

Structural Mythologies to Establish Post-coloniality: The Cases of Indonesian and Caribbean Literatures

Gabriel Fajar Sasmita Aji
{fajar@usd.ac.id}

Universitas Sanata Dharma, Indonesia

Abstract. The nature of literature covers two prominent entities: performance in words and significance. In Levi-Strauss' concept about the phenomena, those are to establish literature structurally, in which, applying Horatian terms, the entity of performance is about the aspect of being dulce and the entity of significance is about the aspect of utile. However, in the context of modern discourse, performance, or dulce, would refer to its utility on the existence of "myth" and significance, or utile, refers to literature's ideology. In the cases of Indonesian and Caribbean literatures, this paper will discuss those entities, especially dealing with the ideology of post-coloniality while its myth as the tool of delivering the story. Derek Walcott's *Omeros* will represent the Caribbean post-coloniality, and some Indonesian present short stories, published in media, represent the Indonesian literature. The main objective of this talk is to prove that both Indonesian and Caribbean literatures remain to hold the structurally traditional concepts of literature despite its ideology of post-coloniality.

Keywords: Post-Coloniality, Literature, Myth, Indonesian, Caribbean

1 Introduction

Indonesia and Caribbean are the two countries having more or less similar characteristics. From the physical earth, both the two are similarly composed by many islands, in which one land or island is separated by an ocean from the others. In this context, then, both Indonesia and Caribbean may be called also to live with many oceans and many inhabitants would surely rely their lives on them, such as fishermen and also tourism agents. Meanwhile, from the cultural nature, the two are multicultural countries of many ethnics. Indonesia is established by various people due to its many islands with the ethnics, ranging from Sumatra to Papua, each island is the land of several tribes having their own ancestry traditions. Caribbean, from the history of its establishment, is the lands of various people coming from many cultural backgrounds, such as American native, African ex-slaves, European people and the other ethnics. Also, Indonesia and Caribbean are also similar in the context of being ex-colonized. Despite the different nature of colonialism, the two have undergone the steps of establishing post-coloniality in order to resist the hegemonic superiority of its ex-colonizer and to (re)construct its postcolonial identity.

However, as postcolonial society, in fact they have differently undergone post-coloniality, which is about, according to Stuart Hall [1], a process, involving changing relationships and positions with regard to the colonizing culture and the postcolonial subject's identity, despite the different characteristics. The main difference may possibly be viewed

through the historical facts establishing their identities to appear as the independent countries. Indonesia got the independence on August 17, 1945, and it was formed by many regions of several tribes or ethnics, which were the natives of their lands. Meanwhile, Caribbean societies, which at present form several countries, historically were the people of newcomers of the Caribbean lands. They were the mixed tribes from many parts of the world. The history of European explorers proved that there were many explorers landed into the Caribbean lands and then constructed colonies. There were also many African slaves brought by the European colonizers to the land to support the industries there, together with the aboriginal natives of the lands. Even, in the next era there were also many Asian people who worked there as the indentured workers [2]. Therefore, in establishing the identity of being postcolonial, Caribbean societies had to solve their double burdens: one, as in the position of being colonized, to face the colonizer's dominance, and two, as in having many various people, to negotiate a unified identity.

The other prominent difference, due to the consequence of establishing postcolonial identity, is about the usage of language. Indonesia applies *Bahasa Indonesia*, as its national language, and this tongue appears to unite many (local) languages of many tribes/ethnics, which are around 742 languages [3]. In this context, to unite means to enable them to communicate in one language, although each tribe may speak daily in the local language. Here, an interesting linguistic phenomenon happens because as part of the Indonesian nation or country each tribe of the Indonesia's regions has two kinds of language: *Bahasa Indonesia* and the tribal local language. *Bahasa Indonesia* is the identity of them as the regions of Indonesia, and meanwhile the tribal local language is the identity of the ethnic's existence. However, for the Caribbean context there lies the difference. At present the Caribbean societies are about several countries, such as Haiti, Jamaica, Guyanese, Trinidad & Tobago, Suriname, and many others. Each applies the colonizer's language not only because of the ex-colonized but also because of the language of negotiating among the tribal newcomers. Since there were many tribes [4], and the colonizer was dominant due to its authority, the colonizer's language would appear the main tool of communication. The first generation of the tribal newcomers might still retain their own ancestry language, but for the next generations the condition is different because there is also cultural gap between them, who have been in the new land, and the ancestry people of the mainland which is physically far away. The language of the colonizer is the one which may replace the tribal language because they need to communicate with the other people of the different tribes. In briefs, for the people of Indonesia *Bahasa Indonesia* appears to become one of the tools in post-coloniality. On the other hand, for the people of Caribbean, the language of the colonizer is the tool of negotiating among the tribal newcomers and it unites them to undergo post-coloniality.

As a matter of fact, the idea of post-coloniality is mainly about home, which represents the identity to talk, to act, and to express independently. Literature as the product of civilization is one of the ways how post-coloniality happens in the postcolonial societies or countries, such as Indonesia and Caribbean societies. The main ideology of publishing literature is more or less to counter the hegemonic culture of the colonizers and Said [5] explicitly stated that the ancestry culture is the weapon to resist the colonizer's hegemony. Literature delivers its ideology by its story, which is mainly by the construction of myth. In this context the role of myth is to emphasize the existence of the society's cultural identity. It means literature's post-coloniality covers the scopes of the past and the future, because myth refers to the past identity and post-coloniality to the future one. How myth plays significantly in literature will be examined through post-coloniality undergone by both Indonesian and Caribbean literatures. There are literary stories to examine, from the two civilizations, in order

to prove that myth is prominent in establishing the identity of being postcolonial. The phenomena of myth and post-coloniality, in Indonesia and Caribbean, are worth discussing due to how the societies have efforded to (re)construct themselves and specifically to imagine their oneness as characteristic nations.

2 Methodology

This study is about library research, in which some literary works are the main objects to discuss. Based upon the related theories, which are available and appropriate, interpretation is the key to analyze as it is commonly qualitative to solve the ideological message from the literary texts. Since it is about the study of comparison, between two civilizations: Indonesia and Caribbean, the discussion will be split into two parts to show the different phenomena of the two literatures. The first part is about to discuss the Indonesian literature in the context of applying myth in its post-coloniality, and meanwhile the second part is about discussing the Caribbean literature in the similar context.

The first part has two short stories as the objects. The first short story is Damhuri Muhammad's "Mardijker", which was published by the Indonesian local newspaper, *Suara Merdeka*, in 2009. This is about a cafe, Latanza Cafe, which was once the building from era of VOC, when at that time Indonesia was colonized by the Netherlands. There was a beggar who always sit in front of the building that the consumers, who are most them young men, felt disturbed and many ways done to make the bigger away but were in vain. The beggar liked uttering loudly the term "Mardijker" to all the people inside the cafe. One of the cafe's passengers, Timor, then tried to find out why the beggar wouldn't be away from the cave and always addressed Mardijker to all people there. Finally, Timor knew the meaning of Mardijker, that was the ex-slave who worked for the place/building which was now for the cafe. Unfortunately, at the time Timor was aware of the term, the beggar was found dead and the cafe was closed. There was no more beggar uttering and addressing 'Mardijker' because the cafe had the new owner and the new name, Olala Cafe. However, Timor still hanged around there. The second short story is Dwi Cipta's "Tambo Raden Sukmakarto", published by the Indonesian national newspaper, *Kompas*, in 2006. The story took place and time during Indonesia was under the authority of the Netherlands, especially in the city called Batavia. When the government had a ceremony of celebrating their new building, a local educated person, Raden Sukmakarto, appeared to create a conflict because he sang the national anthem of the Dutch, not in the Dutch language but he translated into his local language, the Javanese language. Some people felt disturbed by this since he was accused of mocking the existence of their queen. Therefore, Raden Sukmakarto was arrested and interrogated by police. During the interrogation, he got also physical violence that his mouth bled. However, the officers could not find the evidence, and then they asked a Dutch man, who understood the Javanese language in order to help them. If he could find the evidence, Raden Sukmakarto might be given death penalty. Raden Sukmakarto was asked to repeat singing the song in his local language, but they still could not find the reasons of punishing him into death. Finally, he was released and free. The effect was that there was a rumor that Raden Sukmakarto could cheat the officers, and consequently he was under supervision secretly by the government's agents.

Meanwhile, dealing with the Caribbean literary text, the poem of *Omeros*, written by Derek Walcott, is the object to discuss, and it was published by Farrar, Straus and Giroux, in

1990 in New York. Since the poem is an epic, which is a long and narrative poem, only some parts of it will be the focus of the discussion, especially concerning with the idea of myth and its post-coloniality. As an epic, *Omeros* consists of 7 books, each book has several chapters, each chapter is composed by 3 parts, and each part is about several stanzas of 3 lines. In general, the poem describes the nature of the Caribbean society, which is about ocean, its people, and its history. This is the work of postcolonialism in which the ideology of post-coloniality is emphasized, and the ideology is about the New World. Book One, covering Chapter I till Chapter XIII, is about the general condition of Caribbean which is the area of ocean with the daily lives of the inhabitants dealing with the sea. In Book Two, i.e., Chapters XIV-XXIV, talks about the present construction of the lands due to its long history, including the conflicts or wars among groups of people coming from the outsidess of Caribbean. Book Three, from Chapter XXV till Chapter XXXII, delivers the talks between the present and the past generations. Meanwhile, Book Four, which ranges from Chapter XXXIII to Chapter XXXVI, talks about the pains from the past which at present they still exist and become the problems of the present generation. Book Five, which is about Chapter XXXVII to Chapter XLIII, delivers the violence's of colonialism in the past. Then, in Book Six, from Chapter XLIV to Chapter LV, the story continues to the process of recovery undergone by the present societies. Finally, Book Seven, which is about Chapter LVI till Chapter LXIV, tells that despite the bad history of the past Caribbean still has optimism for the future and it is the start to face the next better lives for the society.

Further, the method of discussing the texts is by undergoing the following steps. The first step is dealt with the structural myths found in the texts as the objects. Structural myth means that there is a system of constructing myth in every text. The second step is to focus on each myth in delivering the ideology of post-coloniality due to the societies holding the myth. Finally, the conclusions will be drawn by comparing the two civilizations, especially in the constructing structural myths to establish the ideology of post-coloniality.

However, to provide understandings about the two concepts: myth and post-coloniality, the next is some theoretical grounds which are important to discuss the problems about Indonesian and Caribbean literatures dealing with them. Anderson [6] said that "imagining" is a prominent power to unite people of a society, despite the fact that those people haven't personally known each other. The imagination could establish basic ideology to become the standing pillar of being together, especially in imagining oneness as nation. In this case, myth might be the tool of "imagining" because the society holding it could identify themselves to appear as one identity, which is bigger and more general. Amstrong [7] emphasized the importance of imagining in order to create a space enabling every person of society to think about something which is not present and even has no objective existence. This is about how myth works. Myth itself is easier to talk and discuss through the existence of literature since literature is the prominent media for myth, applying Bourdieu's term [8], the field or arena.

Generally, myth is known and understood as the important element of the lives of traditional societies because it is usually connected with local believes and somethings beyond human brains dan capabilities. Barthes [9], a French thinker, delivered an idea to perceive myth, as:

"..... a system of communication, that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form."

Amstrong [7] emphasized that essentially myth is the guidance for the society to appropriately live. Implicitly it proves that myth becomes the tool of uniting the persons of society in order they will undergo the ways believed to lead them into good civilization. Further, he 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.”

The point is that myth represents the existence of the past, and it means myth appears to stand as the foundation for civilization, coming once from the past. However, Powell [10] myth was interpreted as “untrue story” and consequently the entity of “story” or narration will stand to become the site for the future civilization. In addition to it, Coupe [11] stated that myth will commonly be found in any texts dealing with literature and culture, and even myth becomes the ideology of them.

Meanwhile, about post-coloniality it may be perceived as the condition of the colonized who would free themselves from the colonizer’s dominance and hegemony. Ashcroft [12] explicitly stated that colonialism have created the colonized to be helpless even in developing themselves, and due to it there would be strong will and awareness of the colonized to become sensitive against any kinds of neo-colonialism which takes the forms of cultural dominance and hegemony. Loomba [13] suggested:

“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.”

In addition to it, Boehmer [14] delivered that the postcolonial texts:

“... emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial center.”

3 Discussion: Between Indonesia and Caribbean

3.1 Indonesian Literatures: Post-coloniality through Myth

The two short stories, representing the Indonesian civilization, Damhuri Muhammad’s *Mardijker* and Dwi Cipta’s *Tambo Raden Sukmakarto*, are obviously about the relations between Indonesia, as the colonizer, and the Netherlands, as the colonizer. The relation is about the condition of being inferior and superior. This is shown in the term “Mardijker”.

“Rumah itu memang sudah jadi milik kalian. Tapi jangan sombong! Kalian tetap saja Mardijker, sama seperti saya.”

“(The house is indeed yours now. But, don’t be arrogant! You are still mardijker, like me).”

The quotation emphasizes the inferiority of the people compared to the previous owner of the house. Here, the man shouted to the people, who were the visitors of the Latanza cafe, in order to inform them that they all belong to the class of Mardijker, despite at present they have different positions: the poor and the rich. Mardijker is term addressed to the people from the lower class, and this was once used during the era of colonialism when the Dutch colonized Indonesia.

“..... Orang-orang yang menggarap lahan itu adalah tawanan perang (berstatus budak) setelah Belanda mengalahkan Malaka, 1941. Cornelis memerdekakan budak-budak itu hingga mereka disebut “Mardijker” atau ‘orang merdeka’.”

“(.... The people working on the field were the war prisoners (they had the status of slaves) as soon as the Netherlands defeated Malacca, 1941. Cornelis released those slaves that then they were called “Mardijker” or ‘free men’).”

The above phenomenon stands as the clue not only about the existence of myth, and also about the concept of being colonized, which triggers post-coloniality inside. Structurally myth is about the past, the faculty to think about the past, and the site narration for the future. The story about the inferior people, called Mardijker, to the colonizer surely is the realm of the past, and even it is supported by the building of Latanza cafe, which once belonged to the ownership of one of the Dutch people colonizing the Indonesian people. Because of the beggar, shouting to the people about Mardijker, the Latanza cafe and the visitors are aware of the relation between the cafe and the old era. It means there is a faculty to think about the past, and then even the existence of the cafe becomes an important site for the sake of the future of the people in the building.

“Tak lama kemudian, di sebelah barat bekas Latanza Cafe berdiri sebuah Mall, pusat perbelanjaan terbesar di kota ini. Rumah usang itupun berganti pemilik. Meski tidak sampai dirobohkan, tata ruangnya dirancang dengan sentuhan yang bernuansa metropolitan. Namanya berubah menjadi Olala Cafe.”

“(Not a quite long time, in the westward of the ex-Latanza Cafe there was a Mall, the biggest shopping center of the city. The ownership of the old house changed. Though it was not totally destroyed, its interior rooms were designed by the touch of being metropolitan. Its name also changed into Olala Cafe.”

Briefly, the short story builds its myth to convey the story by the appearance of the Latanza Cafe building. The secret of the building, that it belonged to the past, is revealed by the term Mardijker, which was uttered by the beggar who always sat in front of the building.

Meanwhile, the ideology of postcolonialism appears in the context of the relation between the inferior, represented by Mardijker, and the superior, represented by the previous owner of the building. The story seems to deliver message dealing with the position of the

present people against the history, especially about the inferior colonized to the colonizer in the past. Though the beggar insisted on the present generation or people to accept the destiny of being *Mardijker*, who is inferior, the people, represented by the cafe's visitors have established their own position of conducting that *Mardijker* was beyond their reality. Even they tried to make the beggar away from the front area of the *Latanza Cafe*.

"Kalau bukan gembel, lalu siapa?"

"Saya Mardijker! Sama seperti kalian."

"Apa itu Mardijker?"

"Cari tahu dulu apa arti 'Mardijker', dan jelaskan pada mereka. Setelah itu saya akan pergi dari sini," jawabnya sambil menunjuk ke arah Latanza Cafe.

("If not beggar, then who are you?"

"I am Mardijker! Same as all of you."

"What is Mardijker?"

"Find out first what 'Mardijker' is, and explain it to them. After that, I will go from this place." he answered while his finger was pointing at the Latanza Cafe.)

Indeed, the existence of *Mardijker*, which was real in the past due to its era of colonialism, could not drag the young generation into the trapped to return back to the past to become inferior, or colonized. The idea that the man should be expelled away from the front of the *Latanza Cafe* is the evidence that the past could prison one from the position of being eternally inferior. When the new owner of the building, the *Latanza Cafe*, restructured it into the new style, in accordance with the metropolitan environment, he had no burden of the past because he then really made the new design for his new cafe. This act is of being aware against the new form of colonization, or neo-colonialism. Post-coloniality have changed the present generation of not being eternally trapped into the condition of being inferior and colonized.

The second short story, Dwi Cipta's *Tambo Raden Sukmakarto*, delivers its post-coloniality through the description of an event happening in the city of *Batavia*, of which at present its name is *Jakarta*, the capital city of *Indonesia*. The event was about a local man, named *Raden Sukmakarto*, who faced bravely his problem against the Dutch authority. Among the Dutch people, who were the dominant society upon the colonized *Indonesian* people, *Raden Sukmakarto* sang the national anthem of the *Netherlands*, but he translated it into the *Javanese* language. Since the Dutch people were incapable of understanding the local language, he was accused of insulting the queen and he was arrested that might lead him into his death penalty. The story seems to emphasize the important and significant event of the past, which was about the existence of *Batavia*. The myth presented to build the story is about the idea of *Batavia* in the *Indonesia's* past civilization. The name of the city, *Batavia*, brings the (*Indonesian*) readers of *Kompas*, as the national newspaper of *Indonesia*, to the faculty belonging to the era when *Indonesia* was under the domination of the *Netherlands*, and even *Batavia* represents the position of *Indonesian* people of being inferior to the Dutch people.

"Ketika lagu Wilhelmus van Nassau mulai mengumandang di gedung Nederlandsch-indie Kunstkring, seorang lelaki pribumi berdestar dan berterompah malah menyanyikan lagu aneh berbahasa Jawa meskipun nadanya selaras dengan lagu kebangsaan Belanda tersebut. Sontak saja beberapa hadirin dalam ruangan bersuana khidmat itu menoleh ke arahnya."

“(As the song of Wilhemus van Nassau started to fulfil the hall of Nederlandsch-indie Kunstkring, a local man, completed with his local clothes and slippers, also sang a strange song in the Javanese language despite in its similar tones with the national anthem of the Netherlands. As a result, several people in the hall, which was full of solemnity, took a look at him).”

Raden Sukmakarto's way of singing gives him a consequence of being accused insulting the nation of the Netherlands, especially the queen. Then, there was a violent investigation.

“Opsir itu murka dan menampar mukanya.”

“(The officer was angry and then he slapped his face)”

“Pukulan tangan beberapa kali dari opsir tinggi besar itu membuat darah meleleh dari mulut dan hidungnya. Barangkali bibir dan tulang rawannya pecah dipukuli oleh opsir itu dan dua pengawalnya.”

“(The huge and big officer's several hand beatings created blood to fill out of his mouth and nose. Possibly his lips and soft bones were broken due to the beatings done by the officer and his two guides)”

However, Raden Sukmakarto even criticized the way the Dutch people underwent the investigation and interrogation against the accused man.

“..... Saya kira semua orang Belanda berbudaya. Tapi saya malah mendapatkan pukulan.”

“(I thought all the Dutch people are civilized. But I conversely got beatings).”

The myth of representing Batavia to deliver the Indonesian post-coloniality is obvious. *Tambo Raden Sukmakarto's* structural myth, which is about the past event, the faculty to think, and the site of the future narration, as a matter of fact support the Indonesian ideology of post-coloniality. Batavia reminds the position of the Indonesian people against that of the Dutch people during the era of colonialism. This phenomenon gives an idea of creating a certain faculty to identify the Indonesian cultural identity, which is civilized, of not being violent to the weak person/s. The story about the pride of Raden Sukmakarto, who was dignified and confident, provides an ideology of facing the future as the nation of dignity and confidence.

3.2 Caribbean's Omeros: Myth to Establish Post-coloniality of the New World

The history of Caribbean, started from the era of slavery, has shown the nature of its people. Different from the other parts of the earth, the inhabitants of the Caribbean islands might be said as the newcomers to the lands, since the European explorers had diminished the local people and replaced them by the existence of the African slaves and the Asian workers. In the era of decolonization, the problem of uniting cultural identity has become problematic,

because there was no original ancestor for all of the people, who were in the deeds of post-coloniality. There is the unbridgeable gap of relation between the present people living in the lands of Caribbean with their own ancestors living in the originally main lands.

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.

.....

AFOLABE

...

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?

(Book Three, Chap. XXV)

The new Caribbean people must have their own ways, which are different from the ancestors, in establishing identity. The other prominent aspect is that they are the composition of many other ancestry people, from many ethnics.

In this boat we were shipmates. Something had begun to gnaw the foundations, like surf nibbling a pier, of a love whose breezy vows assured me again

.....

we swayed together in that metamorphosis that cannot tell one body from the other one, where a barrier reef is vaulted by white horses, by a stone breakwater which the old slaves had built. They joined with the slithery coupling of porpoises, then the zebra-streaked afternoon on a white quilt,

.....

of the bride-sleep that soothed Adam in paradise, before it gaped into a wound, like Philoctete, and pale slugs crawl from the sand with their newborn eyes.

(Book One, Ch. VII)

It means the new identity covers 2 kinds as the new generation, which is culturally rootless, and the postcolonial society, which resists the hegemonic dominance and culture of the ex-colonizer. The new identity is well known as the New World.

*I followed a sea-swift to both sides of this text;
her hyphen stitched its seam, like the interlocking
basins of a globe in which one half fits the next
into an equator, both shores neatly clicking*

*into a globe; except that its meridian
was not North and South but East and West. One, the New*

*World, made exactly like the Old, halves of one brain,
or the beat of both hands rowing that bear the two
vessels of the heat with balance, weight, and design.*

(Book Seven, Ch LXIII)

Indeed, the existence of the Caribbean societies is in accordance with the era of decolonization, of which there are some nations due to their own ex-colonizer. Trinidad and Tobago happened to become one of the postcolonial Caribbean societies. Though *Omeros*, which was written by Derek Walcott, is considered as the work from the country/nation, this epic may represent the total condition of all new nations in the Caribbean scope. In other words, post-coloniality is eventually the identity given to the newborn nations there. Nevertheless, the term “The New World” is in fact adopted from the terminology created by the European explorers when they for the first time landed in the Caribbean islands. This phenomenon is interesting to mention since the Caribbean post-coloniality still holds the aspect of being “European”. However, it seems the significance behind the name “the New World” has also new perspective, i.e., the ideology. Different from the postcolonial societies of the African and Asian countries, the postcolonial Caribbean societies are composed by various people of many ethnics, and they do not have the aspect of oneness in their ancestors. Their oneness finally is gained by negotiating among those ethnics. Also, the oneness is identified by the aspect of (still) being “West” since the New World is originally from the European colonizers. Meanwhile, in the concept, provided by Said [5], postcolonialism is about returning back to the ancestor’s identity as the weapon to face against the hegemonic culture of the colonizer. This new perspective is interestingly depicted in the epic *Omeros* by the existence of the myth, *Omeros*.

*“O-meros”, she laughed. “That’s what we call him in Greek,”
Stroking the small bust with its boxer’s broken nose,*

.....

*I felt the foam head watching as I stroked an arm, as
Cold as its marble, then the shoulders in winter light
In the studio attic. I said, “Omeros”.*

(Book One, Ch. II)

The name “*Omeros*” reminds people to the name of Homer, the prominent author of Greek mythology, *Odyssey* and *Iliad*. It means as the Caribbean post-colonialist Walcott’s *Omeros* is not frontally confronted against the West or European ideology, and even it applies the term in order to create myth for the Caribbean post-coloniality.

In the context of the Caribbean post-coloniality, myth is the ideology itself for the post-coloniality. The notions of “the past”, “the faculty to talk”, and “the site for future” of myth are shown in several perspectives. “The past” of the Caribbean post-coloniality’s myth lies in the existence of the Greek mythology, by uplifting the term *Omeros*, or Homer, and “the faculty to talk” is in its reality of being the area of oceans, of which *Omeros* stands as the authority or the owner (Book One, Ch. II), and finally “the site for future” refers to the significance of *Omeros* as the New World, which is really a new world in facing the future lives of the societies.

4 Conclusion

Indonesia and Caribbean are the two similar civilizations, but also the two different ones. Post-coloniality is the clue to identify the similarity, and its structural myth is to view the difference. As the ex-colonized societies, the two have undergone post-coloniality in order to (re)construct the new identity, and the myth, as the weapon of ideology, is the significant thing which is mainly uplifted through the documented media of civilization. Literature, functioning as one of them, proves their post-coloniality and myth. Through the recent publications, represented by the two newspapers of Indonesia, its post-coloniality is obviously depicted. Indonesian structural myth is prominent in delivering the ideology of post-coloniality for Indonesia. The notion of binary opposition is the strict model of its post-coloniality: either East or West. Meanwhile, the Caribbean post-coloniality, which is represented by the epic *Omeros*, applies differently the notions of myth, since it is the main pillar of the postcolonial ideology. The term “the New World” appears to prove that the past of the Caribbean people provided by the West, but their future is their real new world to face. In this case, the Caribbean post-coloniality stands not to endorse the notion of binary opposition, as applied by the common or conventional postcolonial societies from Africa and Asia, such as Indonesia.

5 Acknowledgments

First of all, I would like to thank LPPM USD (the Unit of research development and social services for the society, Universitas Sanata Dharma) which enabled me to conduct this research. Next, my gratitude goes to the English Literature Program of Faculty of Letters, USD, which supported and endorsed me to complete and publish my research that then I listed my name in the International Conference conducted by Faculty of Humanities, Universitas Dian Nuswantoro. Therefore, finally thanks also to the Faculty of Humanities, Universitas Dian Nuswantoro for giving me an opportunity to present and publish this article. I hope this research would open the next perspectives about research on postcolonialism and also literature. Thank you.

References

- [1] C. L. Innes, *The Cambridge introduction to postcolonial literatures in English*. Cambridge University Press, 2007.
- [2] A. J. Arnold, *A History of Literature in the Caribbean: Volume 2: English-and Dutch-speaking regions*. John Benjamins Publishing, 2001.
- [3] S. A. Rosmanuddin, “Berapa Jumlah Bahasa Daerah di Indonesia?,” *Portalsatu*, 2017. [Online]. Available: <http://portalsatu.com/read/budaya/berapa-jumlah-bahasa-daerah-di-indonesia-36621>.
- [4] D. H. Figueredo and F. Argote-Freyre, *A Brief History of The Caribbean*. New York: Facts on File, Inc., 2008.
- [5] E. Said, *Orientalism*. New York: Vintage, 1979.
- [6] B. Anderson, *Imagined communities: Reflections on the origin and spread of nationalism*. Verso books, 2006.
- [7] K. Armstrong, *A short history of myth*, vol. 1. Canongate Books, 2004.
- [8] P. Bourdieu, “The myth of ‘globalization’ and the European welfare state,” *Acts Resist. Against*

tyranny Mark., pp. 29–44, 1998.

- [9] R. Barthes, “Mythology,” *New York Hill Wang*, 1972.
- [10] B. B. Powell, *Classical myth*. Pearson, 2015.
- [11] L. Coupe, *Myth*. Routledge, 2009.
- [12] B. Ashcroft, *Post-colonial transformation*. routledge, 2013.
- [13] A. Loomba, S. Kaul, M. Bunzl, A. M. Burton, and J. Esty, *Postcolonial studies and beyond*. Duke University Press, 2005.
- [14] E. Boehmer, *Colonial and postcolonial literature: migrant metaphors*. Oxford University Press on Demand, 2005.