physical and spiritual. It means the efforts need the total strength of the doer for the sake of his/her fulfilment in viewing the other parts of his/her life. The verb “screech” connotes a sign that there would be unpleasant conditions as the consequence in undergoing all the steps involved in the process. Meanwhile, the phrase “veered into a dark inlet” may suggest the undesired possibilities which drive the doer into the unpredictable places or arena because the first turn of the track is in darkness. By this understanding, at least the readers have had the token, provided by the dictions of those lines, that the gap between the upper part and lower part is real, despite it is connected.

The beginning, stated by those lines, to start the narration about Achille’s efforts to rebuild relationship with his ancestor or father, is interesting and inspiring. It is the name “Achille” which is emphasized, but not the name “Afolabe” because this narration indeed is the story dealing with Achille’s notion or desire in rebuilding his possibly missing relation with the past. This phenomenon stimulates an annoying question against Achille’s capability and authority in commencing the deed. It could likely refer to the nature of child, who has no burden in exposing and expressing any desires, since s/he is still in the area of total freedom. Even, a child has the right to find and to have the condition and position that s/he deserves, such as the ancestor or parents and also the information about the past. However, in the event of Achille viewing the past, the nature of the child is specific since this character is presented not as a totally innocent child, but Achille is a child who has been aware of his existence. Therefore, when he wants to rebuild the relationship Achilles is in the condition of an individual who knows why and what for he wants to find the past. Nevertheless, surely his position as a child brings the notion of proactiveness to start the action. The depiction that he had to undergo the journey in order to meet the ancestor shows his quality as the subject of the conflict or problem. It means he does not want just to wait but he intentionally starts the idea, and this is surely to show his refusal of being the object, which has only a passive position and no freedom in exposing an idea.

However, as it is previously delivered in the opening of Book 3, through the above narrative lines, the consequence seems unpredictable and even gloomy. Achille. What does the name mean? I have forgotten the one/that I gave you (B. 3; Ch. XXV: III). On his first encounter with the father, Achille found the condition unpleasant. His existence was considered as strange and foreign because the father didn't recognize his name. In his father's conception, there is nothing in the name of "Achille," and even he felt that the name was not given by him. Further, the father emphasized that he had forgotten whether he gave the child a name or not, and it possibly means that he would not acknowledge Achille as the son. It might be a deep pain for him since the existence was valued and judged by superficial thing, i.e. his name. The pain later is obviously delivered at the last lines of the extract which depicts Achille's tears. Achille nodded,/the tears glazing his eyes. It seems for Afolabe, the father, name is an important part of someone's existence. A name means something. Achille's failure in interpreting the meaning of his name resulted in the father's refusal. This phenomenon uplifts the reality happening between the two, i.e. the gap of relationship.

If in the opening, the gap is only a prediction since "the water is never clean and clear," in this event the gap is real. It seems Afolabe to stand in a certain area and while Achille in the other area different from the father's. The incapability of Achille in perceiving the world belonging to his father creates the gap. Certainly, by the different perspective it is the father who creates a distinctive gap against Achille who is alien for the father and community. However, at least there is gap between the two. The gap that Achille wanted to minimize, by rebuilding the missing relationship, at first is just blurred, and by the conviction, as the metaphor of the plant of mangroves, Achille has had the first idea to bridge the gap. Unfortunately, the gap finally becomes obvious that there is really a wide and deep gap because of the different perspectives or paradigms between Achille and the father, Afolabe. Even, Achille should accept the shocking statements given by the father, as the refusal of his existence, then I am not Afolabe, your father,..... /... And you, nameless son,are only the ghost/of a name.

Ironically, at the very start of minimizing the gap Achille stands as the subject of the deed but at the end he is still trapped in the position of being the object of the reality. As the subject Achille had the control to his condition and position, but as the object he had to comply with the control beyond his authority. Are you the smoke from a fire that never burned? This rude and hard blow from the father finally destroyed Achille's attitude and will to stand as the subject for his own existence. Unfortunately, the text *Omeros* does not provide further extracts to depict Achille's behavior against the father's statements of refusal, but to end the event the text delivers a gloomy atmosphere for the final condition of Achille after his encounter with the father. There was no answer to this, as in life. Achille nodded, the tears glazing his eyes, where the past was reflected/as well as the future.

2. Child and Epic

The second focus to discuss is about the position of child in an epic. As a matter of fact, the existence of Achille in the epic is not as a child, who is still in young age and also innocent or ignorant to common knowledges and experiences. He is one of the prominent characters to compose the main pillars of idea and discussion in Walcott's *Omeros*. Even, his name spontaneously would drive the readers into an old story which was Greek. Beside the name of Achille, there are also some names functioning the similar way, such as Helen, Philoctete, and also Hector. It seems Walcott intentionally adopted those names into *Omeros* in order to deconstruct an old Greek epic, such as *Odyssey*. However, the deconstruction likely has the purpose of his creation of an epic for Caribbean, since some canonical requirements for an epic are satisfied in *Omeros*.¹⁰⁶ Even, Hamner (1997) explicitly stated that Walcott's *Omeros* is an epic of the dispossessed. In other words, as an epic *Omeros* provides the text for Caribbean in reconstructing its identity and history, regarding that Caribbean was still young in the context of postcolonialism world.

¹⁰⁶ Adeline Johns-Putra (2006) suggested that epic usually defined as a long heroic poem narrating great deeds, sometimes of national or cultural importance.

Achille's prominent character is also on his position as child in rebuilding relationship with his father or ancestor. This position is significant in the perspective of a complete epic, because an epic is also united stories important to reconstruct an identity for a certain society. In this case, *Omeros* is important for the Caribbean people. There, the stories about the past dealing with the existing heroes and myths are necessary for the people belonging to the society or community. As Stuart Hall (2003) suggested owing to identity, one shared history may identify one identity. Therefore, what Walcott attempted to reconstruct Caribbean identity by uplifting *Omeros* as an epic is actually about his effort to provide postcoloniality for the Caribbean society. One important event emphasized by him is concerned with the idea of tracing back the ancestor.

In fact, the past of Caribbean people was in accordance with the misery of triangle, when the system of slavery was still conducted by many European traders. The inferior position of many African slaves defined the next Caribbean society because there were many black slaves were transported to the area. After the era of decolonization, Caribbean appeared into some communities, but the more or less similar identity was applicable, i.e. their ancestors were black Africans. Therefore, in Book 3, the text *Omeros* tried to recollect again the memory of many Caribbeans against the past reality noted by history. Interestingly, Caribbean was represented as a child who wanted to understand the reality from the past, and the above extract depicts the story. At least there are two messages drawn from it. The first is about the denial given by Afolabe to Achille. This perspective may be viewed as the condition of the established society in having authority to give the position to the other one. Deeper, the position is about the placement of young society as the inferiority by the established society. However, on the other hand, the phenomenon of denial can be viewed as the postcoloniality of Caribbean in reconstructing a new identity different from those belonging to the past history of slavery. In this context Caribbean emphasizes that they are not part of the black people from Africa, since they have their own identity. This is a phenomenon of the "New World" in postcolonialism.

C. CONCLUSION

The text Omeros, as the text of postcoloniality for Caribbean, is in fact also applicable to the phenomenon of children's literature in gaining its identity. The dispute of readership and authorship is always trapped by the idea of children's literature which is the tool to educate and anticipate any children to grow to become mature people. This such condition of being mature as a matter of fact is intentionally constructed by the present mature people. They need their children to own the similar characteristics that they have established. The children are not allowed to undergo any traces different from the parents, or otherwise those children would be denied their existence.

On the other perspective, Omeros provided also a notion that the existence of children is in fact important to build a certain myth for human civilization. By this perspective Omeros suggests that the era of children is the era of imagination, where children need freedom to expose and express it without the disruptions given by their own parents and ancestors.

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NAIPAUL'S *THE ENIGMA OF ARRIVAL* IN VIEWING THE PAST DUE TO THE CONTEXT OF HUMAN CIVILIZATION¹⁰⁷

A. INTRODUCTION

So far, the novel *The Enigma of Arrival*, written by VS Naipaul, has been controversial, since its content is accused to position the colonizer being eternally superior than the colonized. Even, the fact about VS Naipaul himself, who then became the citizen of the UK, gave emphasis to it. However, it is very common that readers sometimes are hard to split the phenomena dealing with a text and its writer. The case of Salman Rusdhie may be the other example, and in Indonesia what happened to Pramudya and his texts is always politically sensitive for both parties opposing and defending him. Nevertheless, this paper would discuss mainly on the text's autonomy without being disturbed by the existence of its writer VS Naipaul.¹⁰⁸

The Enigma of Arrival, later addressed EOA, is postcolonial in discussing the interplay between Trinidad, the colonized, and Britain, the colonizer. The existence of "I" who represents someone moving from the homeland of Trinidad to the new land of Britain experienced some stages in life from his lowest position to the utmost one. The structure or order of events is chronological by rendering firstly the coming of the character "I" in a new environment, though in fact the land was not really new for him.

*For the first four days it rained. I could hardly see where I was....
But just then, after the rain, all that I saw—though I had been*

¹⁰⁷ Presented in International Conference on Literature (KIK) HISKI, 28 – 30 Sept 2017, Bengkulu.

¹⁰⁸ Barthes's "The Death of Author" (Waugh: 272, 2006)

living in England for twenty years—were flat fields and a narrow river. (EOA, 5)

The closing event of the novel eventually shows how the character could completely control the previously foreign condition. Different from his first time of coming, in which he seemed strongly reluctant leaving the past, the novel provides an event about “I” who was the master of the environment and life, in which he proudly stated that the past actually belonged to death. The development or change of paradigm in dealing with “the past” is the emphasized point found in EOA. In other words, EOA more or less is questioning the traditional postcolonialism which has uplifted the paradigm of the past as the way of resisting the continual cultural hegemony of the colonizer, as Said’s statement about the ancestor identity.¹⁰⁹

The meaning brought by its title, *The Enigma of Arrival*, may lead readers into the understanding that the novel is questioning any mysteries of future, and this is gloomy since the future is still unpredictable in comparison with the past which has been fixed. However, as a matter of fact the novel tries to suggest a new perspective in answering any questions about the unpredictable future. The key to understand the future finally depends on how the control against the past is undergone. In this case, the past may not be the burden in facing the future. Otherwise, an effort to establish identity for the sake of postcoloniality is in vain. How to control the role of the past is interestingly discussed by EOA. Indeed, the novel is actually uncommon, like the others delivering events in a constructed story, since the story is dealing with many descriptions bringing significant ideas about the past due to establishing identity of postcolonialism.

Therefore, by discussing EOA readers would be enriched with a new perspective of postcolonialism, different from the traditional perspective which has been proud in emphasizing the ancestry tradition as the source of identity. However, EOA views the ancestry tradition as part of the past which should be treated smartly because it is the source

¹⁰⁹ EW Said in *Orientalism* (1979)

of stigma of being inferior in comparison with the superiority of the colonizer. In addition, EOA is an interesting novel, which more or less provides a new genre of telling the story. Generally, a novel depicts it in the arrangement of events to satisfy the requirements of plot rules, EOA deconstructs the canonical plot by rendering many descriptive situations and environments. This method would lead readers into a new understanding of plot which is not merely about events but ideas, because each description is in fact to deliver implicitly an idea. In this context readers eventually would be exposed to a new paradigm about the novel, since at first perhaps readers have been occupied by the issue of the novel due to its being controversial.

B. DISCUSSION

Referring to the events of EOA, as previously mentioned, the novel is postcolonial, since it is about the relation between Trinidad, the colonized, and Britain, the colonizer.¹¹⁰ Concretely, the main story lies on the individual trips, i.e. the character “I”, in establishing his identity from being inferior to superior. There are some trips or journeys that he had to undergo, and each represents his leaving “the past” to the new era for his life. Leaving the past in this case may bring the meaning of gaining freedom from the condition of being weak, inferior, poor, uneducated or colonized. The first is about I’s journey to become a writer.

This journey began some days before my eighteenth birthday. It was the journey which—for a year—I feared I would never be allowed to make... It was the journey that took me from my island, Trinidad, off the northern coast of Venezuela, to England.(104)

The purpose of this journey is obvious by the following quotation.

¹¹⁰ Figueredo, DH, and Frank Argote-Freyre, *A Brief History of The Caribbean* (2008).

I had written a lot, done work of much difficulty; had worked under pressure more or less since my schooldays. Before the writing, there had been the learning; writing had come to me slowly. Before that, there had been Oxford; and before that, the school in Trinidad where I had worked for the Oxford scholarship. There had been a long preparation for the writing career! (100)

However, there is another trip for him in order to gain a better condition as well. The establishment, of being better from “the past,” he has gained by the first trip or journey seems incomplete. Therefore, he decided to undergo another journey to renew his old idea about freedom.

A great packed education those two years had been.... And behaved foolishly. Without waiting for that response, I dismantled the little life I had created for myself in England and prepared to leave, to be a free man..... Now eighteen years after my first arrival, it seemed to me that the time had come.... And I had to return to England (101-102)

And, this novel *The Enigma of Arrivals* is the reflection of his second trip. By his first journey, he gained the purpose of becoming a writer in order to change the past representing inferiority of being uneducated and poor. By his second one, he had the purpose of being a free man. If on the first trip he underwent it by scholarship, on the second trip he totally paid by himself.[t]his second trip to England was paid for by me, precious money from my very small store (150). Indeed, through I’s second trip, the novel renders significant ideas or concepts dealing with postcoloniality.

In shorts, postcoloniality may simply be perceived as the attempts of establishing new conditions to replace the past ones, which were caused by colonialism. Ashcroft et al (2007) explicitly stated the concept of postcolonialism as to examine the processes and effects of, and reactions to, European colonialism. There are obviously two significant clues to understand: the past, which represents the processes and effects of European colonialism, and the future, which represents

the reactions to European colonialism. In this context, the past points the conditions of being colonized and the future the new conditions different from the past. Through this phenomena, Said's *Orientalism* in emphasizing the importance of the ancestry identity takes the prominent role to stand against the colonialism. Due to the colonizer's deeds the original identity of the colonized society has been repressed and destroyed and replaced by the existence of the colonizer. The position of being colonized is about lowering the dignity of the colonized into the condition of being inferior, since the colonizer imposing the identity of being superior. Consequently, there are class divisions between the superior and inferior. Therefore, in the era of postcolonialism it is logical to give rebirth to the ancestry identity of the colonized. For Said, the only weapon is cultural identity belonging to the ancestor.

However, since the idea of giving rebirth culminates in going back to the past, i.e. the identity of the ancestor, postcoloniality of this kind may be addressed to postcolonialism of the past. It means "the past" is the most important and prominent factor in renewing the condition of the ex-colonized. By proposing "the ancestor" this postcoloniality imposes the previously old identity to offend and reject the colonizer's oppression. The ex-colonized group would prove that their identity is still alive. In this case, the duration of colonialism will determine the possibility of returning back to the past identity. Since the new generation has been born and the ancestry identity is also foreign for them, postcolonialism of the past is impossible but postcolonialism of the future.

Postcolonialism of the future puts the focus on a totally new identity. There are some possibilities of this condition, such as the long duration of colonialism which has completely destroyed the colonized's cultural traditions and cultures, the birth of the new generation who is really ignorant towards the ancestry identity, and the absence of the ancestor. As a matter of fact, those factors have been the Caribbean's

experiences.¹¹¹ In comparison to the other parts of the world, Caribbean area is unique and characteristic due to the experiences of being colonized. There were many islands colonized by some European colonizers, who from the very first underwent the system of slavery before being abolished from the face of the world. Many African slaves were transported to the area. However, after the slavery era the European colonizers applied the different strategy of creating workers by the system of paid laborers. Figueredo (2008) wrote that in 1845, 225 East Indians, the first laborers from India, arrived in Trinidad, and even by 1915 the population was about 143.000 people. There were also those coming from China and the other parts of the world. The history of elimination of the local natives should be an important part of Caribbean colonialism because then it resulted to the absence of the local identity for the lands. Therefore, during the era of decolonialism, which has been significant to Caribbean postcoloniality, the act of negotiating among many ethnics living in Caribbean in identity establishment has been characteristically Caribbean. Consequently, those phenomena of the past suggest another way of undergoing postcoloniality for the Caribbean groups of people, including the society of Trinidad, and brilliantly EOA depicts it as the arrangement of events and ideas for its plot.

By locating the emphasis on the two different trips, mentioned previously, the following is the discussion how the first trip tends to be postcolonialism of the past and the second to be postcolonialism of the future. The clue dealing with “the past” is the main text to discuss, since both position it as the triggering aspect to establish identity. The past for the first journey is significant, in terms of the background to be left and the foreground to go, precisely to return. The idea of background in it is the reason why “I” had to leave Trinidad and go to England. For him the past is inferior and it could be solved by only a new status, i.e. to become a writer (104). The only reason of gaining this status is because of the bad conditions of “I” in Trinidad, such as poor,

¹¹¹ Figueredo, DH, and Frank Argote-Freyre, *A Brief History of The Caribbean* (2008).

uneducated, innocent, solitude. Therefore, by changing the status he imagined to be able to be free from those conditions.

And everything I saw and felt and experienced then was tinged with celebration: That landscape—.....—had always, since I had known it, been the landscape of anxiety, even panic, and sacrifice... I had never, as a child, felt free (151-152)

His paradigm on freedom is about to be wealthy, to be educated, and also to be famous and popular. All finally he could achieve as he gained the position of being a writer and he were successful in writing some books (156). The past gave him the reason of uplifting a new condition and position, especially when he returned home to apply his capability for it.

However, for the second journey the significance of the past lies as the background to be left. Here is the different perspective of viewing the past. The past is not merely about the conditions but it is the realm covering many aspects. To start the journey, he daringly put behind them.

Now, eighteen years after my first arrival, it seemed to me that the time had come. I dismantled the life I had bit by bit established, and prepared to go. The house I had bought and renovated in stages I sold; and my furniture and books and papers went to the warehouse (102)

As a result, on his arrival due to the second trip the condition of being alienated happened to him. Even, he felt foreign to the place he had been there before (5). The message of a painting's written title, *The Enigma of Arrival*, is precisely in accordance with his new presence. The painting represents his present condition.

What was interesting about the painting itself, "The Enigma of Arrival," was that—.....—it changed in my memory.... The scene is of desolation and mystery: it speaks of the mystery of arrival. It spoke to me of that, as it had spoken to Apollinaire (98)

In this context, clearly “I” suffers from being alone since he has left everything behind. He cuts totally the past off him, and nothing about the past is his. Despite the fact that England is physically not new, this place is new. Its newness lies more culturally. It means by leaving his cultural or ancestry root, he has no place any more to stand since he has lost the original root of identity. He is in the crisis of identity.

Nevertheless, his position of being displaced and uprooted, which represents his crisis of identity, gradually vanishes as the story’s events of the novel depicted. The first part, *Jack’s Garden*, presents how the character “I” mingles with the first phenomenon about the existence of a garden cultivated by a gardener named Jack. The will to well control his suffering from being alienated drives him to carefully observe the garden, from all the aspects it has. Not only is it about the gardener who is responsible for the cultivation, the garden gives insights as well about the climates, the objects living inside, the position, and many more. Finally, he could overcome his solitude, and he seems to find a new identity. *One cycle for me, in my cottage, in the grounds of the manor;...* (94). Even, by this he could arrange himself in preparing for the next steps during his second trip.

Meanwhile, in the second part, *The Journey*, the novel renders the reflection done by “I” due to his previous and present journeys to England. The other depictions, stated in the parts of *Ivy*, *Rooks*, and *The Ceremony of Farewell*, are about his development of processes in establishing identity in England after leaving totally his past in Trinidad. Especially the last part, *The Ceremony of Farewell*, provides a different atmosphere, from the first part, dealing with the way that “I” treats the past. His being alienated and uprooted, due to his displacement from Trinidad to England, oppresses him into the condition forcing him to handle. *The antique ship has gone. The traveler has lived out his life* (99). The future is not present yet and even is still blurry, but the past has gone. The atmosphere of gloominess is obvious. However, in the last part telling the ceremony for the death of Sati, the sister of “I,” the atmosphere of gloominess is present any more, despite the event of cremation ceremony of the dead Sati.

....—our sacred world had vanished. Every generation now was to take us further away from those sanctities. But we remade the world for ourselves; every generation does that, as we found when we came together for the death of this sister and felt the need to honor and remember... It showed me life and man as the mystery, the true religion of men, the grief and the glory (354).

Here, the process of being aware against the identity is sure. His new position (345) qualifies the identity and enables him to view differently the past, represented by death. For him death is a way of renewing identity, or otherwise there would be no new identity. *Death was the motif; it had perhaps been the motif all along (344).*

C. CONCLUSION

Postcolonialism of the past is a paradigm of postcoloniality in preserving the ancestry identity as the main and significant part of the establishment of identity. Though it seems the easy way undergone, since the identity has achieved its final structure, there is at least one disadvantage dealing with it. The stigma of being inferior and colonized would be eternal because of the success of the ex-colonizer in putting it in the lower position. In other words, the fact of colonialism is historical and it's eternal because of its impossibility in recreating it otherwise. However, postcolonialism of the future gives emphasis more on the future and the past is considered as belonging to the realm of death.

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MYTH AND POSTCOLONIALISM IN WALCOTT'S OMEROS

A. INTRODUCTION

Human civilization in fact covers three dimensions: the past, the present, and the future. Each independently functions to stand as its pillars, in which no notion may state that one is more important or significant in comparison with the others. Each has to complete the others together to build a good and ideal structure building of civilization. However, it happens that many discussions tend to merely focus on a special treatment against either one of the dimensions to appear the most important entity while the others are supposed to be only the inferior elements. The talk about myth, for instance, would certainly scope the people and time limited to the realm of the past. It means to discuss myth is just to address the past because the present and the future, by the context, have no portion to take the deal. The story about Grendel and Beowulf, the Trojan war, or the heroes tale is the concrete proof that the readers or audience would create for them the world of the past and rarely involve them in the other worlds. Indeed, myth is concerned with the people of the past. Even, the definition of myth is often applicable to describe something that is simply not true (Amstrong, 2005). On the other hand, the postcolonial studies put any past deeds as the mere triggers to define or create the possibilities for the future. VS Naipaul's *The Enigma of Arrival* (1987) clearly points that the future is the main concern which highly adores. Said's *Orientalism* (1978) has the focus on how to build the future, despite the fact that the future is about the rebirth of the past, i.e. the ancestry identity. In this context, Said significantly emphasized that for the sake of the future the past should be changed in order not to be controlled by the Western hegemony.

Since each dimension functions as the important and significant pillar, working together with the other two, the human civilization then becomes completely structured. By this perspective, the past is the source of experiences in which humans have undergone trials and errors in order to survive. It then develops into the notion of tradition, which suggests a way of learning against the past. In fact, the term ‘civilization’ itself emphasizes it by rendering human developments in their survival, from the era of savagery, barbarism, and then civilization (Scarre and Fagan, 2016: 6). Obviously human complexities of civilization continually develop in accordance with human brain and sensitivity in facing the world.

The dimension of “the present” shows the era of the living humans due to the given facilities by ‘the past’ and to the next survival anticipation for ‘the future.’ Tradition and myth are simply the instances of facilities from the past. From the tradition humans have learned how to live, and from the myth they come to the awareness of the imagination world. Amstrong (2005) noted it as a faculty to think and to conceive something which is not present and has no objective existence, and put emphasis on the fact myth was in tight accordance with the inability in recording the events during the prehistory. However, the present is also having the duty of preparing and anticipating any attempts of survival for the sake of the future. The campaign of saving the earth is a model how humans also care of the future. The slogan saying that the earth is not the inheritance given by the ancestor but it is the descendant’s property is the way of proving that the future belongs the present’s responsibility. In this perspective, postcolonialism is an attempt to save the future by comparing it with the past events which should be changed or revised.

The logic of postcolonialism renders the will to avoid the past since it was about the condition of being marginalized and inferiorly dependent. The idea behind it is explained by Ashcroft (2006), as discussion dealing mainly with migration, slavery, resistance, race. Therefore, it is reasonable that the paradigm of postcolonialism is in fact about the future. Even, the past is the realm of fear that had to be avoided and not to be repeated. In other words, postcolonialism has

created a gap against the past due to its trauma, and the will to have a new identity different from the past is the only way to oppose the foreign dominance.

However, the genius and brilliant Derek Walcott, from Caribbean, would not be in such the main stream. While a group of postcolonialists held tightly the notion of paradigm of dichotomy, such as either East or West, Black or White, colonized or colonizer, oppressed or oppressor, inferior or superior, the past or the future, Walcott has come up to represent the different paradigm. In one hand, the phenomenon of colonialism was historical and the present people can do nothing to change the fact, because it was in the realm of the past. On the other hand, the phenomenon has provided a new opportunity for the ex-colonized to start its different identity and establishment for the sake of the future. Walcott's *Omeros* is the model how the new paradigm of postcolonialism could accommodate all perspectives dealing what already happened in the past and what would & should happen in the future due to the newer human civilization.

From the entity of form, *Omeros* has its specific genre because of its narrative lines. This format seems to give rebirth to the very old form found in the past epics of the old literature. As we know, the genre of epic found its greatness in its narrative lines, and even the significantly famous Greek plays took the form. However, from its entity of content, *Omeros* discusses the Caribbean postcolonialism, which shows its identity as the up to date topic or idea in the history of human civilization. The thoughts dealing with postcolonialism are about to question the past event of colonialism, which for some historians may be called as the accident of civilization.

B. DEREK WALCOTT'S OMEROS: FROM MYTH TO EPIC

Walcott's *Omeros* is a poem, but it is actually a narrative since it contains many stories ranging from the events in the past to the present and to the hope of the future. From the form, which is in lines, *Omeros* has totally 7 books containing 64 chapters. Each chapter splits

into 3 parts, and every part is about some stanzas of 3 lines. Here is the interesting phenomenon, due to the poem's characteristic, because *Omeros* is narrating a story but in many lines. This fact actually reminds readers to a genre of epic, from the past, which was commonly in the form of poem containing many and long lines. Adeline Johns-Putra (2006) stated that epic is defined as a long heroic poem, and Frey (1990) suggested that in epic there is conventionally a compilation consisting of tales, myths and histories. Therefore, from its form *Omeros* is obviously an epic, since it is a long poem which narrates. Meanwhile, from its content the characteristics of epic are shown in the existence of the old figures, such as the character names of *Omeros* (adapted from Homer), Philoctete, Achille, Hector, and also Helen. This reminds readers to Greek mythology, especially to the old epics of *Iliad* and *Odyssey*.

To refer to Ken Dowden and Niall Livingstone (2011: 6), in *A Companion to Greek Mythology*, the long poem of *Omeros* may be said to represent again the memory of myth or mythology, which in fact is also a way of maintaining an identity. What identity? It seems the scope belonging the past, in which those heroic characters played dominantly their lives in their world. The greatness of Greek mythology takes role in the establishment of identity for *Omeros*, since the poem explicitly renders the lives of those past heroes. Though, later readers would find those characters different from the original figures, the existence of those characters is the proof that *Omeros* actually wants to regain and recall the achievement owned by *Iliad* and *Odyssey* as the great epics in Greek mythology. The happenings in "Trojan War" are adopted as the readers follow the conflict between Achille and Hector in competing to have Helen for the lover, the great hero of Philoctete who was prominent in solving the conflict, and many others.

"Ous croire'ous c'est roi Gros Ilet? Voleur homme!"
"You think you're king of Gros Ilet, you tin-stealer?"
Then in English: "I go show you who is king! Come!"
Hector came out from the shade. And Achille, the
moment he saw him carrying the cutlass, un home
fou, a madman eaten with envy, replaced the tin

he had borrowed from Hector's canoe

(Omeros, Book I, Ch. III, part I)

Achille had tears in his eyes. He could not hide it.

Her elbow moved when Hector climbed in next to her.

The van raced the harbor. Achille picked up the fruit.

(Omeros, Book I, Ch. VII, part I)

The above extracts present the conflict between Achille and Hector. The competition of the two emphasizes the competition of being the greater. As in Greek mythology, both Achilles and Hector were the two great heroes of the two opponents. Though, originally the reason of the competition was triggered by the deeds of Paris and Helen, *Omeros* directly leads the readers into the more significant conflict, i.e. the competition of being greater between Achille and Hector. Here, the poem has no character of Paris, but it has the character of Helen because *Omeros* focuses on the ultimate conflict between the two heroes, who represent the greatness of each community or society. Perhaps, the poem wants also to reemphasize that the main cause of the past great war between Greece and Troy was merely about woman.

*Philoctete tried to make peace between them. He told
Hector that they were men, that he bore his own wound
as patiently as God allowed him, that the bad blood
between them was worse, that they had a common bond
between them: the sea. The sea that changed the cedars
into canoes, from the day they had hacked the trees*

.....

(Omeros, Book I, Ch. VIII, part III)

Here, Philoctete appears as the man who tried to bridge the conflict between Achille and Hector by stating that they should always remember to have the same bond. In the old mythology the existence of this character is prominent to win the war, and in *Omeros* he has the role of controlling the two and to stand as the bridge for them.

However, interestingly *Omeros* in fact presents those great characters in a very specific way totally different from the past epics. In the story those characters appear as the lay persons who are more or less helpless in facing the daily activities of lives. They belong to the society of fishermen or the people of the beach. From the previous quotation, both Achille and Hector are fishermen who should face the daily problems of hardships in order to maintain their lives. That's why the problem of "canoe" is there since this is a kind of a very helpful device for their earning money. If the great heroes could bravely face the natural disturbances, such as high and dangerous waves and also storms, *Omeros's* Achille and Hector are like the common people in suffering from those natural disasters.

As a matter of fact *Omeros* is in the realm of the present, and even it is considered the work of postmodernism. Line Henriksen (2006) revealed the study on two epic poems: *Cantos*, by Ezra Pound, and *Omeros*, by Derek Walcott, and the two are the selected models of epics from the 20th century. The study identified *Cantos* as the representation of modernism and *Omeros* as the representation of postmodernism by discussing postcoloniality. Since the era belonging to the Greek mythology is very old, in this perspective *Omeros* appears to become the agent in establishing the relation of the past with the present and the future. It means there is an attempt of maintaining the past that any processes have been interrelated. Therefore, it may be said that *Omeros* is a work which enables the readers of the postmodernism era to connect with the myth of the past.

Indeed, in addition to those past characters, there are also some other characters have no relation at all with the past, such as Ma Kilman, Mr Plunkett, and Maud (Plunkett's wife). The way of combining the past characters with the present ones is the strategy of showing that the past is still in the process of the present days, and it means that the past together with the present are preparing for the next process to become the future.

C. DEREK WALCOTT'S *OMEROS*: POSTCOLONIALISM OF THE CARIBBEAN PEOPLE

Hamner (1997) identified the work of *Omeros*, by Derek Walcott, as the “Epic of the Dispossessed,” which conveys at least two meanings. The first is about the existence of being epic for *Omeros*, and the second is the nature of the people shown in its narration. One of the characteristics of being epic is previously mentioned in the above discussion. The existence of the past people, who were great, indicates that *Omeros* tries to build the historical relationship from the past to the present. The greatness of the names provides the notion that the society was started by the heroes and the essence of the greatness would be eternally maintained in establishing and developing their identity.

However, the facts experienced by those characters, exposed narratively in the poem of *Omeros*, are the reflection of the past events dealing with the people of Caribbean. As the history noted, the lands of Caribbean started when the European explorers were eager to find “a new world” and they finally built Caribbean as the new world of colonies for them. The events of colonialism by the European countries to many parts of the world, including Caribbean lands, created a new reality concerning with the idea of splitting human beings into the category of being the colonizer and the colonized, being superior and civilized and being inferior and uncivilized. The attribution applied to the Caribbean local people as the dispossessed seems to suggest the broader perspective, because the history wrote that the Caribbean people come from many ethnics, especially from Africa and South Asia.

The start of Caribbean history was the start of the comings of many kinds of people, who were inferior and colonized. The text of *Omeros* emphasized that the society was firstly compiled of the people displaced from their ancestor (171).

*In its clicking oarlocks, it idled, my one oar.
But castaways make friends with the sea; living alone
they learn to survive on fistfuls of rainwater*

*and windfall sardines. But a house which is unblest
by familiar voices, startled by the clatter
of cutlery in a sink with absence for its guest,
as it drifts, its rooms intact,*

(Omeros, Book IV, Ch. XXIII, part II)

Their position of being displaced and dispossessed is more emphasized by the description of their reality in their new land. The classical characters live as the local people and they are in their helplessness to deal with difficulties and hardships of life, including the problems of economy and the disastrous natural sea (43–45).

The reality of diaspora and dispossessed is an important factor to build postcoloniality for the Caribbean people. The discussion of *Omeros* as the epic of dispossessed in the context of the historical life of the Caribbean people is the attempt to have the reflections against the past in order to gain their better future. There are some dealing with the past. The past experience of being colonized is important to undergo reflection because it has provided the stigma of being inferior.

*He believed the swelling came from the chained ankles
of his grandfathers. Or else why was there no cure?
That the cross he carried was not only the anchor's
but that of his race, for a village black and poor
as the pigs that rooted in its burning garbage,
then were hooked on the anchors of the abattoir.*

(Omeros, Book I, Ch. III, part III)

Colonialism created also the condition of being poor and helpless like the silent pigs which must be ready to slay. By this facts, any attempts to avoid other forms of colonialism are significant to do. Nevertheless, the past also provided the reality that Omeros is the local power. The existence of the classical heroes seems also to suggest that they have inherited from the past the local power dealing with the lives with the sea. Therefore, the Caribbean postcoloniality should start from their own internal power, especially dealing with their close relationship with the natural sea.

However, further there are two dominant aspects in *Omeros* to present the Caribbean postcoloniality, i.e the aspect of being the dispossessed and the aspect of having various ethnics. The first aspect is dealing with the attempt to become independent and free from being inferior, while the second aspect is about establishing identity by negotiating among many ethnics. The two eventually leads into the Caribbean ideology of the New World, which is the paradigm of hybridity. Stuart Hall (2003: 238) noted that the element of being different was important in establishing hybridity.

D. CONCLUSION

Walcott's *Omeros* stands as the important epic for the Caribbean people, especially in establishing their identity of the new postcolonial society. Different from the conventional or traditional postcolonialism, which emphasizes the binary opposition between East and West, by applying Said's notion in his *Orientalism*, Caribbean postcolonialism has the new paradigm of being the New World. In one hand it is an attempt of deconstructing the myth of being inferior found in the term of the new world, and on the other hand it is the new postcoloniality.

Its newness lays at least in two perspectives. One is in its reality of mixing the West and East. The West is represented by the existence of the Greek mythology, which provides the great heroes from the past. Meanwhile, the East is represented by the condition of being inferior and helpless. Second shows in its various ethnics which should negotiate to build their new identity, since they do not have one ancestor. Finally, by this phenomenon *Omeros* is great in establishing the bridge between myth, which is the realm of the past, and postcolonialism, which is the realm of the present and the past.

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OMEROS AND ITS CARIBBEAN SEA AS THE REVIVAL OF CLASSICAL GREEK MYTHOLOGY¹¹²

A. INTRODUCTION

The phenomenon of sea is an important and significant element in every classical work, such as the Greek mythology. The depiction of Trojan War, in which the Athens fought against the Spartan, was full of human activities dealing with sea. Despite the war itself was inland, the soldiers and the heroes were the kind of marines, which meant they're very powerful in sea and because of sea. Here, the entity of sea is obvious in shaping characteristics of being tough and independent man, and even it may be said that the natural sea as a matter of fact created and educated men to appear special and powerful. However, in the next decades of human civilization, technology has developed very fantastic when the relations between two lands could finally be established through air by airplanes, and even by internet. Ironically, it has also resulted into the fact that the phenomenon of sea decreased proportionally in the human activities. The significance of sea in developing human civilization changes to become minor, since human beings are not dependent on sea anymore. Especially after the era of European romanticism¹¹³, in many literary works setting of "on sea" was not interesting and challenging in comparison with that of "inland." Defoe's *Robinson Crusoe*, despite previously having the great experiences on sea, Crusoe gained his peak of identity was in his life of conquering the new land. This tendency of leaving "on sea" setting seems to continue further and deeper into the lives of "inland" setting,

¹¹² Presented in HISKI Conference (KIK XVII, Babel, Sept. 2018)

¹¹³ It's about the view of the human mind as organically creative and to regard the natural world as a living mirror to the soul, not as dead matter for scientific dissection (Margaret Drabble and Jenny Stringer, 2007: 610)

and even the phenomenon of sea, which educates and creates human characteristics, becomes less significant in human civilization.

However, at the end of the 20th century Derek Walcott appeared to seemingly deconstruct the paradigm. His *Omeros* has proven that the “on sea” setting is still up to date to explore. For this reason, Walcott intelligently underwent a strategy of reviving the existence of the classical Greek mythology by tempting readers with some clues. Those covered some elements, which were similar to the classical work, such as the characters, the setting, and also the way of narrating the content of story. This phenomenon of revival has its importance for *Omeros* in delivering postcolonial concepts due to the Caribbean society’s effort to establish a new identity. On the other hand, the revival may be perceived as the token of reminding the discourse of human civilization that the phenomenon of sea is not about the past but it is a new paradigm to explore more the roles of sea in human life’s aspects.

As the means of postcoloniality *Omeros* perhaps can be viewed from two perspectives: its writer, Derek Walcott, and its discussion on the colonized, the Caribbean people. In 1999 Walcott was crowned as the winner of Nobel Prize in Literature owing to his great ideas dealing with human concerns, especially about the condition of the colonized Caribbean. History noted that Walcott’s African ancestor came to Caribbean during the era of colonialism under the period of slavery when the European explorers took control the routes of the world’s sea trade, known as the triangle of misery: from Europe to Africa and to America. Further, the historical documents also delivered that almost all American native, inhabiting in Caribbean, were destroyed by the European colonizer and then their position, to support industries, was replaced by the African slaves. Therefore, in the next era the African slaves were the inhabitants of Caribbean, and the struggles of the colonized Caribbean were by those who had the African ancestry backgrounds. One of them was Derek Walcott, who was also known as one of the West Indies intellectuals, and *Omeros* appeared to be one of his masterpieces bringing the ideas of Caribbean postcolonialism. Establishing a new identity is the emphasized point to render through its long narrative poem, in which readers would grasp it as a poem

imitating the past lines-form from the Greek tradition. Moreover, the dominant atmosphere of “on sea” intentionally applied shows how *Omeros* really refers to the greatness of the mythology. In other words, it delivers a new identity by bringing continually the past to the present.

B. METHODOLOGY

1. Corpus

This research discusses the text of *Omeros*, written by Derek Walcott, as the primary data, and it was published by Farrar, Straus And Giroux in 1990 in New York. The genre of the text itself is an epic poem, meaning that it is a long and narrative poem. From its physical appearance the poem is unique since it has 7 books, containing Book One till Book Seven, and they cover 64 chapters. Each chapter is composed by three parts, and each part has some stanzas of 3 lines, with the exception on Chapter XXXIII, part III, which has only 2 lines. As an epic, there are two media representing its strength, i.e. its physical form of poetry in lines and its hidden content which would be delivered. However, in this research the entity of form is the focus of study, due to the main target of research in analyzing its postcoloniality. Simply, Book One, containing Chapter I to Chapter XIII, is about the general condition of Caribbean, in which the dominant part is covered by ocean and consequently it talks about the dailies of fishermen. In Book Two, which contains Chapter XIV to XXIV, the story is about the long history of establishing the Caribbean society, including the conflicts and wars among many foreign societies. Book Three, to cover Chapter XXV to Chapter XXXII, depicts the dialogs between the present with the past generations. Meanwhile, Book Four, in which Chapter XXX to Chapter XXXVI stand, tells about the remaining pain coming from the past and it is found as the important conflict for the present generation. Book Five, about Chapter XXXVII till Chapter XLIII, is the description of the past colonialism which was rude and cruel. In Book Six, covering Chapter XLIV till Chapter LV, is the continual story of the recovery process undergone by the society. Finally, Book Seven, which contains

Chapter LVI to Chapter LXIV, renders an optimism against the future, despite the dark and painful experience in the past.

2. Research Steps

Specifically, this research is undergone as a qualitative textual work by analyzing the text of *Omeros* in order to uplift its significant meanings, especially dealing with postcoloniality. Due to this, there are some steps of study. First is about mastering the main or primary object, which is the text of *Omeros*, and its context covering the historical, social, and cultural backgrounds related to both its writer and society, in which the text was produced and launched. The second step is about exploring the secondary resources. They involve the theories concerning with the related concepts of postcolonialism, with the understandings on identity, and with the discourses about mythology and the classical Greek tradition. Then, as the third step, doing analysis to answer the problems provided through the background of this study. In undergoing this step, interpreting meanings brought by the text is the focus, and in fact it is about the application of the theories against the text and its context. Finally, the last step is to draw conclusions based upon the previous analysis.

C. DISCUSSION

1. Revival of the Greek Mythology

Dealing with the common concepts about epic, delivered by Adeline Johns-Putra (2006), Frye (1990), and also David H Richer (1998), in general the epical aspect of the text *Omeros* firstly comes from its physical appearance as a long poem and it renders or narrates a story about the past with the obvious existence of its characters. Different from the other poems which have the strength through the choice of words, *Omeros* emphasizes the entity of narrative content, which is the main target of the text. On the other hand, by comparing with the other narrative stories, such as novel, *Omeros* stresses its strength as an epic

in manipulating rhyme and words to deliver the main significance behind them.

*"This is how, one sunrise, we cut down them canoes."
Philoctete smiles for the tourists, who try taking
his soul with their cameras. "Once wind bring the news
to the laurier-cannelles, their leaves start shaking
the minute the axe of sunlight hit the cedars,
because they could see the axes in our own eyes.
Wind lift the ferns. They sound like the sea that feed us
fishermen all our life, and the ferns nodded 'Yes,
the trees have to die.' (3)*

The quotation shows the opening of *Omeros*, and it is clearly seen about narrating a certain event, when Philoctete explained the tourists due to the local people in preparing a canoe. This short view dealing with *Omeros* at least provides the evidence of its strengths as a poem which tells a story directly. That's why the text is called a narrative poem. Meanwhile, by the aspect of its epical characteristic, readers easily find the existence of the past by its representation through the character, Philoctete, known as someone or a hero from the very old era of the Greek tradition. Not only is Philoctete, but there are also the other characters, which take roles in the next events of story, such as Achille, Hector, and also Helen. Those names at least remind readers to the Greek mythology done by Homer, i.e. *Odyssey* and *Iliad* (Johns-Putra, 2006: 18-35). Even there is also a character, named *Omeros*, who has the power of controlling nature as if he is god, and explicitly the text *Omeros* states that the name of the character *Omeros* is taken from the Greek (14).

The existence of those classical characters might be the strategy of the text *Omeros* in manipulating its form as an epic, similar to the Greek tradition. In other words, by regarding the appearance of those characters readers would easily be led into the atmosphere of the old epic from Greece, and simultaneously this endorses the identity of *Omeros* as an epic. By this phenomenon it seems *Omeros* attempts to present the past in the context of discussing the present realities, since

in the next depictions the text *Omeros* also delivers some characters who are characteristically from the present and modern days, such as Ma Kilman, Plunkett, and also Maud, who are clearly not from the classical mythology. However, manipulation is the exact term to discuss this phenomenon because as a matter of fact readers would find it that those classical characters are only in the case of adapting and not adopting. It means that the text triggers a new perception against those classical characters in which the process of deconstructing the originality of the Greek mythology, especially by the reference of two Homer's works: *Odyssey* and *Illiad*. Again, this is an effort to bring its own hidden meaning different from the mythology, since text of *Omeros* is postcolonial due to the Caribbean society.

The following is about the discussion on those "classical characters," such as Philoctete, Achille, Hector, and Helen.

a. Philoctete.

This name seems similar to the classical hero in the Greek mythology, Philoctetes, who was a great warrior, but owing to snake's biting Odysseus, the commander of the troop, left him in a small island. However, then Odysseus was told that Philoctetes was the one who would greatly support the victory to defeat Trojan people. Odysseus then regretted and asked Philoctetes to join again the war. Finally they won the war. Meanwhile, in *Omeros*, the character Philoctete brings differently twisted meaning. In fact, Philoctetes and Philoctete are different, because of the the suffix "-s." Nevertheless, it seems that readers would easily be trapped by their similar pronouncing and consequently they at least assume the two refer to the similar characterization. This could possibly be the intentional conduct done by the text *Omeros*, since it renders its deconstructed concept or idea dealing with the character. In *Omeros*, Philoctete is a tourist guide (3), as delivered in the opening of the poem.

Nevertheless, one important token is about his wound or scar, which more or less bridged readers' perception to the classical hero who was bitten by a snake.

*For some extra silver, under a sea-almond,
he shows them a scar made by a rusted anchor,
rolling one trouser-leg up with the rising moan
of a conch. It has puckered like the corolla
of a sea-urchin. He does not explain its cure.
“It have some things”—he smiles— “worth more than a dollar.”*
(4)

The quotation depicts the physical condition of the character Philoctete. If in the opening *Omeros* talks about his position as part of local people, who are preparing canoe for fishing, in this occasion the poem delivers specifically Philoctete himself. Explicitly depicted that people may take a look at his wound as far as they give him money. The scar looks beauty, as “the corolla of a sea-urchin,” and this beauty drives him to claim payment for those who want to view it. The text brings a certainly hidden meaning against this scar because Philoctete still feels painful due to it, especially when the wound’s cover is unveiled. Whether the wound has been recovered or not remains mysterious since he is reluctant to tell it.

b. Achille

Similar phenomenon with the previous character, Achille in *Omeros* has no suffix “-s” different from Achilles in Homer’s works, but readers would soon perceive the two have the same reference. Moreover, by repeating the same phenomenon, which will also happen to the other characters of Hector and Helen, readers would realize that *Omeros* efforts to manipulate, by adapting, the existence of the great Greek heroes. Surely, the manipulation is addressed to those who have the knowledge about the mythology. Through such a perspective, it is also obvious who the audience target of the text *Omeros* is.

Achilles in the classical tradition was a great and powerful warrior. He could defeat the enemy’s commander, Hector, owing to his strong revenge against his friend’s death. However, Achille in *Omeros* is just a fisherman who has to strive to survive his life. In the introductory exposition of the poem this character is depicted as a tough fisherman who is preparing canoe for work.

*Achille looked up at the hole the laurel had left.
He swayed back the blade,
And hacked the limbs from the dead god, knot after knot,
wrenching the severed veins from the trunk as he prayed: "Tree!
You can be a canoe! Or else you cannot!" (6)*

In the story his life is in harmony with the environment or nature, especially the sea. The text does not present him as great as Achilles in the Greek tradition, but the two have the similarity in their own expertise. Even, Achille is a fisherman who is capable of creating his own canoe and of exploring independently the sea to go to Africa (133). Meanwhile, Achilles was the only one who could kill Hector, the enemy's commander. However, *Omeros* also renders a concept of Achille's "leaving the duty" as Achilles did during the war. Achille, while confronting a conflict with Hector in competing to gain Helen (17), silently leaves Caribbean for Africa in order to find the answer about his identity (.....*Once Achille had questioned his name and its origin*, 130).

*He sought his own features in those of their life-giver,
and saw two worlds mirrored there: the hair was surf
curling round a sea-rock, the forehead a frowning river,
as they swirled in the estuary of a bewildered love,
and Time stood between them.....*

AFOLABE

*Achille. What does the name mean? I have forgotten the one
that I gave you. But it was, it seems, many years ago.
What does it mean?
then I am not Afolabe, your father, and you look through
my body as the light looks through a leaf. I am not here
or a shadow. And you, nameless son, are only the ghost
of a name. Why did I never miss you until you returned?
Why haven't I missed you, my son, until you were lost?
Are you the smoke from a fire that never burned?
(136-139)*

The result of his effort to find identity is that he is different from the previous generation, and he might be considered not to belong to it. *Are you the smoke from a fire that never burned?* This is the sign of gap between the two generations, and it may be said that Afolabe is the representation of the past while Achille is the present.

c. Hector

The next character iconic to the Greek mythology is Hector. If the classical tradition identified Hector as the great commander, *Omeros* identifies Hector as part of the common people and his profession is a fisherman. The similarity of the two is in the conflict dealing with a woman, called Helen.

*Hector wasn't with Helen. He was with the sea
trying to save his canoe when its anchor-rope
had loosened, but sheets of black rain mercilessly
spun the bow back in the wave-troughs when he would grope
at the morning, and in the brown, nut-littered troughs
the hull was swamping as bilge whirled round his feet;
he saw how every wash crashed.....(50)*

Clearly seen, the figure of Hector in *Omeros* is totally different from Hector in the classical tradition. The great Hector of being commander in the tradition is roughly twisted that Hector appears as a man who has to strive for his living, including economy and love. Even, Hector's death is not slaughtered by Achille, as Hector in tradition killed by Achilles, but by an accident which could be considered as his destiny of leaving the sea. *A man who cursed the sea had cursed his own mother* (231).

d. Helen

The existence of Helen is also iconic since she is the trigger of the conflict between Achilles and Hector. The duel meet between Achille and Hector in the classical story might be drawn from the rooted problem dealing with the figure of Helen. In *Omeros* this atmosphere is

also uplifted by the conflict between Achilles and Hector to compete in gaining Hector. However, the twisted characterization happens in *Omeros* since Helen is in fact only a waitress of restaurant.

*I sat on the white terrace waiting for the cheque.
Our waiter, in a black bow-tie, plunged through the sand
between the full deck-chairs, bouncing to discotheque
music from the speakers, a tray sailed in one hand.
The tourist revolved, grilling their backs in their noon
barbecue. The waiter was having a hard time
with his leather soles.....
I felt like standing in homage to a beauty
That left, like a ship, widening eyes in its wake.
"Who the hell is that?" a tourist near my table
asked a waitress. The waitress said, "She? She too proud!"
As the carved lids of the unimaginable
ebony mask unwrapped from its cotton-wool cloud,
the waitress sneered, "Helen." And all the rest followed.
(23-24)*

From the context rendered by *Omeros*, it seems the text puts the emphasis on its criticism to the past great war, in which the conflict was merely triggered by the existence of woman. The lower position of Helen, as a waitress, seems to identify that the war fought for nothing despite the hidden problem about dignity, owned by both the Athens and Trojan kingdoms.

2. Postcoloniality in Caribbean Sea by Omeros

By the reference of the above characterization, the concepts of postcoloniality may be drawn. The relation between the historical facts and the characters, adapted from the Greek mythology, depicted in the text of *Omeros* happens to become the discourse of the Caribbean postcoloniality. Those facts function as the media of reflection against the events of the present and the future¹¹⁴, and that's why the existence

¹¹⁴ Adeline Johns-Putra (*The History of the Epic*, 2006: 1-8).

of the classical characters may bring an important meaning or message concerning with the relation between the Caribbean society, the colonized, dan the European explorers, the colonizer. Here, Philoctete, Achille, Hector and Helen are the characters belonging to the life of Caribbean ocean, and they are presented as “the classical people” living in their poverty and helplessness to face the powerful ocean (43–54). The entity of “on sea” remains significant in their condition. Due to their sea environment, those people are powerful in creating canoe (3–4) and drowning in the deep sea to find treasures (45). However, the past generation has had many experiences dealt with colonization that they then become the important events for the newer generation.

*He believed the swelling came from the chained ankles
of his grandfathers. Or else why was there no cure?
That the cross he carried was not only the anchor's
but that of his race, for a village black and poor
as the pigs that rooted in its burning garbage,
then were hooked on the anchors of the abattoir.* (19)

Philoctete is sure that the swelling was given by the past generation owing to the chains on their ankles. The statement, *the chained of his grandfathers*, seems to refer to the past event but the wounds remain and owned by the next generation.

In the context of Caribbean postcoloniality, the metaphor of the wounds by the chains seems to refer to the historical events, known as “a triangle of misery,” when the slavery system was still conducted by the European explorers. The event created the gap between those who were inferior and superior, and this inferiority remains “a wound” left and owned by the present inhabitants.

There is also the other reflection against the past, especially concening with the myth about the sea's power and authority of the Caribbean sea. The figure, or character, “Omeros” is the key term of the myth, and represents the local power. In the text, the character Omeros for the first time appears in Book One, Chapter II, mainly Part II (p. 12)

and III (p. 14), and here the figure stands as the sea's god. However, in the past it was called "Seven Seas."

*Seven Seas rose in the half-dark to make coffee.
Sunrise was heating the ring of the horizon
and clouds were rising like loaves. By the heat of the
glowing iron rose he slid the saucepan's base on-
to the ring and anchored it there. The Saucepan shook
from the weight of water in it, then it settled.*

....
*O open this day with the conch's moan, Omeros,
as you did in my boyhood, when I was a noun
gently exhaled from the palate of the sunrise.*

(11–12)

Behind the natural phenomenon, the text *Omeros* delivers a believe against the power controlling the sea's movements, and it is in the power and authority of Seven Seas, or Omeros. Interesting, the existence of Seven Seas is covered by the time of "past tense," to denote that its realm was in the past, while Omeros by that of "present tense," to denote that its realm is at the present. This event is called transformation (Ashcroft, 2001: 19) and there is an effort of resistance towards cultural domination due to the colonial's hegemonic culture. On the other hand, this transformation also emphasizes that local identity, such as the myth of the powerful sea, remains alive among the local people.

For the Caribbean society's context, dealing with colonialism, the past referred to the facts belonging to the ancestors and that's why the present generation should struggle to be free from the stigma of being colonized. There were double burdens undergone by the ancestors, i.e. the phenomena of cultural denigration, which created the society inferior, and dislocation, which created the society without ancestry identity. In this case, the figure Omeros might represents the solution to those burdens. As the local power, Omeros is the ocean power who would always stand behind the Caribbean society in order that the society has the dignity about their own strength. Inferiority then

belonged to the past, and “the scar,” meaning the stigma of being colonized, is the site of tourism that will provide money for the local people. Also, *Omeros* appears to unite the many ancestorless society in Caribbean, since all of them acknowledge that *Omeros* is their united and new identity.

D. CONCLUSION

The narrative and long poem of the text *Omeros* is to deconstruct the old paradigms dealing with the dominance of “inland” setting and the constructed postcoloniality. Since the rapid development of technology due the modernism, the phenomenon of sea in shaping and creating powerful human beings was minor and less significantly important. However, *Omeros* appears to put emphasis that the phenomenon of sea is an important factor to endorse the dignity of the people who could keep to live in harmony with it. Meanwhile, the revival of the Greek heroes shows that postcolonial voice is defined not by the voice of the ancestor, but by the independent desire and hope to construct the future in the new identity.

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CONTROVERSIAL TEXT OF VS NAIPAUL'S *THE ENIGMA OF ARRIVAL*

A. INTRODUCTION

Many problems due to how to read and understand a piece of literary work often happen, since every individual might own his/her way and perception against it. Even, in the political and ideological contexts or realms sometimes a writer should receive consequences when an authority perceives that his/her work could endanger the authorial position or dignity. To mention some examples is such as Pramudya Ananta Toer, who underwent being jailed by the regimes of Dutch, *Orde Lama* and *Orde Baru* (http://pelitaku.sabda.org/11_fakta_mengenai_pramoedya_ananta_toer), Salman Rushdie, against whom the late Ayatollah Khomeini declared a fatwa to death (<http://www.imdb.com/name/nm0750723>), and also VS Naipaul, who had many haters owing to his novels' bad attitude to the ancestry land. His *The Enigma of Arrival* is one of the controversial novels which created problems between him and the ancestry readers. Regarding the concept delivered by Barthes (1970), about the death of the author, readers are supposed to realize the gap between a writer and the work. This notion is also supported by Eagleton (1983: 4) that "*Under the pressure of literary devices, ordinary language was intensified, condensed, twisted, telescoped, drawn out, turned on its head.*" It means in reading and understanding a piece of literary work reader is dealing with an imaginative writing which delivers facts for the sake of hidden idea/s brought by them. A literary work talks about not what is written but what is hidden from the writing. To analogically apply it, the concepts between "signifier" and "signified" in Saussure's system of sign can be the model. Though "signifier" is prominent, the process does not halt there but must continue to "signified." Owing to various contexts, there can be some different meanings of the "signified." In this case, a piece of literary work is the "signifier" and the meanings of it are the products of interpreting undergone by its readers. Donald Keesey

(1987) suggested at least 5 contexts for criticism or interpretation. In other words, an attempt of interpreting what behind the writing is the next compulsory step to undergo by reader, and therefore there is no valid judgement that one interpretation is correct and the others are mistaken.

Dealing with the novel *The Enigma of Arrival*, readers face new phenomena that trigger the controversy of it. First, it is about the character “I” in the novel, and it seems to trap people or readers into the understanding that the character “I” is VS Naipaul himself. The novel is assumed to be his autobiographical writing, in which he has been accused to lower and underestimate his own ancestry land, especially Trinidad. Secondly, the writing has explicitly printed its title completed with the attribution “a novel” which is more or less to lead readers’ awareness against the nature of the writing. Novel is an imaginative work, and it is surely concerned with not what it is but what is behind it. However, between the two conflicts the third phenomenon might suggest that there is a new method of delivering ideas through the strategy of manipulating the character “I.” Readers should realize whether they face either the character of an imaginative writing, the writer of the literary text, or the narrator retelling the facts. As it is known that most of VS Naipaul’s writings are in this strategy.

B. DISCUSSION

1. Novel to Depict Concepts, not Events

The Enigma of Arrival undergoes a distinctive pattern, which is different from the conventional novels. It is about reflection against some concepts and ideas, and not about the descriptions of events. Its plot is organized by those ideas, contrasted from the conventional novels’ plot which is about the organization of events. Despite there is also a story dealing with some events, experienced by the character “I,” the focus is on the depictions of some other things, such as the local persons, places, and also events which are directly not related to “I.” In other words, if usually a novel is about story, which can be summarized

into its plot's elements, *The Enigma of Arrival* is about the descriptions of concepts. There are also some events, which help readers perceive its contexts in interpreting the concepts or ideas of it. The organization of the novel's depictions is composed into 5 parts, or chapters, such as *Jack's Garden*, *The Journey*, *Ivy*, *Rooks*, and *The Ceremony of Farewell*. Those depictions are in the frame of a journey about I's movement from Trinidad to England. The first chapter starts a phenomenon of someone, the character "I," who is alienated in his new environment.

FOR THE first four days it rained. I could hardly see where I was..... But just then, after the rain, all that I saw—though I had been living in England for twenty years—were flat fields and a narrow river (5)

His arrival at the new place or environment in England seems to create him into the condition of being alienated, since he feels alone and lonely. He has nothing left with him after everything he has gained in Trinidad has been sold, and he decides to move to England (102). Even, he describes himself as a passenger whose ship has gone to leave him in a port in desolation and mystery (98-99). However, gradually *I* could overcome the condition by exploring the environment around him, especially by observing the phenomenon of how a gardener, Jack, cultivates his garden. Not only Jack, the other things become his object of observation, including the people around his place. He finally knows that Jack is in fact not the owner of the garden but he is only an employee of it, and the chapter ends by the death of Jack. Meanwhile, in the second chapter, *The Journey*, the character *I* delivers mainly two journeys or trips that he has undergone, i.e. the first journey which is about his success of completing scholarship in Oxford to become a writer and the second journey which is about to repeat or to revise the success of the first one. Different from the first chapter, here *I* focuses on the past experiences in which he puts the emphasis on his wrong perception about success of his first journey, and that's why he wants to revise it. And *I had to return to England* (102). In the next chapter, *Ivy*, the character *I* pays attention to the landlord of the place where he stays. So far he never meets the landlord because everything dealing with the place is managed by his employees, Mr and Mrs Phillips.

Did he see the ivy that was killing so many of the trees that had been planted with the garden? He must have seen the ivy. Mrs. Phillips told me onne day that he liked ivy and had given instructions that the ivy was never to be cut (214).

The mystery of never personally meeting the landlord and the landlord's favorite poisonous plant is further explored into some descriptions about the people of the place, such as Pitton as the gardener, and the Phillips as the household workers. The chapter *Roots*, as the next part, delivers the nature of death. At least two deaths are the examples provided to frame the story. The first is about the death of Allan, a writer who finally dies but without even a book, and the second is the death of Mr. Phillips's father's friend, whose death gave the old man more depression than the death of his own child. Finally, the last chapter, *The Ceremony of Farewell*, exposes I's reflection on death. For him, death is a must and it will be a way of having a new life for the new generation to start.

We had made ourseles anew. The world we found ourselves in——was one we had partly made ourselves, and had longer for, when we had longed for money and the end of distress; we couldn't go back. (352)

Due to the above descriptions readers might find a new logic of undergoing life, especially in starting new arrival which gives a bulk of mysteries and questions. The novel starts with someone's feeling of being alienated in his new environment of life, but the next discussions he delivers are about the person's concerns dealing with the bitter perceptions on many phenomena, happening both to his new land, that he would stay, and his old land, that he has left. Even in emphasizing them, the ceremony against death is significant to face a new era of someone's life.

As a novel, *The Enigma of Arrival* applies plot, which is simple and characteristic. Its simple plot is shown in several chronological events to tell a story about someone's movement from Trinidad to England. Process of adapting, from being alienated as a new inhabitant to a new

environment, which is actually not foreign for him anymore (5), is the start and the main, and it then develops into his gaining of success (345). His success, at least, is proven by his possession of house property for his stay, compared to his start of arrival in which he only rents a room from the local people. However, the novel's descriptions do not present any conflicts showing *I*'s struggles in gaining his success. The descriptions are focused on his start of adapting to the new environment, and even they are dominantly about his reflections of the journeys undergone before, from his native land. In other words, viewed from its aspect of plot, the main conflict lies on the internal conflict of the character *I* in his early stay, especially in coping his alienation in a foreign land which he has dreamt would be the future for his life.

The readers, by this context of story, are led to follow the character *I*'s ideas and thoughts about any reflections on some trips that he has had, more than to stimulate the readers' emotion as it usually happens to conventional novel. The atmosphere is flat since the dominant descriptive stories against environment. The text seems to provide a report of observation completed by the observer's impression, in this case the character *I*. Here, the readers are provoked and led to understand the way how *I* views objects he delivers, and his impressions are more or less the product of his evaluating them. However, when *I* describes the ceremony to honor his sister's death, the readers find it different from the common ceremony because Sati was buried in the ceremony having different ritual deeds (347-350). The details dealing with the priest's behaviours and the ritual deeds prove different. It seems the readers should understand how the character *I* thinks that the ceremony is not original any more, and as a result the ceremony perhaps is just for the sake of formality.

2. The Novel and VS Naipaul's Facts

In the second chapter, *The Journey*, readers may easily find that the data of the two journeys in the novel were from VS Naipaul's biographical facts, especially about his experience in gaining the scholarship in Oxford (<http://authorscalendar.info/vnaipaul.htm>).

Young Naipaul could complete his desire to become a writer by his education there. The details of the experience seem elaborated in the novel as an interesting journey from Port of Spain to Puerto Rico to New York by air, continued to Southampton by ship (120). The story about his relation with a woman during his study is also delivered in the novel despite the different name. Moreover, the existence of the character *I* leads spontaneously readers to the interpretation that the text of *The Enigma of Arrival* is the author's own experiences. Also, the descriptions of Trinidad seem to become VS Naipaul's framing the events of the novel.

There were some others who critically addressed *The Enigma of Arrival* as the topic of discussion. For Hayward (2002) the novel has many conflicts which were contradictory with the mainstream about Caribbean because VS Naipaul dominantly applied his own individual perspectives in rendering facts. As a result, he was considered as the writer who inferiorly underestimated Trinidad, his own birth land, and India, his ancestry land. Meanwhile, Walder (2011: 24-46) discussed the concept of "nostalgia" and human capability in delivering it. Against the novel, Walder focused the term fiction which was applied to highlight VS Naipaul's autobiography. Due to this confusion, the question in *The Enigma of Arrival* should be the question for the writer, VS Naipaul, himself. In this case VS Naipaul could be a writer who strongly surprised the world because he himself uplifted Trinidad, which was his own birth land, as inferiority and should be banished in order to be replaced by a new world as the picture of England that he really praised.

However, as previously noted, the text has established itself by putting the attribution of being "a novel." Here, this kind of work is fictitious and imaginative and this novel is as a matter of fact not delivering someone's real information and facts, including its writer, but it suggests concepts or ideologies behind them. It could possibly be that the aspect of its autobiographicalness is the strategy to uplift any meanings behind the descriptions found in the novel though they seem to belong to the writer's biographical data.

C. CONCLUSION

Some conclusions may be proposed to end the discussion. A piece of literary work is a special text because there are some possible understandings behind it. The way of understanding it is the realm of authority owned by a reader. However, sometimes a writer may apply his own strategy of delivering ideas through fiction, and one of them might be by the existence of the character *I*, in which readers would perhaps be trapped that the writer is retelling himself since the character *I* is the picture of the writer. *The Enigma of Arrival* is the example due to the controversial text which discusses whether it is about the writer's underestimating of his own ancestry land or not.

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CONFLICT ON THE “HOME”-NESS IN VS NAIPAUL’S *THE ENIGMA OF ARRIVAL*

A. INTRODUCTION

When the World held a celebration of honoring VS Naipaul as the winner of the Nobel Prize in Literature, (<https://www.nobelprize.org/prizes/literature/2001/summary>, n.d.) due to his concern of humanity, it seems to hide a sensitive conflict beyond it. Ironically, in one hand the person was acknowledged as the hero of civilization, since he has uplifted the voice of the colonized and marginalized Caribbean societies, but on the other hand he was accused to underestimate his own ancestry land. People of his ancestor even showed disagreement of the celebration by stating that what VS Naipaul has spat on the face of the ancestry land. (<http://www.postcolonialweb.org/caribbean/naipaul/meena.html>, n.d.) Surely, this phenomenon is in fact very common in the context of interpreted meanings undergone by various readers of different backgrounds. Dealing with VS Naipaul’s works, a group of readers might have their own perspective in perceiving the message/s of the works, different from the others. Moreover, many of VS Naipaul’s works apply “the character of I” and even their tone, due to postcoloniality discussion, tends to be cynical to the colonized society, especially to Trinidad as VS Naipaul’s motherland. However, it is absolutely important for a reader to establish positioning in the context of not being trapped into the personal judgment against the writers of literary works, since Roland Barthes has launched his concept on “the death of the author.”

As the Caribbean writer, VS Naipaul had his novels to discuss and depict the conditions of the colonized society, especially concerned with Trinidad, from where he was born. From his works, such as *An Area of Darkness* (1964), *The Enigma of Arrival* (1987), and *A Way In The World* (1994), he indeed delivers their tone as cynical which was

addressed to Trinidad, the colonized country who was in the process of establishing identity as the postcolonial society. Even, the existence of the “I” character, in those works, seems to emphasize that all events and experiences were real, since VS Naipaul himself provided his own historical lives and journeys as the events to build conflicts of his novels. From these phenomena, people would certainly be easy to come into the conception that VS Naipaul was in the position of retelling his own facts. However, by creating discrepancy between the writer and his work/s, readers should be aware that those works are imaginative. In *The Enigma of Arrival*, for instance, there is also an explicitly printed phrase, stating that the book is “a novel” in its cover.¹¹⁵ It means as a matter of fact VS Naipaul applies his own strategy to uplift any ideas and concepts due to the Caribbean postcoloniality.

The following discussion has the focus on *The Enigma of Arrival*, in which the conflict of the home is depicted. The novel has 5 divisions, and each specifically talks its own topic or idea. Despite the divisions, the novel does not put the logic of chronological events in them because each has the mission characteristically. The first part, which is, like the other parts, without numbering system, Jack’s Garden, delivers the story about someone, in the existence of “I”, who tries to adapt to his new environment. The burdens of being culturally and psychologically alienated are the conflicts to overcome. The new environment is actually not totally new because he was there previously for twenty years, but now he would live there, in England, for his future life by leaving Trinidad, his past environment. The next part, The Journey, depicts the experiences of I in undergoing two kinds of journey, which was the trip to gain freedom of being marginalized and poor. The second journey is more or less about to revise and to complete the concept of being free, since I has achieved the maturity of understanding it. From this second journey, readers might come into the idea that “*The Enigma of Arrival*” is in fact dealt with the journey. Meanwhile, in the next part, Ivy, the novels has the story about the owner of the house, where I stayed. The way the landlord treated the ivy, which was poisonous and destructive, is interesting for and

¹¹⁵ Vintage Books, A Division of Random House, New York, 1987

challenging I's mind. Usually people will destroy it, but on the contrary the landlord, whose name was not mentioned, didn't allow the gardener to destroy it and even instructed him to survive it. The next story's depiction, *Rooks*, is about some deaths, in which each has its own qualities. Here, a death would characteristically provide effects to those suffering from it, especially those left by it. Finally, the last part, *The Ceremony of Farewell*, emphasizes that only through death there would be changes which are about to renew the past. It means death enables the coming new changes.

From the depictions in the five divisions of the novel, the idea of a postcolonial home is the focused topic, and it is delivered through the existence of a Trinidadian writer, who once experienced to gain freedom from his emotional state as a young man but then had to revise this paradigm. Freedom he expects to gain metaphorically is the freedom of the postcolonial society, and in this context it is about the postcolonial Trinidad. However, in delivering this paradigm the interplay between Trinidad and England seems to position the colonized as inferiority and the colonizer as superiority. Even, the young man in the novel, represented by the character "I," had to leave forever Trinidad and to challenge a new life in England. His expected success seems in England. In other words, the home for "I" is England, rather than Trinidad. Therefore, the next discussion would uplift the concept behind this depiction, since in the discussion of this novel readers as a matter of fact are dealing with an imaginative work. The facts about Trinidad and England should be proportionally perceived as the part of the imagination. There are some important insights found in the concept of home in the context of Trinidadian postcoloniality.

Nevertheless, prior to the focused discussion against the novel, it's worth delivering some historical facts dealing with the establishment of the society of Caribbean Trinidad.¹¹⁶ Historically Columbus and the

¹¹⁶ Based upon *A Brief History of The Caribbean* (DH. Figueredo and Frank Argote-Freyre, 2008), *Time Travel in The Latin American and Caribbean Imagination* (Rudyard J Alcocer, 2011), *An Intellectual History of The Caribbean*

European explorers landed on Caribbeean around 1492, and those were Spain, France, England and Netherlands, who were dominant and eager to conquer the Caribbean lands as the colonies. It appeared to begin their colonization there. Columbus named the areas as “new world” (Torres-Saillant, 2006: 15), or the areas beyond the previous colonized Asia and Africa. Therefore, local wars among them in competing to establish colonies often happened during that era, and England seemed to appear as the powerful colonizer due to the many colonies established. Compared to the other colonizers, England was more serious in controlling the colonies there. However, there was an important note published by historians, especially in the beginning era of the European explorers in the areas, that they destroyed almost all the natives (DH Figueredo and Argote-Freyre, 2008: 23) because those people were considered uncivilized. As the consequence, those colonizers then brought migrant slaves to the lands (Cohen, 1997: 137) to support industries in the areas. Alcocer (2011: 75) stated that almost all the slaves brought to Caribbean came from Africa or the African descendants. The system of bringing slaves to the lands were common, since in Africa there was also the slavery system. Even, there appeared then the terminology “A Triangle of Misery” (DH Figueredo and Argote-Freyre, 2008: 62), or “Middle Passage” (Rom Ramdin, 1999: 10), in which there was a connection of slavery trade from Africa to America to Europe, or vise versa. This system then was abolished totally by UK in 1883, and then it appeared a new system, called a system of indentured labors, which enabled many labors from China, India, and also South Asia to come to join the industries in the Caribbean islands (Jacobsen and Kumar, 2004: x). From those slaves and indentured workers, many of them finally didn’t returned to their own home countries but stayed and became the permanent inhabitants there. Therefore, in the era of decolonization the spirit of postcolonialism happened in the context of liberating themselves, as the colonized people, from the domination of the colonizer. This movement, or the West Indian Renaissance, grew stronger and it was in coincidence with the migration wave of many Caribbean figures to Europe. Stefano Harney (2006: 4) wrote this

(Silvio Torres-Saillant, 2006), dan Reimaging Britain: Five Hundred Years of Black and Asian History (Ron Ramdin, 1999).

moment as the birth of the intellectuals who were the actors propelling the West Indian Renaissance. They were known as the West Indian Intellectuals. Their roles were significant because from them politicians and writers were born to stand as the pillars of the Caribbean postcoloniality. Among them, there were the names of Derrek Walcott and VS Naipaul, who finally could attract the eyes of the world when they could gain the achievements as the winners in the Nobel Prize in Literature.

B. CARIBBEAN POSTCOLONIALISM

Due to the historical facts, the establishment of Caribbean societies were from the new comers or migrants, who previously were colonized. Most of them came from Africa or the African descendants, and they have lived together with the other ethnics from the other parts of the world, especially from South Asia or India. Surely, this phenomenon has created the characteristic position of the people in the Caribbean islands. In one perspective, they have been colonized and inferior to the European colonizers, and in the other perspective they have many ancestry identities. In other words, the Caribbean inhabitants in fact have lived in the condition of diaspora. Therefore, in the process of decolonization there are two burdens they have to face, i.e. the burden of being colonized and the burden of the diversity of ethnics. To complete the burden of the diversity of ethnics is the fact that each of the ethnic has been also alienated physically and culturally from their own ancestry identity. It is physical due to the distant place of the ancestor's home, and it is cultural due to the next generations who have lived away from the original customs of the ancestor but attached to many other customs.

C. DIASPORA

The common understanding of diaspora refers to the group of people who live in foreign land/s and are away from their ancestry land/s. Culturally they still hold their ancestor's identity, since diaspora

usually is related to the events of colonization and/or repression that create collective trauma and there is a hope of returning home but is in the condition of being exiled (Cohen, 1997: ix). Judith M Brown (2006: 1) delivered that the diaspora phenomenon covers also the migration of the African slaves, of the Chinese traders, of the European individuals, and also of the Indian people who spread to many parts of the world. Certainly, there were many backgrounds dealing with the reasons of those people in leaving their ancestors' homes. Meanwhile, to understand the Caribbean societies, since they are in some islands, is the fact that they are not native to the area (Cohen, 1997: 137). Even, they have come from many parts of the earth, and it means that diversity is their main characteristic. If at the beginning the phenomenon of diaspora is the experience of being painful under the fact of colonialism, but finally diaspora appears to become the identity, as stated by Stuart Hall (2003: 244).

D. ALIENATION

Alienation is the common condition of the Caribbean societies, because they were the newcomers to the lands and suffered from their diaspora, especially due to their position as the slaves and indentured workers in the Caribbean islands. It means the people should have strategies and efforts to adapt to the new place, which will be their future home. Walder (2011: 49) emphasized that "... a sense of alienation is more likely if you have been obliged to depart from your place of birth and upbringing, and make a new home for yourself elsewhere—". In this context, the relation with "the past", with the homelands and ancestors, has lost. Previously the first generation was helpless as the colonized group of people under the control of colonials, and then the coming generations have happened to appear as the "lost generation" since they have been culturally displaced from time to time. This condition of alienation, completed by the similar other groups of people, has created their crisis of identity, as the start of their establishment of new identity (Ashcroft et al, 1981: 10).

Therefore, from the facts of diaspora and alienation the Caribbean societies undergo new ways to construct their new identity, i.e. identity of hybridity. There are some people who have delivered the concepts to define it. CL Innes (2007: 38) said that the concept of hybridity was understood by Hommi Bhabha in the context of constructing “the third space” or “in-between”, but Glissant, as well as Hall, emphasized that it was not about to come back to the original culture or ancestors since it’s the process of difference and transformation. Meanwhile, Shalini Puri (2004: 45) stated [discourses of hybridity] elaborate a syncretic New World identity, distinct from that of its “Mother Cultures”;.... At least, there is a similar concept about “newness”, which is the main characteristic of New World, as uplifted by Hall. Here, the perspective is not the past but the future for the sake of the many newcomers. This is a way of stating the impossibility of presenting the past, which has created gap or discrepancy, both physically and culturally, due to the events of colonialism in the previous eras. In other words, diaspora firstly appears as the problem of being colonized and oppressed for the first generation of the Caribbean peoples, but then it becomes the strength of the hybridity for their identity. In this perspective hybridity is also a weapon to resist the colonial’s cultural hegemony, and a way of solving their crisis of identity.

E. PERSPECTIVE OF “NEW WORLD” AS HOME IN *THE ENIGMA OF ARRIVAL*

In general, the novel is about the developing character in solving his problem of being alienated in his new environment, and this is caused by the fact that he has been uprooted from the previous place or home. Since then, he seems rootless and has no place for his identity. He is the bird flying to find a nest for home. In the steps of adapting and settling, he finally proves that constructing a new paradigm is significant in establishing a home for him. The paradigm is about hybridity, which focuses on the future and not on the past, and the paradigm holds the concept of “New World”.

The ideology of “New World” clearly is uplifted in Jack’s Garden. How Jack prepares and cultivates the garden is the idealism of postcolonialism owned by the character “I” who came from the colonized country, Trinidad. However, this idealism comes up after the process of overcoming his crisis of identity as his internal conflict. The conflict covers the condition of being uprooted from the ancestor and of being alienated from the new environment which provides gap or discrepancy due to his reality as part of the colonized country which is inferior. The conflict could gradually be done by the existence of the Jack’s garden. By comparing objectively the garden with the other places, he appreciates it as the perfect garden, because it doesn’t emphasize the past’s power, like the place he’s staying at (35), and it doesn’t put the priority on the rapid changes, as the gardens around it (55). Even, the existence of Jack, as the gardener, is also important to uplift because Jack is in fact also a newcomer to the area.

... that he might at some stage have been a newcomer to the valley;...that out of the little piece of earth which had come to him with his farm worker’s cottage (one of a row of three) he had created a special land for himself, a garden, where (though surrounded by ruins, reminders of vanished lives) he was more than content to live out his life.... (15).

It means despite the newcomer for the area Jack proves to appear an individual who could control and create for himself a perfect garden. In this context it seems the quality of the individual is the prominent factor in creating the perfect garden. Through the depiction of Jack’s Garden, there are two important concepts which are delivered. In one aspect, it is about the capability of an individual in dealing with the crisis of identity due to his conditions of being uprooted and alienated. Meanwhile, by the second aspect, the text wants to emphasize an ideal identity that could be constructed, after “The antique ship has gone. The traveler has lived out his life.” (99). As the metaphor against the Caribbean society, it’s obvious that the oppressed positions as the society of diaspora and alienation are the firstly focused conflict that must be solved by the awareness against it. Meanwhile, the appearance

of Jack, who is young and a newcomer to the area, is a prominent factor to construct newness in the being cultivated garden.

Therefore, Jack's Garden in the text of *The Enigma of Arrival* exists to present the ideology of the "New World" for the Caribbean peoples. It is the metaphor of success in constructing a new society, in which the paradigm of undergoing it is prominent. The existence of Jack as a young man at least identifies the quality of newness, Jack as the newcomer provides the aspect of the importance of the will to work hard, more than the aspect of locality, and also the ideology of diversity which supports the hybridity. Those three aspects might lead into the concept of change/s that will be the consequence of the postcolonial Caribbean society.

In the second part, The Journey, change is the keyword, and it can be achieved only by undergoing journeys or trips. Here, there are two kinds of journeys, in which each gives a certain characteristic to the changes it brings. The first journey is about the first freedom that a young man may gain, and it is about to change of being ignorant, uneducated, and poor. It is like the journey, which had indirectly fed that fantasy of the classical world. (104). Even, it is related to artificial freedom, since it is about a young man who could change his capability to become a writer. There is a strong motivation to change his poor position and condition (52, 92, 104), and it is the start of his awareness to undergo changes for his life. However, then he must do the next journey in order to revise and renew his awareness against what he means by freedom. He needs real freedom since he has misunderstood the freedom and achievement as a writer (100), and consequently he undergoes the second journey.

A great packed education those two years had been. And I had such faith in what I was writing,... And I behaved foolishly. Without waiting for that response, I dismantled the little life I had created for myself in England and prepared to leave, to be a free man.... The house I had bought and renovated in stages I sold, and my furniture and books and papers went to the warehouse. (101–102).

For the sake of the second journey, he releases himself from anything attached to him, such as the property and the books. He wants to start from the beginning with the concept of facing the future only without the link with the past. This deed also indicates that he does not want to return back but he hunts for the “new world” for the next life. It means that the second journey is the trip to leave and not the trip to return, which was his previous journey.

The concept of journey, in the second part of the novel, is addressed to the postcolonial will to leave totally the past. The condition of being culturally and physically alienated from the ancestor’s identity is in fact the opportunity to experience it. There is no burden any more dealing with the past, since the past does not exist anymore. To leave Trinidad in order to stay in England is an interesting metaphor about releasing the past. Trinidad might refer to the stigma of being lower, colonized, oppressed, and also marginalized, while England to the condition of being dignified and powerful in controlling anything about the future.

Meanwhile, in the depictions of Ivy and Rooks the novel suggests the other concepts in order to emphasize the burdens given by the past. There are some characters who are depicted not competent in facing the future. The old paradigm of the people would only disturb and trap the next generations to step to face the future. The idea of letting the poisonous ivy, which is destructive (214), alive is a way of destructing the will to change. It clearly proves the helplessness and incompetency in constructing a new world in the new world. This is more or less an indication of waiting for their own death, or likely a way of committing suicide in the context of establishing a new life. The indication is similar with the existence of rooks, which commonly denotes the coming of death. In this context, the Caribbean postcoloniality seems to need people who have the will to move forward and not being burdened by the interests of the past. The facts of diaspora and diversity are the capitals to develop as the society of the New World. Any poisonous thoughts to distract the steps to move forward will be only the indication of the coming failure or death for the new construction of identity.

Though the last part of the novel, *The Ceremony of Farewell*, is also about death, but the aspect discussed is different. Here, death is viewed as the way of starting the future's changes.

We had made ourselves anew. The world we found ourselves in—...—was one we had partly made ourselves, and had longed for,...; we couldn't go back. There was no ship of antique shape now to take us back (352).

The event of death represents the coming of the new time and also the end of the old time. It means the past has its own time and the new one will replace it, and even in this context in order to step in the new era, death is the only way to stop the past. As a metaphor death is the consequence to gain hopes in the future, and there is nothing to regret the past. Even people must daringly say good bye to the past in order to change into the new era. The Caribbean's diaspora might be the idea of death against the past identity, and consequently the people would step ahead to face the future in their new environment in the New World.

F. CONCLUSION

The New World is just a paradigm of the Caribbean peoples in facing the future to establish home. The title of the novel, *The Enigma of Arrival*, is literally to stress the death of the relation between the past and the future. The term "arrival" may mean the process of leaving the past by offering a hope in the future. There will be changes in the future, and that's the hybridity of the new identity for the new society of the Caribbean people.

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Gabriel Fajar Sasmita Aji

Gabriel Fajar Sasmita Aji: Lahir di Yogyakarta, 10 Juni 1966, dan menjalani masa kecil di Yogyakarta sejak pendidikan dasar (SD Kanisius Kintelan) dan pendidikan menengah (SMP Pangudi Luhur). Pendidikan menengah atas di tempuh di Mertoyudan, Magelang (SMA Seminari Mertoyudan). Setelah sempat mencoba dunia kerja di bidang komunikasi osial, di Yogyakarta, kembali ke bangku belajar dan masuk UGM untuk menyelesaikan S1 di Jurusan Sastra Inggris. Lulus tahun 1994, lalu terjun ke dunia kerja di bidang pendidikan sebagai dosen di Prodi Sastra Inggris, USD. Di sinilah kegiatan tulis-menulis semakin diintensifkan, terutama tulisan-tulisan untuk pertemuan-pertemuan ilmiah. Tahun 2001 mendapatkan kesempatan melanjutkan studi magister di Universitas Indonesia, dan diselesaikan pada 2003. Fokus dan minat pada studi poskolonialitas, termasuk juga Cultural Studies, terus diperdalam sambil menekuni profesi sebagai dosen di Prodi yang sama. Namun demikian, ketika mengambil pendidikan doctoral, bidang poskolonialitas lebih ia utamakan, dengan mengangkat isu Dunia Baru di kawasan Karibia, yang merupakan fenomena poskolonialitas yang berbeda dari Asia dan Afrika. Studi S3 diselesaikan tahun 2014. Pengalaman pertama mempresentasikan makalah di luar negeri, tahun 2009, merupakan bentuk keberhasilan memenangkan kompetisi program bantuan seminar di luar negeri oleh DIKTI. Pengalaman ini melecut semangatnya untuk terus terlibat dalam seminar/konferensi sejenis, seperti misalnya di Osaka, Jepang (2014), Adelaide, Australia (2015), Amsterdam, Belanda (2017). Di samping itu, keterlibatan dalam temu-temu ilmiah dalam negeri juga secara rutin diikuti, terlebih kegiatan ilmiah HISKI (Himpunan Sarjana-Kesusastraan Indonesia). Aktivitas di organisasi profesi HISKI juga pernah menyeretnya menjadi bagian dari Pengurus Pusat HISKI, di bidang kerjasama internasional. Sejak tahun 2019 ia kemudian dipercaya sebagai Wakil Ketua HISKI Komisariat USD.



Satu impian yang ingin segera diwujudkan, setelah penerbitan buku ini, yakni penerbitan buku tentang “mitos dan poskolonialitas” yang saat ini sedang dalam proses penulisan lewat program-program penelitian yang terus digelutinya.



Penerbit:

Fakultas Sastra,
Universitas Sanata Dharma
Jl. Affandi, Mrican Yogyakarta 55281
Telp. (0274) 513301, 515253

ISBN 978-623-7601-08-1

