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# INSANIYAT

## Journal of Islam and Humanities

### **Meditating Masculine Anxiety and (Post) Colonial Space in Lubis's *Harimau! Harimau!* and Patterson's *Man-Eaters of Tsavo***

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#### **Abstract**

*This research is aimed at probing and comparing the masculine anxiety in colonial spaces of Lubis's *Harimau! Harimau!* and Patterson's *The Man-eaters of Tsavo* investigate similarities and differences between the subject position, the psychological impacts, and the psychic discourse of colonized and colonizer's masculinities and male anxiety in terms of the colonial narrative. This comparison is essential for the subject position, and the psyche in the colonial narrative is claimed to be universal, which is not entirely true. Connell's theory of masculinity is applied to investigate how the values of masculinity shape colonial experiences. This research employs a narratological method - employing the concept of focalization to scrutinize how the subject who see exercise the power of seeing and eventually constructing the subject position and the psyche of colonized and colonizer - psychoanalytic as well as postcolonial reading to reveal the psychological impact - of the character's anxiety. The results are: 1) In both stories, the colonial settings are portrayed similarly even though the writers of the two stories came from different continents (West and East). 2) In a hostile colonial setting, the colonizer and the colonized are constructed similarly in dealing with anxiety. However, when colonized are in the subject position, they are constructed as anal-erotic characters or anti-heroes. Simultaneously they are described as devout Moslems. Meanwhile, the European counterpart, although not described as a devout Christian, was the story's hero. As an Indonesian novel, this marks the point that it falls into Western colonial narratives' patterns.*

**Keywords:** *Anxiety, Colonial, Comparative Literature, Masculinity.*

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#### **Introduction**

In Lubis' *Harimau! Harimau!*, the cessation of a group of seven agathis hunters who had been trekking through the dense forest for several days to rest at the cabin of Wak Hitam, situated in the heart of the forest, marks one of the instances of masculine contestation that triggers anxiety. The seven men highly respect, fear, and worship Wak Hitam, who is thought to be a compelling figure, which heightens the tension typical of masculine fears.



The anxiety presented in the book is marked and shaped by this masculine tension. This book illustrates the men's envious feelings toward Wak Hitam's incredible strength and his young, attractive wife.

The seven agathis hunters are prey to a tiger, and one of them—Pak Balam—becomes its victim. This is the second incidence of masculine contestation. While he lay dying, Pak Balam advises the other group members to confess their sins in front of others to prevent being attacked by the tiger since the tiger is the divine retribution for the crimes they have committed. One of Pak Balam's faults was permitting Wak Katok to murder a fellow rebel while they were resisting the Dutch colonial government. *The Man-eaters of Tsavo* by Patterson does not have the kind of male contestation mentioned above. The narrator, "I," occupies the top of the masculine hierarchy as a White colonizer. The masculine contestation in *The Man-Eaters of Tsavo* is between the main character and the beasts. All he sees is the vicious beasts gobbling up the local coolies. Although the narrator struggles to conquer his fear and the beasts, in the end, he manages to kill the beasts to save the people of Tsavo, and those coolies rejoice in him as their hero.

In comparing Mochtar Lubis's *Harimau! Harimau!* [*Tiger! Tiger!*] and JH Patterson's *The Man-Eaters of Tsavo*, it is immediately apparent that both novels deal with the themes of colonialism, its psychological impacts, and the psychic discourse on the colonized and colonizer. While Mochtar Lubis's fiction explores the survivability of a group of colonized men facing a starving tiger in a dark jungle, JH Patterson's tells about a British railway construction expert dealing with demonic terrorizing lions. Both works share similarities in how masculinities are contested and in tension in a hostile frontier of the colonial landscape. *Harimau! Harimau!* takes place in a jungle in Indonesia, while *The Man-Eaters of Tsavo* is in Tsavo, near Mombasa, Africa. Both novels deal with the delineation of masculine anxiety.

*Harimau! Harimau!* is an Indonesian classic. It was nominated as best fiction back in 1975. Its position in national literature is clear and prominent. There have been numerous reactions to *Harimau! Harimau!*. This demonstrates that readers, authors, and literary critics gave the novel *Harimau! Harimau!* favourable attention and review (Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan Republik Indonesia, n.d.). The novel was translated into Dutch in 1992. Meanwhile, *The Man-Eaters of Tsavo* have been adapted into two Hollywood films: 1952 (*Bwana Devil*), and 1996 (*The Ghost and The Darkness*). "The story of the 'Man-eaters of Tsavo' has been retold through script, cinema, and oral tradition in the 100+ years since their infamous' reign of terror' (Peterhans & Gnoske, 2001, p. 1). This means that *The Man-Eaters of Tsavo* has also been reckoned socially as well as culturally. In other words, the cultural impact of these two novels is significant.

In terms of subject position, both novels have a significant difference. The protagonist of *The Man-Eaters of Tsavo*, the character-narrator, is the main character. The White male is the center of the story. Meanwhile, in *Harimau-Harimau*, the main character is Indonesian. This subject position and subjectivity are crucial because they affect 'others'. I claim that by identifying the subjectivity and the other in this comparative analysis, we can also determine whether the colonial narrative has a common similarity, regardless of the subject or the other. Psychoanalytically speaking, anxiety is defined as a psychological condition resulting from the loss of the original object. Initially, the object was defined as the mother. Yet, the object can also be a highly valued object. Freud says:

These three instances can be reduced to a single condition namely, that of missing someone who is loved and longed for. . . . Here anxiety appears as a reaction to the felt loss of the object; and we are at once reminded of the fact that castration anxiety, too, is a fear of being separated from a highly valued object, and that the

earliest anxiety of all the “primal anxiety” of birth is brought about on the occasion of a separation from the mother (Arbiser & Schneider, 2013, p. 125).

The concept of castration is deeply intertwined with race’s historical and ongoing dynamics (Taylor, 2000, p. 140). Specifically, as Taylor says, when Black people were seen as a superior phallic symbol, White people were symbolically castrated. In other words, the potential superiority of the Negro was always feared by whites. This intertwining between male anxiety and colonial space has been around forever but the discussion of this phenomenon is just not as smooth as it should be. Anxiety can also be defined as a reaction to a situation of perceived danger or displeasure (Teggin, 2022, p. 40).

Levi Gahman (2020, p. 66) felicitously defines masculinity as a concept, practice, and discourse that shapes opinion, modifies behavior, alters attitude, forges values, sells products, and influences voting patterns. The concept of masculinities has developed into various new formulations, traits, and areas, from hegemonic masculinity to the idea of multiple masculinities, from a monolithic to a more complex model of gender hierarchy (Connell & Messerschmidt, 2005, p. 829) the authors defend the underlying concept of masculinity, which in most research use is neither reified nor essentialist. However, the criticism of trait models of gender and rigid typologies is sound. The treatment of the subject in research on hegemonic masculinity can be improved with the aid of recent psychological models, although limits to discursive flexibility must be recognized.

The concept of hegemonic masculinity does not equate to a model of social reproduction; we need to recognize social struggles in which subordinated masculinities influence dominant forms. Finally, the authors review what has been confirmed from early formulations (the idea of multiple masculinities, the concept of hegemony, and the emphasis on change. Masculine bodily practices and the unknown of frontier space is a unique relationship which often overlooked. Consequently, the association masculinity has with dominance, penetration, and authority over the frontier, outdoors, and landscape, conversely, has meant that femininity (attributed to women) is constructed as private, submissive, irrational, weak, and unpredictable (Little, 2002 in Gahman, 2020, p. 78). Those binary traits have been previously mentioned by Connell & Messerschmidt as a configuration of practices (2005). These traits or this configuration of actions generate the social hierarchy, which places hegemonic masculinity at the summit of the hierarchy. In addition, this research employs Connell’s concept of hegemonic masculinity, for this hegemonic masculinity characterizes the dominant subject position of the characters in both stories.

The construction of masculinity has significantly influenced the relationship between the colonizer and the colonized. The relationship between psychoanalysis and postcolonial has long been narrated analogically by Freud in his works like *Totem and Tabbo* and *Civilization and Its Discontents* (Greedharry, 2008, p. 1). The colonized, or as Freud calls them: the savages and the primitives, have traditionally been constructed as weak and emasculated, while the colonizer, the European, has frequently been portrayed as possessing strong, dominant masculinity. It is generally assumed that the construction of masculinity has been to justify colonial brutality and dominance, with the colonizer casting themselves as a protector and defender of civilization against the claimed barbarism and effeminacy of the colonized. In addition, the colonized have frequently experienced a process of feminization and emasculation in which their own conceptions of masculinity have been disregarded and obliterated. Through an analysis of the symbolic realm, I make the case that the creation of the colonizer’s and colonized’s masculine characters is a key factor of colonial domination and that resistance to these constructions is a key component in the fight for decolonization and freedom.

In comparative literary studies, examining male anxiety in colonial narratives through the postcolonial lens has been a growing area of research. The experiences of the colonializing and colonized men, particularly in terms of their subject position and masculinity, have been a central focus in understanding the effects of the psychology of colonialism. By utilizing a postcolonial angle, this study is expected to uncover how colonial power structures have shaped the representation of masculinity in literature and how this representation has impacted the masculinity of the colonializing and colonized men. While existing literature has explored various aspects of the subject, this research seeks to address a distinct gap in the literature. Specifically, this study aims to fill the void in previous research by examining the impact of a particular intervention on a specific population. *Harimau! Harimau!* has been discussed in terms of ecological aspects with comparison to Kurniawan's *Lelaki Harimau* (Duile, 2022), compared with Melville's *Moby Dick* in terms of existentialism perspectives (Andayani & Jupriono, 2018), portrayed in terms of its representation of Sumatran people (Wijaya, 2018), and analyzed its orientalist's translation in the German language, (Kuswarini, Masdiana, & Chotimah, 2020).

Comparing masculinities in colonial discourse needs to be seen from the global arena, which means comparative studies are required. By comparing two different narratives of colonialism, the diachronic dimension of colonial ideology can be grasped fully (Acheraiou, 2008, p. 4). If the diachronic highlight is seen as more critical than the synchronic, so the comparison of the colonial narrative of colonized and colonizer in terms of masculinities will be more prolific. The geospatial perspective is critical not only for the postcolonial concept but also for the concept of masculinity. Explicit recognition of masculinity and the interplay between local, regional, and global masculinity (Connell & Messerschmidt, 2005, p. 829) the authors defend the underlying concept of masculinity, which in most research use is neither reified nor essentialist. However, the criticism of trait models of gender and rigid typologies is sound. The treatment of the subject in research on hegemonic masculinity can be improved with the aid of recent psychological models, although limits to discursive flexibility must be recognized. The concept of hegemonic masculinity does not equate to a model of social reproduction; we need to recognize social struggles in which subordinated masculinities influence dominant forms. Finally, the authors review what has been confirmed from early formulations (the idea of multiple masculinities, the concept of hegemony, and the emphasis on change are the areas in which the concept of masculinity needs to be examined

In addition, this research seeks to answer the following questions: What are the similarities and differences between the subject position, the psychological impacts, and the psychic discourse of colonized's and colonizer's masculinities and male anxiety in terms of the colonial narrative? How does this subject position, the psychological impacts, and the psychic discourse generate the same narrative regardless of who is in the subject position, in this case, the colonial narrative? Through an analysis of literary and cultural texts, I argue that the construction of the native body as a sinful and polluted object is central to the maintenance of colonial and postcolonial power relations and that the discourse of the maternal body and castration and death operates as a powerful tool of control and domination. In the end, this research aims to advance knowledge of the ways in which colonialism's legacy and the ongoing fight for independence and decolonization continue to influence postcolonial nations.

## **Method**

This research employs psychoanalytical as well as postcolonial reading. In addition, a narratology analysis method is used by employing the concept of focalization to scrutinize how the subject who see exercise the power of seeing and eventually constructing the subject



position and the psyche of colonized and colonizer. Focalization is the filtering of a story through awareness before and/or during its narratorial mediation, and it is a critical analytical idea in narrative theory. It gives us important insights into the portrayal of consciousness in fiction by allowing us to distinguish between the narration of a narrative on the one hand and the mental processing of that story by a character or by the narrator on the other (Horstkotte & Pedri, 2011, p. 330). As a descriptive method, the data of this research is the lingual unit which represents the variable of postcoloniality, anxiety, and masculinity. These data, then, are probed by identifying the correlation of those data.

In what follows, I first elicit the causes of colonial anxiety. This anxiety comes from the bodily experiences of the main male characters in both stories, how castrations, as well as mutilations, are the forms of punishment in the colonial spaces that symbolize the maternal. This psychoanalytic-symbolic reading is necessary in order to reveal the process 'as-if' function at the unconscious level. The 'as-if' function correlates with treating fiction as if it were real (Hinshelwood, 2020, p. 33). Secondly, I peruse the narrative binary of the constructed bodies in the stories: sacred white male body vs. sinful native body. In the third part of the discussion, I examine the masculine personalities in both stories to find out how the subjects of the colonial narratives are characterized in psychoanalysis perspectives.

## Results and Discussion

### The Causes of Colonial Anxiety: Bodily Experiences

Bodily experiences play a significant role in the realm of colonialism. Fanon has emphasized this role in his seminal work *Black Skins White Mask* (1967). The bodily experiences are an insistence of material in a psychological investigation (Greedharry, 2008, p. 112). In the anxiety realm, the bodily experience is also highlighted as 'the most irreducible real of history may be the body in pain' (Thomas, 1996, p. 16). In addition, this bodily experience, in the colonial context, denotes the dominating bodies of others because in order to survive one's masculine identity, one needs to estrange his own body and dominate, manipulate, or even destroy the body of others (Gallop, 1988, p. 7). In the context of colonialism, which involves killing, it is men, who kill, not women (Ferguson, 2021, p. 122).

The relationship between the colonizer body and the colonized body is a complex and multifaceted one, marked by power imbalances and violence. Castration and the amputation of the body as a means of colonial dominance have been two important ways this relationship has been portrayed. Historically speaking, the colonizer body has attempted to impose control over the colonized body by rendering it infertile and destroying its reproductive capability. The colonized body has been demoted to a position of inferiority and submission, while the colonizer body has been positioned as the normative and idealized standard. Using postcolonial theory to evaluate how these practices are implicated in the upkeep of colonial power relations, this study explores the processes of symbolic castration and the destruction of the body in the context of colonial and postcolonial society. It contends that the devastation of the colonized body is a key facet of colonial dominance and that resistance to this violence is a fundamental component in the fight for decolonization and liberation through an analysis of literary and cultural texts.

In *Harimau! Harimau!* as well as *The Man-Eaters of Tsavo*, the bodily experiences are portrayed as mutilations and punishments. This portrayal begins to emerge as soon as the main characters of both stories enter the wilds. From the Jungian perspective, the wilds can embody the maternal space. In addition, maternal spaces serve as colonial spaces. The maternal archetype, or as Jung calls it, the Great Mother, can be in the form of the embodiment of positive or negative values. This maternal archetype at the beginning of the stories embodies positive values as the source of life or nurturing:

*Di dalam hutan terdapat pula sumber-sumber nafkah hidup manusia, rotan dan damar dan berbagai bahan kayu. Manusia yang dahulu hidup di dalam hutan seperti binatang, dan kemudian meninggalkan hutan untuk membangun kota dan desa, kini pun selalu kembali ke dalam hutan untuk berburu atau mencari nafkah (Lubis, 1992, p. 2).*

“Within the depths of the forest lies the source of sustenance for mankind- rattan and resin and a plethora of wooden materials. People who once dwelled in the forest like beasts have since fled it in order to build cities and villages, yet they still go back to the jungle in search of game or subsistence.”

The wild in the passage above is stated explicitly as the source of life and civilization. A slight difference can be seen in the narration of the Wild in *The Man-Eaters of Tsavo*.

I was much struck with the strange beauty of the view which gradually opened out before me. Contrary to my anticipation, everything looked fresh and green, and an oriental glamour of enchantment seemed to hang over the island. The old town was bathed in brilliant sunshine and reflected itself lazily on the motionless sea; its flat roofs and dazzlingly white walls peeped out dreamily between waving palms and lofty cocoanuts, huge baobabs and spreading mango trees; and the darker background of well-wooded hills and slopes on the mainland formed a very effective setting to a beautiful and, to me, unexpected picture (Patterson, 2010, p. 5).

From the exposition of the story, *The Man-Eaters of Tsavo*, the Robinson Crusoe Syndrom is far from the description of the setting. This syndrome refers to the typical literary portrayal of the colonizer's anxiety on the first encounter of the colonized's enclosure (Marzec, 2007, pp. 3–5). ‘The strange beauty’, ‘fresh and green,’ and ‘an oriental glamour of enchantment’ give us an impression of the novelty of inviting and priceless shows of sights, which delight and welcome the beholder. Also, the narrator appears to be emotionally immersed in the landscape and experiencing it via their own senses based on the usage of sensory detail such as “fresh and green” and “oriental splendor of enchantment.” The use of adjectives like “dreamily” and “beautiful,” which imply awe and respect, emphasizes this personal investment even more. From the phrase ‘contrary to my anticipation,’ the narrator had an unpleasant picture of the new setting, which is entirely different. It can be implied that the outsider's point of view distinguishes between the West and the Orient. The West is defined as banal, and the Orient as beautiful. The male gaze of the beholder is also implicitly involved in how the narrator describes the scene. The dictions of ‘beauty’, ‘green,’ and ‘glamour’ is metaphorically gendered. This is interesting because it could signal what is to come: the horror.

In *Harimau! Harimau!*, the story's exposition, narrates all the main characters and the hierarchy of their masculinities. This narration of masculinities and their dominations over one another is also described through the bodies. Three of the seven male characters are in the upper hierarchy. The first is Pak Haji – a sixty-year-old man with a strong body -: who is described as “his body remained robust and strong. His eyes were sharp, and his hearing keen, allowing him to easily navigate the world. His physical strength was evident in his daily routine, which involved hauling heavy loads of rattan and damar up and down the mountain path (Lubis, 1992, p. 2). “Second, Wak Katok – a tough fifty-year-old man- is portrayed as: “his body robust and hardy. His hair was black as night, and his thick mustache reached down to his chin. His hands and feet were gnarled with muscle, and he moved with

the agility of a much younger man” (Lubis, 1992, p. 3). The third is Pak Balam, portrayed as “who was around the same age as Wak Katok. He was a quiet man with a slender frame, yet he possessed great strength when it came to physical labor. Pak Balam had a dark past, having been apprehended by the Dutch government during what was known as the Communist Uprising of 1926 (Lubis, 1992, p. 3). The rest of the team are youngsters in their twenties: Sutan, Talib, and Sanip. Buyung is only nineteen years old.

The corporeal delineations tell us what is next to come. Punishment and mutilation in maternal spaces are the next stages after the turning point of maternal figures, from positive to negative. This turning point is the testing site of the masculine body, where the body is being threatened. In this stage, masculine anxiety is generated through fear (Thomas, 1996, p. 16). In other words, the masculine bodies enter the domination mode of others through punishment, castration, mutilation, or death.

The Lions (in *The Man-Eaters of Tsavo*) and the Tiger (in *Harimau! Harimau!*) symbolize death. As I have said previously, that subject position is a crucial issue in the colonial narrative of both stories, and so is death. “Death is the subject position of an absolute master that the phallus occupies and from which it produces the death of others” (Thomas, 1996, p. 27). In addition, the battle of the subject position is a battle for the phallic subject. Male bodies must only generate nothing but violence and domination (Thomas, 1996, p. 18). The tiger is described explicitly as a male tiger – “A majestic male tiger once ruled the vast jungle for what seemed like an eternity, reigning as the undisputed king with his unparalleled strength and power (Lubis, 1992, p. 89) “-, which can be seen as the dominating phallicized ego, and so are the lions. Male domination is contested.

### **The Constructions of the Body**

In the context of colonial and postcolonial discourse, the native body has been constructed as a site of pollution and deviance. A complex network of power relations that still shapes postcolonial communities today resulted from the Western colonial rulers’ frequent associations of the native body with sinfulness and other undesirable traits. This construction of the native body as a polluted object has been reinforced by a discourse on maternal bodies and the punishment of castration and death for those who violate them. This research examines these related themes from a postcolonial perspective, looking at how they contributed to the development of colonial power structures and how they still influence postcolonial societies’ cultural and social dynamics.

The contestation of male domination is expressed through castration, mutilation, death, and pain as punishment for those who lost in the contestation. In other words, the subject position is the one from which death speaks. The other is in the object position. In addition, the contestation is the game of ‘search for killable other’ (Thomas, 1996, p. 18). Of all the characters, Wak Hitam is at the top of the hierarchy. He was the most respected and feared by the rest of the characters. Wak Hitam, *hitam* means black, was physically denoted as the marker of sexual difference, the phallus (Phallic Father). His blackness demonstrates the mysterious entity of the hidden phallus. He also symbolizes the threat of castration to other characters (especially Buyung, who sleeps with Wak Hitam youngest wife). His magical power also symbolizes the transcendent existence of the phallic father. Yet, Wak Hitam’s impotence to impregnate his youngest wife marks the phallic shift. Wak Hitam represents the hegemonic father figure of the East; his magical power (superstitious image), physical strength (martial art), and sexual potency (polygamous).

Wak Hitam, an old man, aged almost seventy, or even more, according to some who claim he is over a hundred years old. He is thin, with very dark skin like a

Keling, but his hair is still black. He always wears black pants, a black shirt, and a black turban, which makes him look frightening to some people. There are various stories about why he likes to stay for months in remote villages, two days journey from his home village of Batu Putih, where he has a big house and several wives and children. According to rumors, he has married over a hundred times, always to virgins, and has scattered his children all over the villages. He himself cannot even remember all his offspring (Lubis, 1992, pp. 25–26).

Wak Hitam can also be said as the signifier of the Freudian Dead Father. In other words, all the male characters of *Hariamau! Harimau!* is haunted by the Wak Hitam's shadow. Although Wak Hitam is narrated as awfully sick and losing his sexual power, those other male characters, especially Sutan. Talib, Sanip, and Buyung still believe in Wak Hitam's magical power. They believe that Wak Hitam *bersekutu dengan iblis, setan dan jin, dan dia memelihara seekor harimau siluman* (Lubis, 1992, p. 27). "Allying with demons, devils, and jinns, he kept a mystical beast, a tiger of supernatural nature". His famous magical power, such as his bullet proof body, stays in their subconscious: *Pernah ketika pemberontakan dahulu melawan Belanda di tahun 1926 Wak Hitam tertangkap oleh Belanda, dan dia hendak ditembak mati, akan tetapi peluru tak dapat menembus badannya...* (Lubis, 1992, p. 27). "Once, during the rebellion against the Dutch in 1926, Wak Hitam was captured and sentenced to death, but the bullet could not pierce his body..". Buyung, the main character and a bachelor represents the son of the dead father who wants to take over the desired mother, Siti Rubaiyah, from the idealized father who is powerful and tyrannical. Unconsciously, Buyung wants to kill the father. Later in the story, after sleeping with Siti Rubaiyah, Buyung is haunted by the Dead Father, the shadow of Wak Hitam, although he is not really dead. This is in accordance with what Freud says: The dead father became stronger than the living one had been (in Kalinich, 2008, p 12 ).

On the one hand, this kind of spiritual psychodynamics of the characters is not really shown in *The Man-Eaters of Tsavo*. The narrator, as the character-bound narrator as well as the main character, rarely addresses his religious and spiritual beliefs when facing the dreadful beasts. This gives us the secular impression of the narrator. In fact, all his ideas about the religious realm come from the natives. Yet, on the other hand, the narrator's position as the protagonist easily reminds us of the Jungian archetype, the archetype of Jesus. The expedition of the narrator to Tsavo is similar to Jesus's harrowing expedition to hell, where satan resides. With the existence of the man-eater, Tsavo is a hellish setting, and the narrator acts as a savior of the innocent people from the massacre. The white European hero who saves the native African from evil is the perfect theme of this story.

Meanwhile, all the characters in *Harimau! Harimau!* bear the burden of guilt and sins from their past because of the sinful acts they did; adultery, lies, rape, and killing. The sinful characters deserve punishments. In fact, the story centers on the issue of confession of sins they had committed. It started when Pak Balam became the victim of the tiger's first attack when it tried to devour him in the dark forest. Yet, the group helps him, and Pak Balam survives before he finally dies of a fatal wound. Pak Balam insists that if the rest of the group wants to survive, each and everyone must confess openly about the sins they committed, and Pak Balam makes the first confession. For some reason, not all of them are willing to confess, especially Buyung, who has committed adultery with Siti Rubiyah.

The punishment of the natives in both stories in the form of mutilation is depicted realistically in the stories. In *The Man-Eaters of Tsavo*, the representation of the terrific sighting is that death speaks through the body:

Pools of blood marked these halting places, where he doubtless indulged in the man-eaters' habit of licking the skin off so as to get at the fresh blood. (I have been led to believe that this is their custom from the appearance of two half-eaten bodies which I subsequently rescued: the skin was gone in places, and the flesh looked dry as if it had been sucked (Patterson, 2010, p. 12).

The arrival of death on the setting can be seen from the symbolization of the blood, and the bodily fluids, which marks, as Kristeva says, "the collapse of the border between the inside and outside" (1982, p. 62). Therefore, it is a source of abject - horror. By licking the skin off and eating the body, The beast's jouissance becomes the abject of the beholder. It eliminates the identity of the old subject- the corpse- and turns it into the object of the abject. Eventually, this event causes anxiety in the narrator. Narratively speaking, the narrator personifies the beast by using the word 'indulged.' This depiction of this pleasure of enjoyment in devouring, as if the narrator himself was watching the beast, amplifies the terrifying situation. In addition, this personification gives the lion the impression that he did what he did deliberately. The narrator, describing the halting locations where he thinks the man-eaters engaged in their custom of sucking the skin off to get at the fresh blood, serves as the focal point in this paragraph. The narrator retells incidents that he has heard about from others or has read about when he uses the words "I have been persuaded to believe." Nonetheless, the narrator seems to have previously seen such events based on the detailed description of the half-eaten victims and the man-eaters' propensity to lick the skin off. The phrase "man-eaters' habit" suggests that the narrator is knowledgeable about these animals' behavior. The narrator was there during the scene, as evidenced by the use of the phrase "I subsequently rescued."

This de-subjectification by mutilation which generates abject as well as anxiety can also be seen in the following passages:

The ground all round was covered with blood and morsels of flesh and bones, but the unfortunate jemadar's head had been left intact, save for the holes made by the lion's tusks on seizing him, and lay a short distance away from the other remains, the eyes staring wide open with a startled, horrified look in them. The place was considerably cut up, and on closer examination, we found that two lions had been there and had probably struggled for possession of the body. It was the most gruesome sight I had ever seen. We collected the remains as well as we could and heaped stones on them, the head with its fixed, terrified stare seeming to watch us all the time, for it we did not bury, but took back to camp for identification before the Medical Officer. (Patterson, 2010, p.12)

A visual description in the first sentence of the passage above gives an idea of how the narrator sees the others as the victim of the beast. Firstly, the narrator describes his guard, not by the guard's name. This gives a distance as well as impersonalisation between the narrator and his guard. In addition, with the word 'morsels,' the narrator personifies the lion as if he just had a fine dining. The human flesh is associated with high-end cuisine, deliberately prepared and intended to be savored and enjoyed slowly. The narrator brings the fanciness and luxury which 'morsels' connotes as he shows his respect to the beast. Another sign of personification of the beast is the use of 'left intact', which connotatively means that the beast has preserved the head of his guard purposefully. The pronoun "we" shows that the focalizer is a member of the team that found the scene. The focalizer may have been close enough to view the expression on the deceased man's face based on the description of the Jemadar's head in particular. The presentation of the events and the language employed to

explain them are both examples of discourse in this text. This passage's vivid and detailed language conjures up a horrible and terrifying vision in the reader's mind. The description of the situation in words "blood and bits of flesh and bones" is visceral and in-depth. Adjectives like "unfortunate" and "gruesome" are also used, which raises the passage's tone and mood. The suspense and drama of the scenario are increased by the description of the battle between the two lions. The passage implies that the group's members took part in the event as well as observe it. We collected the bones implies that they were actively participating in the effort to recover the body of the jemadar.

The de-subjectification of Jemadar is narrated along with the losing of his agency. The personification of the lion is paradoxically exchanged with the stripping of the agency of Jemadar and replaced with the mere personalization of individual parts. In other words, the narrator puts the beast in a higher position than Jemadar. 'The other remains, the eyes..' also refers to unspecificity or unidentifiable things, giving the idea of the missing agency. Although the eyes are still 'staring wide open with a startled,' they are no longer human. The total destruction of male agency generates anxiety in other males; therefore, the destructor is given a higher position.

A different narration can be seen in the Indonesian counterpart.

*Dalam cahaya samar-samar dari potongan kayu yang menyala mereka melihat betapa kaki kiri Pak Balam hancur betisnya kena gigitan harimau, daging dan otot betis koyak, hingga kelihatan tulangnya yang putih, dan darah mengalir amat banyak (Lubis, 1992, p. 92).*

"In the dim light of the flickering wooden logs, they saw how Pak Balam's left leg was destroyed, bitten by a tiger. His flesh and muscle were torn, revealing his white bones and bleeding heavily."

From the passage above, it can be seen that the agency of the victim of the attack, Pak Balam, is not erased. The relation between the narrator, the other character, and the described person can be identified. The brutes are still in their position as lower than a human beings.

### **Masculine Personalities of the Colonizer and the Colonized**

In his analysis of the Hindu character in "The Anal-Erotic Factor in the Religion, Philosophy, and Character of the Hindus" (in Hartnack, 2001, p 59-60), Berkeley-Hill describes several characteristics possessed by Hindus that he believes fall into the category of anal-erotic personality. According to Berkeley-Hill, an anal-erotic character is a negative characterization resulting from Oedipal issues. Although Berkeley-Hill's use of psychoanalysis to analyze Hindus has been regarded by many as a tool for legitimizing colonial politics, the concept of anal-eroticism can still be applied to interpreting postcolonial phenomena. He argues that "the Hindu has all the disadvantageous traits of the anal-erotic personality, such as irritability, bad temper, unhappiness, hypochondria, miserliness, pettiness, slow-mindedness, a tendency to bore, a bent for tyrannizing and dictating, and obstinacy" (Hartnack, 2001, p. 52). Most of the characteristics described by Berkeley-Hill are present in the characters of *Harimau! Harimau!* This is interesting because universality appears in literature from the East. Therefore, this similarity between the traits of those Hindus and the characters of *Harimau! Harimau!* can be considered a characteristic of the character narration in the shadow of colonialism. An interesting question is why such narratives appear in Western writers and Eastern writers who describe people from the East.

The characters in *Harimau! Harimau!* are varies in age, but the young are portrayed as highly respectful of their elders for several reasons. Firstly, the elderly are thought to

possess martial arts skills, experience, supernatural powers, and sexual potential, while the young are depicted as naive and idolizing the abilities of their elders. However, the depiction of these characteristics by the story's narrator is explicit. Therefore, it can be said that the narrator intentionally does this to construct the characters.

Interestingly, the anal-erotic traits mentioned by Berkeley-Hill earlier appear not in the exposition of the story but in the rising action and climax. In other words, these traits seem to occur naturally and are not intentionally constructed by the narrator. In *The Man-Eaters of Tsavo*, anal-erotic characteristics are not found in the main character, who is also the story's narrator. The narrator in this story appears to have a relatively stable personality. Narratively speaking, he plays two roles; as the main character and the protagonist. Therefore he is the hero of the story. The protagonist is portrayed as flawless morally. Unlike its Indonesian counterpart, the protagonist is not that religious. In fact, he is not a man of combat. He was a bridge engineer. This characterization leads to the construction of an ideal hero who is an innocent and sinful person, and what he is doing is for the greater good.

The past sins and guilts, which all the characters of *Harimau! Harimau!* possess, are the foundations of the anal-erotic personality of the characters. Wak Katok, one of the characters in the literary work *Harimau! Harimau!*, exhibits several negative characterizations associated with an anal-erotic personality. His acts and speech amply illustrate these characterizations of Wak Katok throughout the entire novel. For instance, his continual arguing and yelling at other characters in the story's second half exhibits his impatience and poor temper. His tendency to take offense at slights and harbor resentments is another example of his petty disposition. Wak Katok also shows a propensity for tyranny and dictation, often forcing his will on others. All of the anal-erotic characterizations of Wak Katok emerge explicitly after Pak Balam reveals the truth:

*Wak Katok kembali ke pondok dan membunuh mati Sarip dan melemparkan Sarip ke dalam sumur. Ini aku ketahui kemudian, setelah pemberontakan dikalahkan oleh Belanda. Tetapi aku tak pernah membicarakannya dengan Wak Katok. Sejak hari itu hingga saat ini, barulah kini aku menceritakan hal ini. Seperti ketika Wak Katok memperkosa istri Demang, kemudian membunuh Demang, istri dan tiga orang anaknya, dan merampas emas dan perak di rumah Demang. Aku ada bersama Wak Katok, dan aku tak berusaha untuk melarang Wak Katok berbuat dosa demikian. (pak Balam) (Lubis, 1992, p. 99).*

“Wak Katok returned to his hut and killed Sarip before throwing him into the well. I learned of this much later, after the Dutch crushed the rebellion. However, I never spoke of it with Wak Katok. From that day until now, only now do I reveal this story. It was when Wak Katok raped Demang's wife, killed Demang, his wife, and three children, and plundered the gold and silver in Demang's house. I was with Wak Katok at the time, and I did not attempt to dissuade him from committing such a heinous act.” (spoken by Pak Balam).

In this situation, the narrator is the only character whose knowledge and perspective are included in the tale. The narrator's understanding, feelings, and beliefs serve as a filter through which he perceives events. The narrator's inadequate knowledge is clear in his words, “I learned of this much later.” The lines between the narrator's voice and the character's thoughts and emotions are also muddled. This is demonstrated in the passage “I was with Wak Katok at the time, and I did not attempt to dissuade him from committing such a heinous act,” where the narrator's voice both fully immerses the reader in the narrator's perspective and reveals Wak Katok's actions and outcomes.

## Conclusion

After analyzing both characters with similar colonial settings and situations, it can be concluded that, first, in both stories, the colonial settings are portrayed in the same manner, beautiful but dangerous, despite the fact that the writers of the two stories came from different continents (West and East). Second, in a hostile colonial setting, the colonizer and the colonized are constructed similarly in dealing with anxiety; both are experiencing intense anxiety but with completely different responses. Yet, when the colonized are in the subject position, they are constructed as anal-erotic characters or anti-heroes. Simultaneously they are described as devout Moslems. Meanwhile, the European counterpart, although not described as a devout Christian, was the story's hero. This marks the point that, as an Indonesian writer, Mochtar Lubis unconsciously falls into Western colonial narratives' patterns. In addition, the subject position of the main characters of *Harimau! Harimau!* adopt the role of the dominator, or in this case, the colonizer, whereas in *The Man-Eaters of Tsavo*, the role of the dominator is displaced into another conflict - the man vs the beast.

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