



CULTURAL IDENTITY CRISES IN JESSICA HAGEDORN'S DOGEATERS

Rosa Maria Simamora

Fakultas Sastra, Universitas Katolik Santo Thomas

Email : rosa_simamora@ust.ac.id

ABSTRACT

This research reveals cultural identity crises in Jessica Hagedorn's *Dogeaters*. As an American Book Award Winner, Hagedorn represents certain countries undergoing the crises through phenomena such as excessive consumerism, sexual and drug abuses, and corrupt government. This is a library research where all data are taken from the library through extensive reading and internet browsing, and applies socio-cultural and mimetic approaches. Mimetic approach proposing by Abrams views that literature is the imitation of the real world, while socio-cultural approach proposing by Grebstein assumes that literary works cannot be fully understood apart from the culture or milieu that produces it. Cultural identity crises is focused on consumerism, drug and sexual abuses, corrupt government shown through characters, plot, point of view, image, language, and references. This research finds that Jessica Hagedorn in her novel *Dogeaters* vividly and beautifully conveys cultural identity crises undergoing by the ex-colonized countries, besides, crises is the result of negative impacts of globalization.

Keywords: identity, culture, crises, socio-cultural, consumerism, drug and sexual abuses, corrupt government.

I. INTRODUCTION

The signs of crisis particularly in social and cultural studies are abundantly increasing as we go through the global, postmodern, and information eras. Information and communication technology (ICT) have minimized virtual relationships and new social identities through instantaneous global communication (Koc: 2006). In some societies this crises can bring about various criminalities and corruption which treat national/self resistance leading to national identity crisis.

Crisis is any event, that is, or expected to lead to, an unstable and dangerous situation affecting an individual, group, community, or whole society. Crisis is aimed to be negative changes in the security, economic, politic, societal, or environment (Henry 1986). While culture is sum total of the beliefs, accomplishments, and behavior patterns of a group of people, acquired by members of the group through social learning and transmitted from one generation to another. It is also knowledge

of intellectual and artistic accomplishment and of what is considered to be fine in taste and manners (Macmillan: 1981). Cultural identity means person's self affiliation (or categorization by others) as a member of cultural group, personal conception and expression. It is the identity of a group or culture, or of an individual as far as one is influenced by one belonging to a group or culture (Encyclopedia: 2013).

There are two common approaches what identity means and how it is constituted (Hall in Koc: 1994). In prevalent and traditional approach, especially before the industrial revolution, identity is defined as a constitution based on the recognition of familiar and shared derivations including but not limited to ethnic, linguistic, religious, historical, territorial, cultural and political attributes with other people, group or ideal (Hall in Koc: 1996). The concepts of familiarity and share in this definition are also associated with the meanings of sameness, belongingness and unity. From this perspective, cultural identity is 'one



shared culture a sort collective' 'One true self', which people with a share history and ancestry hold in common (Hall in Koc: 1996).

On the other hand, Hall in Koc (1996) goes on that identity is "a process never completed and logged in contingency" It is constantly changing and transforming within the historical, social and cultural developments and practices such globalization, modernity, post-colonization, and new information in technology. Both approaches are trying to explain the same concept of existence and sustainability of a true, stable, fixed, or authentic identity. The former view of identity is 'fixed and trans-historical', the latter one advocates the identity as being 'fluid and contingent' (Woodward in Koc: 1997).

The reality now is that globalization creates a global culture in which the identity is amalgamated that tends to bring a homogenous culture throughout the world that may assist the local beliefs and cultural values to be universalized rather than to demolished. On the contrary, such a cultural invasion is a treat that causes serious problem to erode the traditional values and indigenous cultural identity (Kaul: 2012). The same problem is observed by Castell in Koc (1996) saying that homogenization of culture, local beliefs and cultural values might become universalized besides demolishing the distinctiveness of local identity. This cultural invasion becomes threatening and causes serious problems by the fact that such openness to foreign content can erode the traditional values and indigenous cultural identity. He regards that this is a tension between global cultural laws and local communal cultures. This tension demonstrates how sameness and difference manifest themselves as constitutive parameters for construction of identity. Such resistances against oppression may result in identity formation (Castell in Koc: 1997).

Identity has been greatly facilitated by spread of information technology. The diffusion of a technology developed in an

external society has dramatic consequences of our way of life and culture. When a new technology is introduced, we usually consider the artifact itself: its appearance, utility, popularity, aesthetic, and cool features because media compels us to do so. Not often do we think about its history, social shaping how it is produced and consumed etc. Social changes and identity are influenced by technology innovations because technology is more than a machine and can very well convey information and embody special and cultural dimensions that shape society (Castel in Koc: 1997).

Unavoidable that some societies are struggling with a dilemma: on one hand, they worry about the traditional, social and cultural heritages and identity being negatively affected. On the other hand, they want youth generation to grow up being in contact with rest of the world and become challenges of affiliation with globalization, the information society and the knowledge and skills they demand (Mustafa: 2000).

The dilemma can lead to serious issues of cultural identity crises which is continuously being discussed by concerned people today including the women novelists. Some of them voice their concerns through literary works. Virginia Woolf said that the women's novels become more engaged with 'impersonal' more 'critical of society'. The woman novelists particularly Asian-American woman take this issue into their works. They are great writers who put in local cultures in their stories. They introduce the readers to various local cultures by presenting women as the main characters and how that cultures gradually eroded by young generations. Some of the writers are Arundhati Roy, Maxine Hong Kingston, and Jessica Hagedorn.

Jessica Hagedorn is a Filipino-American writer who was born and raised in Philippines. Her mother background is Scotch-Irish-French-Filipino, and her father considered as Filipino-Spanish, although her great-grandfather was Chinese. She considered herself a hybrid due to her assortment of nationalities. Her mixed



ethnic background has caused some of her readers to question her Asian identity, but she links her identity to her “pure Filipino grandmother”. She feels that her grandmother’s ethnicity played a largest role in shaping her imagination. Therefore, she feels justified identifying herself as Filipino writer. Situated in within a colonial heritage, Catholic schooling, and USA cultural hegemony, she found herself drawn in Hollywood movies and Western classics, but equably to melodramas and radio serials in Tagalog. This predilection for crossing boundaries defined her literary works, which include poetries, prose fictions theater pieces, performances arts, music, and screenplays (Bonetti: 1994).

Hagedorn illustrated the fractured identity that Philippines has struggled with throughout history. The Philippines has never had strong identity, and she illustrated this beautifully through her many plot twists. She also shows that because of this lack of identity, life has become virtually unbearable in the Philippines and as a result, people resort to many forms of escapism by frequent use of drug and idolization of public figure (Brinkmeyer: 2000).

She received many awards by following competitions of Asian-American literature such as Before Columbus Foundation and Times International Magazines. She received The American Book Award for Pet Food and Tropical Apparition in 1985 and got the secure Mac Dowell Fellowships in 1985 and 1986. Another Mac Dowell Fellowship was received in 1988, which allowed her to complete her work on *Dog eaters*. In 1990, she received The Nation Book Award from Before Columbus Foundation and nominated for The American Book Award for her first novel *Dog eaters* (Doyle: 1997).

Her vision can be found in this novel, and there is a constant shifting of facts. Historical memories are often destroyed or deliberately misplaced, paralleling to the Philippines history when other countries suppressed and destroyed their language and religious belief during the colonial times.

The novel is a fictional narrative representation of the complex ways in which global commodities, particularly beauty pageant are consumed in the formation of national subject in late capitalism. Both global and local, and also self-consciously reveals itself as a representation of consumption practices (Doyle: 1997).

This novel is an exploratory look at Philippine culture set during Marcos’ reign. It focuses on the stories of many, seemingly, unrelated characters from all facets of life. She employs third and first persons throughout the book, giving the reader an intended sense of confusion about whose story it is that we are reading and what the point it is. We are given a picture of a country searching for some sort of identity (Kahl: 1996).

II. THEORETICAL BACKGROUND

Culture is sum total of the beliefs, accomplishments, and behavior patterns of a group of people, acquired by members of the group through social learning and transmitted from one generation to another. Deloria in Takaki (1987: 39) states that culture means a constellation of moral values about how people should think and behave, ideas and beliefs, about human nature and society, and images of the past as well as the future. As Antonio Gramsci in Takaki (1987:39) has observed, culture can be hegemonic: an order in which a certain way of life and thought is dominant, in which one concept of reality is diffused throughout society in all its institutional and private manifestations, informing with its spirit all taste, morality, customs, religious and political principles, and social relations. As such, culture provides the filters through which men and women view the world around them.

In the words of anthropology E.B. Taylor, culture is that complex whole which includes knowledge, belief, art, moral, law, custom and any other capabilities and habits acquired by man as a member of society (<https://en.m.wikipedia.org/wiki/Cultural>) . The critic Raymond Williams (1958: 11)



writes that “culture” has three divergent meanings: (i) a process of individual enrichment, as when we say that someone is “cultured”, (ii) the process of development – as in ‘cultural interests’, ‘cultural activities’, (iii) the means of these processes – as in culture as ‘the arts’ and ‘human intellectual works’. In 1605 Francis Bacon wrote about “the culture as group’s “particular way of life” (www.newyorker.com >Joshua-rothman). In a simple and short definition, identity means one’s sense of being distinguishable from other (Macmillan: 1981). However, anthropologists observed that the concept of cultural identity can be used in two different ways. First, it can be employed as a reference to the collective self-awareness that a given group embodies and reflects. This is the most prevalent use of the term. The cultural identity of a society is defined by its majority group, and this group is usually quite distinguishable from the minority sub-groups with whom they share the physical environment and the territory that they inhabit. The second, more specific use of the concept resolves around the identity of the individual in relation to his/her culture. Cultural identity, in the sense that it is a functioning aspect of individual personality, is a fundamental symbol of a person’s existence. It is the symbol of one’s essential experience of oneself as it incorporates the worldview, value system, attitudes, and belief of a group with which such elements are shared (<https://www.Interjournalsl.org/JRIBM>).

Cultural identity crises can be undergone by the countries especially those who experienced colonialism (Western colonialism). It means that the history of colonialism experienced by certain countries can drive into such a crisis, for example is the Philippines. I discuss the country because the novel *Dogeaters* written by Jessica Hagedorn can be seen as the representation of the Philippines’ cultural identity crisis and the novel itself cannot be fully understood if it is separated from the

milieu, culture, or civilization that produce it, the Philippines.

The variety of the Philippine society cannot be separated from its history. The history has influenced the unity and security stabilities which cannot be separated from Spain, the United States of America, and Japan colonialisms. However, the authority of the Philippines’ political actors make the searching for their cultural identity fake away and its political constellation solely colored by corruption. The World War II brought about a close relationship between the Philippines and The United States, however the relationship was seen as the American’s strategy to continuously defend its influence based on the reason that Americans failed to do rehabilitation after the war as an effort to create the condition of economic and military deals which ended in the neo-colonial relationship. The consequence of this relationship brings about dependency and causes the typical characteristic market of ‘culture’ in the Philippines which choose more the American imported goods than its local products, either in food, electronic, film industry, or in the media offices (Prawiraningrat).

The Philippines’ socio-culture, identically, is different from its neighboring countries, and politically it still faces corruption and nepotism. The length of Marcos’ reign made him greedy for power and authority. He is considered to set, many times, the general elections to position him back as the president and the issues of corruption he and his family had done. Until now the Philippines is undergoing cultural identity crisis which is stereotyped as “the brown skin Americans” (Prawiraningrat). A dialog was quoted from the internet questioning: “Do Filipinos really have an identity crisis? What are we really? Asians or Pacific Islanders?” Then the answer to those questions is quoted : “ ACTUALLY in the real sense of the word, we Filipinos have an identity crisis. Not only the location but deep down in our veins we particularly do not know WHO WE ARE. Take a closer



look at your television set as you watch your daily program. Do you see any Filipino value that speak so much about being a Filipino? A few perhaps but most of the time we imitate the American way of thinking and speaking English, more or less. Even conversation, we practically speak in mix Tagalog and English dialect or as we call it Taglish. We should have been a part of the US territorial claim 1889 up to now, but we opted for the independence. Of course, every country wants to be free from any foreign domain. But the way I see it we are more mix up more than the way we use to be” (Oreiro). In short, a history of Western colonialism undergoing by a country can drive the country into cultural identity crisis. The people of this kind can adore and love more the Western people and culture than their own, even, the worst is they forget their local cultures.

The second force that causes cultural identity crisis is globalization. We commonly hear and say this word in our contemporary society today. Globalization is the process of international integration arising from the interchange of the world views, products, ideas, and other aspects of culture (<https://en.m.wikipedia>). It is a dynamic process which impacts differentially on the various cultures on the world. It permeates cultural boundaries and in the process results in the spread of Western ideologies and values across the world. There is a close relationship between globalization and cultural identity crisis underlying assumption that globalization is manifested in the cultural penetration processes. On the other hand, identity crisis refers to uncompromising cultural and political conflicts among polarized groups, which struggle with each other over the definition of a national identity (Gidden in Kaul: 1999). The question is, “In the term of Culture, is globalization an opportunity or thread?” There are opposing arguments against the virtues of globalization. He refers to them as the pessimists and they include a gamut of those from the traditionalists to those challenging the

dominance of capitalism. They perceive globalization as synonymous to Westernization and Americanization. The deterioration of endemic cultures will be replaced with a universal culture promoting excessive consumption and dominance of the economic and information technology powers of the world (Kaul: 1999).

The impact of globalization on cultural identities has traditionally been viewed as negative. The concepts of good and evil, right and wrong, individualism or pluralism, individual interaction with the society and the very meaning of life are all wrapped and corrupted by global capitalism, international markets, mass media and the promotion of excessive consumption. Even some local languages and valuable traditions are on the verge of disappearance as the result of globalization. The philosopher Coleman James expresses his dissatisfaction with the globalization saying that it is the alienation of societies with their history and their fascination with foreign values (Kaul: 1999).

The negative impacts of colonialism and globalization are spread over the third world countries. Ngugi Thiong O even, asked the youth of African countries, Namibia, Kenya, Ivory Coast, El Salvador, Chili, Philippine, South Korea, Indonesia to fight together and struggle with their cultures. The struggle to get national culture seems to result in the refusal against the praise of the Western. Moreover, Thiong O tantalized the use of English language as a national language in the Third world. He said goodbye to English language to be used in the introduction of his writings and he declared to write just in Gikuyu and Kiswahili languages (William and Chrisman: 1994).

Indonesia is faced on the cultural identity crisis because we, especially the youth have change our pattern of behavior and habit by tending to imitate foreign cultures more than our original culture. For example, now the girls tend imitate using very short pants just like the Western young girls/ the Whites assuming that fashion make



them look prettier than wearing clothes as our typical clothes to show the Indonesian cultural identity of politeness and kindness. Today's youth have been spoiled by sophisticated equipments and instant food, and most of them are unwilling to work hard, become so tardy in thinking and action, and look for prestige. Good attitudes are nearly removed by negative things.

The Indonesian's fate and values of its culture depend very much on the youth as the young generation but the fact is we are undergoing cultural identity crisis. It is because of our original culture is seemed to be abandoned and undeveloped by competent people. Even, our culture is let to be demolished by foreign cultures especially the Western and American cultures. The spirit in community self-help or mutual cooperation is nearly washed away (<https://www.goole.com>). In the past, we can witness how the farmers work together to grow and harvest rice in the field, they were not paid and just shared small breakfast or lunch together, or "work bartering", and how people come to help each other if there were neighboring parties. Today people live in global capitalism where everything is calculated by money or wages and volunteers become a very rare word to say and figures to find out. We all miss our such good traditional values. In the past, I played happily with other children by playing traditional and interesting games to close our brother/sisterhood such as "Margala Tikko", "Marsitekka", "Marusir (congklang)", then I can enjoy "Bataknese Opera" However, all these have been long doomed by globalization negative impacts where nearly all people of all ages are busy themselves with their sophisticated gadgets and internet online. These global tools bring about farther distance and deeper gap among people even they have no more time to give smiles at each other, lack of affection; become alienated from each other.

The Indonesian's national identity refers to a pluralistic nation. The plurality is the fusion of elements which shape the identity such as ethnic group, religion,

culture, and language. There are many ethnic groups in Indonesia with more than three hundred dialects. Indonesia is known as religious country where religions grow and develop rapidly such as Islam, Christian, Catholic, Hindu, Buddha, and Kong Hu Cu. Culture is human knowledge containing sets or models of knowledge which are used collectively by their proponents to interpret and know the environment they faced, and used as the guidance of principles to act (attitudes and material cultures). Language is an element to be the proponent of other national identity as a sign system used as a means of communication. From these elements then identity can be categorized into three parts. One is Fundamental Identity means "Pancasila" as Indonesian's ideology, foundation, and philosophy. The second is Instrumental Identity is Constitution of 1945 and the System of Regulation, Indonesian Language, the Symbol of the country, the Flag, the National Anthem "Indonesia Raya". The third is natural identity includes Archipelago and plurality in ethnicity, language, culture, religion and faith (Annisajune).

Furthermore the typical cultures of local areas have their own strength, for examples, traditional houses, food, clothes, dances, instrument, songs, and customs. All these typical traditions make other countries interested in, even our neighbor country, Malaysia has been claiming at least twenty one Indonesian's original artifacts to be their own but, ironically, we ourselves as the original owners are indifferent to preserve them. In contrast, we are busy ourselves to pursue the strange Western/American culture in which we never realize that we become "black skin white mask" meaning that how hard we try to imitate/to be close to the whites' culture, it will never be the same because East is East and White is White, they never be one (Fanon: 1967)

The fading out of the cultural and traditional values in Indonesia is marked by two factors. One is people stick themselves out of individualism. Self-interest is put forward above the common interest. This



attitude is opposite to the principle of the community self-help. The second is materialism which leads to consumptive way of life. It means that human dignity is measured solely from someone's success in getting wealth without crucially asking the way to get it. If this condition happens, ethics and moral will be set aside (Annisajune)

The development programs of cultural values will restore and build national cultural identity. This programs are in accordance with efforts to strengthen the resistance of national culture, to facilitate the process and the adaptation of foreign cultures which are positive and productive, and character building (edukasi.kompas.com).

This research applies Sociocultural approach and Mimetic theory. Sociocultural is the interpretation of literature in its social, economic, and political aspects. Its major concern is in the literary work's interaction with life; and this interaction involves not only the work's social, economic, and political implications but also, in the largest sense, its moral and cultural implications. Indeed, the words *social*, *political*, *moral*, *cultural* occur again and again in the writing of Sociocultural critic (Grebstein: 1968). He adds that literary work cannot be fully understood apart from the milieu or culture or civilization in which it was produced. It must be studied in the widest possible context rather by itself. It means that every literary work is the result of a complex interaction of social and cultural factors and is itself a complex cultural object. Sociocultural criticism is then related to mimetic theory proposed by Abrams (1971: 8-9). He says that mimetic orientation is the explanation of art essentially an imitation of aspects of the universe. The art of painting, poetry, music, dancing, and sculpture, Socrates then says are all imitations. Everything is comprehended in two categories, the imitable and imitation. Aristotle in *Poetics* also defines poetry as imitation (9). It has been stated with compendious clarity by Sydney: 'The poets

nothing affirmeth, and therefore never lies' (Hough: 1966: 42). Yet the 'imitations' of the poet, though not of specific objects with a substantial historical existence, are not cut off from the real world. So there is a sense in which the poet is a maker: he makes things that have never existed before. Yet he is also an imitator: he makes them by analogy with things that have existed. The author, Jessica Hagedorn creates characters, settings, point of views to imitate a state of condition that is cultural identity crisis. The novel is to be the imitation and all the aspects of the novel are to be the analogy of people who experience such crisis. In doing so, the novel can be an analogy of Indonesian people who undergo such crisis.

This is a library research where primary and secondary data are taken from library and the internet. The novel *Dogeaters* is treated as the primary source of data. The secondary sources are attained from various books such as literary criticism, sociological writings, the author's biography, and other references that are relevant to the research. The aspects of novels such as characters, settings, point of view are discussed to interpret that the novel vividly reflects cultural identity crises. Based on Sociocultural approach and the mimetic concepts above, the novel *Dogeaters* can be seen as the imitation or reflection of the condition of the Philippines and Indonesian's cultural identity crisis.

III. THE ANALYSIS

The novel *Dogeaters* written by Jessica Hagedorn consists of 2 parts and 251 pages. It is about cultural and political chaos undergoing by the Philippines which are witnessed by two round characters. The girl witnesses how the country undergoes cultural identity crises, while the man sees dictatorship as one impacts of the crises. The story is begun with two teenagers are queuing in a movie "English Movies Only in Manila". They are cousins who obsessed by the glamour life of Hollywood celebrities. They are from upper class who are much influenced by Spain and Americans. All the



characters of the lowest to upper classes are obsessed with those Whites and their cultures. They tend to lead consumptive way of life, drug and sex abuses. The politicians, indeed, do nothing but participate to be the models of these people and carry out the government wheel in corruption, collusion, and nepotism. The government easily finds the scapegoat to be blamed, suffered, and assassinated as it is witnessed by the round character. Most of people feel desperated and can do nothing, besides, they have no one to be idolized and trusted so they idolize and adore the Western and American people and cultures. The story ends with the girl's movement to America and reconciliation of the man and a woman's power together with people power to overcome the situation.

Round characters are Rio Gonzaga, Joy Sand, and Daisy Avila. Rio is the daughter of Freddi Gonzaga and Dolores Gonzaga who loves to spend nights in her grandmother, Lola Narcisa's room to join listening Radio Serial 'Love Letters' with servants. She likes her grandmother so much for she does not bothers of all the family members who hate him of her own traditional ways of life. Rio herself cannot run away from the western cultures but she still longs for her original cultures even if she has to move to United State. She cannot hide her disappointment knowing that their old home has been sold and changed into a great shopping center and futuristic mall.

The second round character is Joy Sand, a homosexual whore who was born by a legendary whore, Zenaida. When she was too young to be a whore and cannot get a living to afford herself and her son, she committed suicide and then the pimp, hypocrite Uncle took Joy Sand's custody to be educated in a very queer and desperate ways. Becoming a whore and selling drugs are joy's ways to survive although at the end, as a life witness of Avilla's assassination, he gets success to flee from the Uncle's house, living his old glamour life in Manila, and joins the guerrillas in the mountains to fall down the corrupt regime.

Daisy Avila is the daughter of the people power leader's Senator Dominggo Avila who is assassinated by the General and his bastard son, Pepe Careon after they got commands from The President and The first Lady. Although her mother has reminded her on refusing to join the Beauty Contest for Miss Philippines, she insisted on. When she is crowned to be the winner of the Contest, she just realizes that it is just the First Lady's whim to add women's disgrace in Manila. When she married but then divorced the English banker, Malcom Web, she loves Santos, an activist who carries a very secret mission, the corrupt regime arrested her and is taken to The General's 'Meditation Camp' to be tortured and raped alternatively by the General's armies. At the end, she can run away from the camp with the help of a friend and join the guerillas in the mountains.

The novel set in Manila, in the late 1950's. The colonialism much shaped mentally and cultural values. While the main section of the text are given from the perspective of upper class, first person female narrator, Rio Gonzaga, some of the other sections are seen through the eyes of the poverty-stricken homosexual prostitute, cocaine addict, and disc jockey, Joey Sand. Hagedorn's Manila of the 1950s is a despairing city of social and political turmoil ever which no one seems to have any control.

Consumerism

Global culture/pop culture which is seen through Hollywood and soap opera are the novel's dominant images. It is directly conveyed in hedonistic life that leads to consumptive way of life or consumerism. Consumerism is a policy or practice of protecting the consumer against unsafe or defective goods or false advertising. The author describes that mass media play influential role in forming consumerism through English Movie Only, and Americans films, in newspapers, tabloids, and radio, there are many celebrity gossips, and advertising commercial products. In this



novel the author starts the condition by creating two teen-age girls moon over late-run films starring Rock Hudson and Montgomery Cliff. Conditions of the movie inside with the long queuing and crowd with strong smells of different perfumes and snacks strengthen the image of how the western movie have hugged them and nearly all the characters from the lower to the upper classes. The fact now is that most of young generation addict to Western and American movies, songs, goods, and clothes. They like to go eating in restaurants and like the most Kentucky Fried Chicken, Pizza, Tacos, spaghetti and so on, while they dislike to eat the food we cook at home. We see now how they idolize the Western and American movie actors/actresses and sing their idols' songs but they rarely or never like to listen and sing our country ethnic songs. How their fingers move fast to another radio frequency or turn it off if accidentally there is an ethnic song program. We concern to see they, especially woman, wear too tight and short clothes with various colored hair going here and there in public places. It seems that they swallow the foreign cultures up without filter which ones are the most appropriate for them to be modeled for their goodness. In contrast, how do we feel when a Western or American man sing beautifully our ethnic songs?

The author then describes how they have taken for granted that imitating the western movie actors and actresses' ways of life: behavior, habit, hair, food, clothes, and so on, make them the same level with the Whites considering they are ex-colonized country. However they are wrong as Fannon states West is West, East is East. They have never been the same. Without realizing the condition, almost all the characters lean themselves on western products that leads to consumerism.

The author creates first, the Gonzagas to represent how western products/cultures have trapped them into consumptive life: the young and the old people try hard to get them. Their daily food and drink are really imported from western

countries such as Spain, United States, and other countries:

After dinner we drag ourselves to the adjoining living room for coffee, cigars, and Spanish brandy French cognac ,Johnny Walker Black, Miguel , TruCola mixtures of rubbing alcohol and brown tea I brand-name bottles as imported liquor (JH: 63)

Pucha Gonzaga as the picture of young generation does more extreme by eating western food not because of its good taste and vitamins but just for its expensiveness and her prestige: "a can of Heinz Pork'n' Beans. Pucha loves her canned beans because they're gooey with molasses but most of all because they are expensive and imported" (JH: 62). Just like most people now, especially the youth buy things they 'want but not they need'. They want to be or to mimic and to do like people in the movies and advertisements so that they will do anything, like Pucha who has given her valuable pearl ring to BomBom Alarcan where that idea is inspired from Elvis Presley song. Moreover she routinely goes to beauty parlor even she is still teenager. Her goals in life is just to run for her hedonism by forcing herself to find ways to get to beauty parlor, shopping and parties which need exorbitant bill to pay. She gets all she wants by too young marriage to BomBom Alarcan, the crazy rich, Alarcan's son. She shows it through her consumptive life by going shopping abroad. Unfortunately her marriage does not stay long and: "I need a US divorce...Well maybe I could do it in Hongkong and go shopping too but I rather the US we could go shopping together" (JH: 56).

The author vividly portrays Pucha as portrait of the 'Now Generation' who most of them have been self-centered and egoist without thinking the risks of their deeds, for example getting marriage and divorce soon, how they have had special friends in their very early ages and practice what they have seen from the movies and advertisements. What make us feel the worst is the movies and the advertisements are in their gadgets,



on their hands which they can see whenever and wherever they are.

Our country today cannot run away from the fact that the rate of divorce for the young couples is higher and higher every year that Indonesia is in emergency of divorce ('Darurat Perceraian'). The highest rate was in 2012, there was 372,557 times the judge stroke the hammer to legalize the divorces. It means that there were 40 divorces in an hour (Choiriah, Merdeka.com). BKKBN had reminded that the Indonesian rate of divorce is the highest in the Pacific Asia but the divorce is not decreased. Since 2009 to 2016 the rate of divorce increased 20 – 40 percents. In 2015 there were more than 340.000 of divorced claims (<https://www.jawaban.com>).

Moreover, most of the characters love spending much money on excessive shopping abroad just to show off in their social life by collecting expensive bags, shoes, clothes that exceed their needs. The character Dolores Gonzaga as Rio's mother loves collecting wigs and perfumes of her idol Rita Hayworth, an American film actress and dancer for her obsession to be. Besides, they like to spend a lot of money and time in malls. We cannot avoid that our millennial generation tends to live consumptively as Amran says in his book, 'Generasi Langgas: Millenials Indonesia' that this generation tends to spent 86 percents money for life style (M.solopos.com). This is because of the hardness to distinguish the necessity and the desire. The necessity is the basic needs that must be fulfilled without postponing while the desire is just to satisfy the life style for prestige, for example, buying branded bags, going to restaurants, relishing new gadgets, and buying new cars (compass.com.) Besides, all the desires can be accessed easily through the internet advertisements, for examples, Malls offering until 50 % discount, banks allowing to Rp. 2 billions allowance, and dispensing money to Rp.10 millions from ATMs (<https://kreditggo.com>).

Then the author creates the character The First Lady as the portrait of a country who has colonized by western way of life, consumerism. The word 'colonized' here does not mean to seize a country by making physical attacks using military forces and the war tools but it is a kind of neocolonialism in the form of economy and culture

(<https://kbbi.web.id/neokolonialisme>). As the president's wife she must show her people how to live in thrift and simple life, and how to appreciate local ingenuity. As the government representative, she even does not effort to create national economic resistance by suiting rules on appreciating and loving local products and cultures. In contrast, her position becomes a chance for her to drag as much money as she can to get her hedonistic life, even she makes use of her husband's position by giving chances to the capitalistic people like Alarcán ('The King of Coconuts') to build shopping Malls: Because he conceived and constructed SPORTEX, a futuristic department store (JH: 18). The author shows us through what she says and does. She hold a beauty pageant and film festival as her whims to get a lot of money without thinking her people who are hunger for food while her people do alienated from that pageant and festival. She goes abroad for shopping of shoes, clothes, bags, and eager to hold dance parties by inviting Western and American actors and celebrities such as Christina Ford. Christina Ford is an Italian-born socialite who married to Hendry Ford II, the Chief Executive Office of the Ford Motor Company (https://en.wikipedia.org/wiki/Christina_Ford). She does anything to look like and have wealth like Cristina Ford by trying hard to imitating her clothes, bags and so on.

The author then creates the Alarcans as the portraits of people who drive into consumerism. The image here is clearly shown through his mansion, his futuristic shopping malls, and the members of his family. Alarcán's interior house is furnished with very expensive imported goods from West and America, each corner and wall are



decorated by works of arts from all over the world such as paintings, statues, and furniture. All these are arranged by his wife, Isabel Alarcan who is in taste with Nefertiti (an interior designer for world class caliber). Ironically the house does not reflect good cheery impression and mood for the guests, in contrast, it is like a museum gripping one in fear who enters it. The worst is Alarcan attracts all people from the lower to upper classes to spend money and time to shop in his futuristic shopping malls by providing all imported goods that people have seen in advertisements on television and movies. Moreover, his wife, Isabel idolizes Vicomtesse, a French fashion designer for world class caliber to be her designer and Alarcan himself collects fancy sport cars such as Ferary and Maserati to show off to girls and ladies. No wonder he has many mistresses and illegal sons too like Andres and Pedro who are employed in some menial jobs of his businesses.

One of interesting ways the author has in this novel is the use of references to show or analogize consumerism. References is one or that which is refer to as the author's way to be analogized. Almost all characters idolize western and American people and cultures. Look at Pucha who is obsessed with Rod Hudson's handsome face, she even, is unable to see the differences between Hudson's real life and his film life. Dolores Gonzaga is obsessed with American movie actress, Rita Heyworth and tries hard to be like her, the First Lady idolizes the rich lady Christina Ford, Isabel Alarcan idolizes Grace Kelly an American film actress and television known for her stately beauty and reserve who become a princes of Monaco after marrying Prince Rainer II. There is a series of western and American celebrities, actors and actresses such as Elizabeth Taylor, Debby Reynolds, Ned Nickerson, Nancy Drew, Gloria Talbot, Marie Magdalena or 'Marlene' Dietrich, and also the words such as Bomba, golf, Ferary, Maserati, pedicure, manicure, Spanish Brandy, shopping malls and many others to show how the people forget their local

culture and run to get as much hedonism as they can.

However, the author, at the same time creates Lola Narcisa to contrast the condition above by the image of Lola Narcisa's traditional way of life through her room, food and appearance. We can see her plain physical appearance, her traditional Philippines food: rice salted fish eating with hands and sit on the floor listening to the radio serial in Tagalog. Located in the back, near the servants' s room of the Gonzagas' mansion, her room is small and smell of burning mosquito repelent shows that all the Gonzagas, except Rio, are ashamed of Lola Narcisa. As the representation of the old generation who entrusts the Philippines' culture to the youth, Lola Narcisa is invisible. It is seen through how Raul is ashamed of introducing her to his school friends, how Dolores and Freddy Gonzaga find many reasons to answer their guests when they ask for Lola Narcisa's existence to offer for the lunch or dinner tables. How Pucha will ridicules Rio if she knows her coming and joining to listen to 'Love Letters' in Lola's room. Refusing and denying Lola Narcisa's existence symbolizes how most of the people have gone farther and farther from the local cultures such as language, food, fashion, etc. This is also proved by how most of the characters in the novel refuse using Tagalog and listening Tagalog drama or songs. Freddy Gonzaga and most of his family members are ashamed of using Tagalog and the worst is they consider for common people such uneducated people and servants, the lowest common denominator or "*bakya crowd*", the Gonzagas term

Ironically, language as one of the most important aspects of culture to be a nation's identity which makes them different from others, and unite them in achieving mutual goals is not appreciated, even forgotten. When people lose their language and look down it means that they lose their fixed identity and adapt to homogeneous culture leading to cultural identity crises.



Cultural identity crises is also shown through the author's style as her strategy through the uses of language, naming, and the form of the novel. The author uses three languages: *Tagalog such as puwede ba, cara de acay, trapo, pobre, merienda, bibingka, tayo na, yaya, tanga, gorgito, pangit, sabes ya, tambien, kamayan, patadyong, bakya, asin, suca, get-teng, bawang, lasona, diosko, ko, bangungot, dilis, lechon, kangkong adodo, leche flan, hijo de puta, pasalubong*, and such. Spanish are such as *senorita, to-ledo espana, malaguena, san juan, vanidades, modista, macario, mystere de rochas, fleurs de rocaille, la paloma, la dolce vita*, and English. There are two kinds of Tagalog words used in the novel: the most common and short exclamations and the name of Philippines' traditional food. The intentions are to show people's indifference particularly the youths to the language as well as the author's inducement for them to use and appreciate the language, and to eat and appreciate their traditional food.

In addition, the author shows the crises through naming by giving Spanish names to most of the characters such as *Rio, Socoro Pertierra Gonzaga, Abuelita, Cristobal, Agustin, Pancita, Pancito, Isabel, Raul, Deon Carlos Jose Maria, Clarita, Santos Tirador, Pepe Carreon, Dolores, Romeo Rosales, Trinidad Gamboa, Lolita Luna, Cora Comacho, Leonor, Pedro, Tito alvarez, Leonor, Esteban, Lola Narcisa, Lorenzo, Rosalinde*, to show that they rely most of their ways of life on western culture. Then the author creates the story without having clear cut plot or narrative structure; beginning with resolution or the end of the story so we get difficulties in understanding the story, besides there are also some interviews, journals, and news from newspaper as if the story is fact. Besides, the author creates three round characters with different point of views: the first person narrators Rio Gonzaga and Joy Sands, and the third person narrator to access Daisy Avilla's mind. All this chaotic uses portray the chaos of culture and government conditions.

Drug and Sexual Abuses

Another negative impact of globalization and western culture which signifies the cultural identity crises is the abusive uses of drug and sexual intercourse. In this novel, the author vividly portrays drug abuse through characters Rainer, Joy Sand, Uncle, and Lolita Luna. Rainer is the onset of drug in the city, Joey Sands and Uncle as the sellers and users at once, and the target is the actress, Lolita Luna and other celebrities. The author creates setting such as *CocoRico* nightclub to portray the real condition of drug circulation in the nightclubs. Nearly all countries undergone the same thing, including Indonesia as BNN chief Comr. Gen. Budi Waseso said that 36 out of 81 nightclubs operating in the city engaged in drug distribution activities and he hoped there was a commitment from Jakarta to make an all-out effort to fight against drug trafficking (www.TheJakartaPost.com/news). The setting and image of nightclub become a perfect place for Rainer as a famous German film director and a guy to provide drug for Joy Sand and Uncle to sell. This place becomes the target for drug dealers because bringing any item into a nightclub is as easy as placing it in the pocket and walking through the front door. Most bouncers are searching the clientele for weapons, not drugs, so several small packets concealed in a pocket, a coat, a purse or even a wallet are not going to attract attention. Additionally, drugs can be secreted inside of the items such as cell phones, lighters, cigarette packs or even hollowed out cigars. Finally, an open secret of the nightclubs is that the employees are rarely searched anyone from the janitor to the bar backs and bartender to DJ can easily bring in whatever items they like (including drugs) and then later they can transfer these items to anyone that they choose to (<https://www.quora.com>).

As a Disk Jockey in the night club, obviously Joy Sands meets with various people, including celebrities. Dancing elegantly he is looking for the persons who



need drugs and sex at once for he is also a whore guy: “..I let them know what kind of dope I bought with their money...” (JH: 37). Joy Sands keeps on prostituting his body, especially for the white people, and now is to a German director who came to Manila for the Manila Film Festival. Rainer likes Joy Sand very much and offers him to stay with him all week night and day. Actually the most important thing for Joy Sands is to steal his wallet and his drugs: I take out the packet of drugs and money and sip into my jeans pocket (JH: 150).

Lolita Luna as an actress is the representative of the celebrities who never forgets to consume drugs. The author uses metaphor that drug is vitamin for her: When she is high on her drugs, what she call her “vitamins”, and entertains her delusions more openly to expose that nightlife is closed to many celebrities. The metaphor is used to emphasize that most celebrities cannot be free from the drugs and as the public figures they depend secretly their popularity on that drugs by selling or using. We see today that there are many our celebrities, even public figures who are trapped and fall into drug abuse and trafficking. She is the portrait of celebrity who is accustomed to using drug and becomes a whore. For her, drug has become the part of her life: She wants more drug and money. She is also the portrait of women prostitute particularly around public figure and celebrities who wants to have all she wants, money, clothes, drugs, and travelling abroad. Unfortunately her income as movie actress is not enough for such a kind of glamour life. As a short say to fulfill her consumptive life is by prostituting: she becomes General Ledesma’s mistress: “He wants to make love to her. Her dreams she will come to him out of desire drug money, rent money, or access to his power. She agrees with those who attribute her success to her flagrant sexual and magnificent body (JH: 171). But at the same time she is Nestor’s Norales’ boyfriend, a prostitute for the Alarcans and to Malcom Web, an English banker, who bore an illegal child to

her: the child who is sent to her parents to grow up. When she becomes older, she goes on to sell her body by signing the contract with Alarcans’ company in pornographic or blue film to get more money and drug. Lolita Luna becomes the portraits of our Indonesian celebrities who seem to be eroded by globalization. More money, more branded shoes, bags, jewelry, drugs, fancy cars, and travelling abroad have blinded them to be readily the functionaries’ mistresses. Moreover, prostitution becomes their side jobs have been a public secret (Tribun-timur.com).

Uncle as the portrait of a pompom and drug dealer plays his role without selecting his victims, children especially the orphans, the celebrities, and the police. He makes use of children to be thieves and whores to get money and to get satisfaction. It is clearly shown by Joy Sand’s denounce of Uncle who also had made his mother to be a whore: Zenaida. She was a legendary whore, my mother disgraced and abandoned. Driven to (HJ: 42). He collects the orphans and pretends to help them but in fact, he just makes use of them by teaching them odd jobs on the street. He forces them to sell cigarettes, boiled peanuts, Chiclets, newspapers and magazines and to be pickpockets and whores. He pays bribe Sergeant Planas by money and drug to cooperate to betray Joy Sand when Joy becomes the life witness of Senator Avilla’s assassination. All he does to get as much money as he can.

Sexual abuse is also reflected by Trinidad Gamboa and Romeo Rosales who adore western way of life particularly sexual and consumptive lives. Working in movie ticketing belongs to Alarcans, she makes use of her job to plan routines meeting with her boyfriend, Romeo Rosales by sparing free tickets for them to see the film. The problem is after seeing the film, she and Romeo finish their regular date by practicing the pornographic acts in a cheap motel room. The worst is she has devoted her body and all her life to him living together without legal marriage or ‘samenleven’ but he



actually just makes uses of her: her body, attention, and money. He does not love her and he gets sex just to be his escapism from his real problem or obsession to be an actor which he will never be. At the end, the author creates Romeo as a loser and scapegoat so that he is shot died by the General's spy before Gamboa knows the truths and before he broke her heart.

Corrupt Government

One of the negative effects of colonization and globalization in this novel is corrupt government which brings about cultural identity crisis. The corrupt government is traced through money corruption and moral decadence, collusion, and nepotism which are clearly portrayed through vivid settings and image, characters, and references. The author creates bleak and black settings and image, and shady characters to show the moral and money corruption of the government represented by The First Lady, General Ledesma, Pepe Careon, and Uncle. The author conveys vividly money corruption by creating character, The First Lady who does as much shopping as she can while her people are hunger for food. Moreover, she holds many expensive events as her whims to drag as money as she can for she is the President's wife. Ironically, she holds those events in the crisis and chaotic condition of culture and politics. She offers the people 'paradise': the Manila International Film Festival to make the people escape for their real problems. She orders to build a bunch new buildings and the workers are busy night and day trying to finish the complex for the film festival until it changes into "Manila's worst Disaster!" The worse is after the festival, the building will stand unused and wasted like all other monuments, those ridiculous resort hotels with their empty rooms.

The First Lady again holds The Miss Philippines as her project to get money and to be her whim to make the people escape from their real problems: unemployment, hunger, fear, un-safety. She is unwilling to

pay attention to the people around who urgently need jobs to survive like Zenaida, Joy's mother. This condition is vividly pictured by the author through image and setting:

They describe how she jumped in the river, a watery grave black with human shit, dead thing and piece of garbage imaginable: the rotting carcasses of the wild dogs and cats, enormous rats with heads blown off by bullets, broken tree branches and tangled bouquets of wilted out my mother's blue corpse, they say her long black hair was entwined in this mass of slimy foliage and decay, gruesome veil of refuse dragging on the mud beneath her (JH: 42).

We can see the watery, black river and smell it in a very unpleasant odor and stink that chock our noses as the portrait of the corruption. The low class people become the victims of her greedy of money and power.

The author then portrays collusion by creating characters General Ledesma, Pepe Carreon, The First Lady and the President, Uncle, Senator Dominggo Avila, and Romeo Rosales. In order to defend their power, they conspire secretly and illegally deeds to protect their positions to continuously protect the corrupt government. The names of the President and The First Lady are never explicitly mentioned, though there are several allusions to Ferdinand Edralin Marcos and his wife, Imelda Romualdez Marcos. The novel is begun with "Coconut Palace" as an image of the corrupt of the government: They have the greatest respect for sleeping person, they can not abide the idea of waking a sleeping person, when they obliged to do it, it is always done as gently as possible; they carry this repugnance so far that one can hardly expect them to wake up a priest or a doctor to come to aid of a sick person (JH: 1). This quotation shows that the governments in the palace do their tasks as they like based on their moods, and do not think it is an obligation to safe people. Even, in the last chapter " Bananas and The



Republic”, The First Lady confesses that they are corrupt regime:

We are corrupt regime a *dictatorship*. *Dios ko!* We’ve been accused of throwing our bananas in the garbage to purposely rot while children starve. Our sugar rots in our warehouses, *daw*. Meanwhile, everybody’s starving (JH: 220).

The First Lady as the symbol of the government secretly conspires with General Ledesma and Pepe Carreon to kill the opposition leader of people power, Senator Avila just to protect and keep her husband’s presidency. General Ledesma and his illicit son, Pepe Carreon become her cronies to assassinate Avila by shooting to die because he is thought to be the threat for her husband’s election to be president as long as his life. It is her confession saying that:

Opposition is envious and greedy and impatient. The opposition is ugly the opposition is a bad dream. Then you will witness real bloodshed unless we make adequate preparations to protect ourselves from being overrun by wild dogs fighting among themselves for a chance at power. The fighting will go for years they accuse me of stealing food from children’s mouths (JH: 221).

She proves her dictator brutality by entrusting the General and Carreon to shoot Avila to die in a hotel lobby, the perfect place that she and General have planned and arranged to trap him, but unfortunately, it is witnessed by Joy Sand. The image portrays her brutality:

So Avila what make you fearless? It only takes a second for the noise, quick spurts of explosion I recognize immediately...*His blood*, oozing bright and dark on the carpet. I wait for another burst of noise, I see everything. I want to scream, concrete sidewalk pressed against my face, my face twisted as I snatch one more glance at the blood in the lobby, imaginary gun pressed against the back of my head my imaginary assassins, my flesh bursting open (JH: 151).

Besides the fear, we can see clearly how the horrible moment of the murder, we can

smell the putrid blood and listen to the spurts explosion of the gun to show the terrible of the condition.

Then the author keeps guiding us to see the brutal deeds of the government by making the innocent and jobless, Romeo Rosales as the scapegoat to shift people attention from the General as the murderer. Actually people have known who is the actor of the conspiracy through the First Lady’s confession in her public lies.

The government keeps of making collusion to protect their positions by kidnapping activists even the priests and nuns. Santos, an activist who carries secret mission is arrested and taken to The General’s Camp Dilidili, a camp to torture and wash the activists’ brains and he is expert in that tortures. Without difficulty they kidnap Daisy Avila for she is Santos’s girlfriend. Getting no information about Santos’ secret mission, the platoon of the General’s armies conspire to rape Daisy by taking turn: “The room starts to stink of sperm and sweat.” (HJ: 216).

The cruel and sadistic act clearly shown through the image above. We can feel Daisy’s pain to stand the long assaults of the armies and the General. We can smell the stink of the savaged armies’ sperm and sweat filling the room. Although, in fact, the General still has family relationship with Avila, but politics and position in government have blinded him to kill Avila and assault his daughter, Daisy.

The author shows us the unsecure and fear of the people through Joy sand’s fear of police’s hunting and killing. He is confused where to go for he has no home or place to hide and feel safe except to shady character, Uncle. He has entrusted all his secrets to Uncle: gives the stolen money and drugs, and tells that he is the life witness for Avila’s assassination. Unfortunately Uncle just pretends to spare him sanctuary because he has conspiracy with the government by sending message to Pepe Carreon through Sergeant Planas hoping that he will get a lot of money: “How much?” Sergeant Planas was eager now, a hunter circling his prey. He



sat very still as Uncle leaned over to whisper in his ear” (JH: 201).

Nepotism is clearly portrayed in the novel through the government executors. The general has many mistresses and has an illegal son, Pepe Carreon. He easily gets way to access the power and position by his father’s patronage to be a guard of honor for the general, even though he never goes to certain military college or university. Without a particular service for the country, he becomes the number two great people in the army after the general, and to be the general’s right hand. They both are the people who The First lady’s reliance on doing her corrupt missions. The Lady, indeed, is satisfied with their sadistic acts to frighten and even kill innocent people, in doing so, The First lady gives them the position, protection, and power they want.

The author then creates Alarcan as the portrait of nepotism. As the richest man in the country, everybody wants to live near him including The First Lady and the general: “Because he tells the President what to do. Because he tells the First Lady off. Because he calls the General *Nicky*. Because he owns everything we need” (JH: 18, 19). Actually people know that his wealth is self-made, not inherited by paying bribes in doing his legal and illegal businesses. He does not complain when his daughter, Baby Alarcan gets married with Pepe Carreon thinking that Pepe is the general’s illegal son. He gets smoothly what he wants like protections from the General to do his businesses, and she gives the general’s money as the return. Another case of nepotism is that the president is the man who rules the country, but to protect his position he gives his wife power to be decision maker for what he has to in reign the country.

The Regime of Suharto becomes the peak era of nepotism in Indonesia; his daughters and sons, and relatives had positions in government and companies, and until now nepotism still colorize the election of district deputy. The election cannot be free from many local elite’s interests in nominating themselves or are nominated by

the political parties (Muhammad Aras in mediaindonesia.com quoted Thursday 21 at 9.05 pm). He said as an example that the family of the criminal corruptor, Ratu Atut, and an ex-governor of Banten, still took part in Banten district governor election.

In addition, colonialism gives negative effect indirectly to the people especially the rich and those who have position in government. In the post colonial era, they try to imitate the ways and attitudes of the colonizers in their daily life and show off their power especially to the poor or to the low class people. It is clearly shown in plantation areas in Indonesia; how administrators act like lords to their servants and have to bow in their front doing menial jobs with a very small wage or salary. Another effect is the rich and the high class people become so boasted and put prejudice against people.

The author creates the First Lady, Alarcan, and Ledesma to portray that condition. The First Lady becomes so greed for power that she is indifferent to the people especially the lower class people. She becomes so selfish that never thinks of how to improve the chaotic conditions of jobless people, hunger children, and criminals. Her thinking of the greatness and superb of western’s culture has blinded her to mimic it to become a dictator. Alarcan gets all benefit for his nepotism relationship with the government. He becomes also so greed for money that he keeps on enlarging his companies without thinking the consequences. He gets power to order his servants as he likes to do, even they have to be forced to sleep with him, as the consequences, he has illegal sons: Pedro and Andress, and many others. Although he employs them in his companies, he does it discriminately when Andress works as a manager in Cocorico Bar while Pedro just a toilet cleaner in that bar. Moreover, he does not give chance to other people to work in his companies without any relationship or recommendation letters. He does it to poor Romeo Rosales, a talented man who obsessed to be a movie actor but fails



because he does not have any relationship or access to the power.

The General also becomes so greed for power especially in protecting his position in government. Killing many innocent people such as Senator Domingo Avila, Romeo Rosales, Santos, arresting and brainwashing activists' minds, torturing and raping Daisy, and telling lies are his ways to defend his position as general in the corrupt tyrant government of the President and the First Lady.

IV. CONCLUSION

The chaotic society and government as the impact of globalization and colonialism in this novel are summed up by the author's magnificent employment of the aspects of novel such as characters, point of view, setting and image, language, and references. The phenomena of cultural identity crises are clearly shown through excessive consumerism, sex and drug abuses, and corrupt government.

Excessive consumerism is represented by the Gonzagas' characters who are seemed to be hugged and obsessed by the American and European culture and products. The young generation who much hoped to reserve local ingenuities have faded and eroded themselves into global cultures especially European and American's. Besides, it is found that the government representing by The First Lady is indifferent to that condition even makes use his husband's position as president. No wonder she makes herself to be the model or pattern of that excessive consumptive life by spending bills of money to shop extravagance gems and necklaces. In such a situation, no wonder that people race for idolizing the European or American's cultures thinking that there is no figure to be idolized in their/our own countries.

It is found through the novel that sex and drug abuses are represented by Zenaida, Joy Sand, Lolita Luna, Uncle, Romeo and Gamboa. Lolita Luna represents celebrities who drive their lives as fair ladies to get money and drug, make use of their beauties

and bodies to trap and drag the politicians. When they become old and unable to compete with the younger celebrities, they tend to sign the contract of pornographic film. Besides, Uncle and Joy Sands become the portrait of people who do sex trafficking just for money and extravagant life. Zenaida and Romeo become the portrait of the victimized people who have to suffer for the government's weak policy on growing and developing the country to avail jobs, as the result, there are many employments to do sex commercial just to survive.

The corrupt government becomes one of the phenomena of cultural identity crises which is clearly shown through moral and money corruption. This phenomena is represented by The First Lady, The General and Pepe Carreon. European and American products and culture drive The First Lady to race for consumptive and extravagance life. His husband's position as the President has blinded her to drag as much money as possible to shop and travel abroad. She is expert in telling public lies by crying to pretend, why most of her people are hunger for food and safety. Furthermore, the General and his illegal son, Pepe Carreon become the portrait of moral corruption of some politicians who have practiced nepotism by positioning Carreon as his 'right hand' in military force. The General's greedy for power through nepotism helps him to defend his position, even she has to kill many innocent people. Finding scapegoat, raping, and killing innocent people just to protect his position in government is clearly exposed without thinking of people life and necessities.

In conclusion Jessica Hagedorn in her novel *Dogeaters* vividly portrays cultural identity crises in our world which is much as the result of globalization and post-colonialism where European and American people and cultures play important roles which protect their products to colonize minds, especially the youth's. This crises is shown as the negative effect of those two eras through some phenomena, particularly consumerism, sex and drug abuses, and



corrupt government. However, she also conveys that the young generation is much responsible for the preservation and the growth, and the extinct of the local cultures, no matter how, without blaming anybody, any cultures, and any eras.

REFERENCES

- Abrams, M.H. 1977. *The Mirror and the Lamp: Romantic Theory and Critical Tradition*. London: Oxford Univ. Press.
- Annisajune.
<https://annisajune.wordpress.com/Krisis-Identitas-Nasional>. May 31 2013
- Bonetti, Kay.1994. An interview with Jessica Hagedorn. New York. Brinkmeyer, Eliza B.2000.Asian America Contemporary Writer.
(<http://www.amazon.com/Dogeaters-Contemporary-American-Fiction-Hagedorn/Product-reviews>).
- Choiriah, Muchlisa. Indonesia Darurat Perceraian/ Merdeka.com.
int.sear.tb.ask.com/serach/GGmain.jhtml.
Compass.com.<https://ekonomi.kompass.com>.
- Deloria, Vine JR. 1987 "Identity and Culture" in Ronald Takaki (Ed). From different Shores. Perspectives on Race and Ethnicity in America. New York: Oxford University Press. INC. Doyle, Jaquiline.1997. Maternal Discourse in Jessica Hagedorn's Dogeaters. California: The Regent of the University of California.
- Edukasi.kompas.com/read/2012/Krisis. Identitas . Generasi.Muda.Kita.
- Encyclopedia, 2013.
Wikipedia.org/wiki/cultural-identity/2013. Wikipedia foundation, Inc.
- Fanon, Frantz. 1967. Black Skin, White Mask. England: Grove Press (US).
- Globalization-Wikipedia, the free encyclopedia.
<https://en.m.wikipedia.org/wiki/Globalization>.
- Grebstein, Norman Sheldon. Eds. 1968. *Perepectives in Contemporary Criticism*. A Collection of Recent Essays by American, English, and European Literary Critics. New York. Harper & Row Publisher Edt.
- Fenomena Hidup Boros Para "Fresh Graduate"
<https://KreditGoGo.com>> Tips-Keuangan. Diakses 15 Maret 2018 Pukul 12.13 Wib.
- <https://www.goole.com/globalisasimengakibatankrisisidentitasbudaya>.
- <https://www.jawaban.com/read/article/id/2017/>
- <https://www.quora.com/How-do-drug-dealers-bring-drugs-into-clubs/> Quoted on Monday, April 2018 at 13.15
- <https://en.m.wikipedia.org>. Quoted on 31 Mei 2018, 20.30 pm
- Hough, Graham. 1966. An Essay on Criticism. London: Gerald Duckworth.
- Henry, George Liddle, Robert Scot. 1986. *A Greek English Lexicon On Perseus*.
- Koc, Mustafa. 2000. *Cultural Crises in The age of Globalization and Technology*. University of Illionis. Turkish Online Journal of Educational Technology-TOJET.
- Kahl, Damian. *Dogeaters*. Brisbane. Manila. (www.Goole.com)
- Kaul, Vineet. 2012. *Globalization and Crisis of Cultural Identity*. International Research Journals.
(<http://www.interjournals.org/JRIBM>).
- M.Solopos. com>2017/11/24/generasi Milenial Cenderung boros/24/11/2017. Diakses tgl 15 Maret Pukul 12.10 wib
- Macmillan. 1981. Dictionary. New York: Macmillan Publihing Co., Inc.
- Oreiro, Brandon Napenian. 2014. Overcoming Panethnicity: Filipino-american Identity in a Globalized Culture. University of Washington:
http://digitalcommons.tacoma@uw.edu/gb_theses
- Prawiraningrat, Alpiadi. 2014. Masyarakat & Budaya Politik di Filipina: Sejarah Kolonialisasi, Dinasti politik, dan Refleksinya untuk Indonesia.
- Ridho, Muhammad Ahman. Blogspot.co.id/2012/07/etnismasyarakatdannegaraphilipinaThiong, O Ngungi. 1993 In Williams, Patric and Chrisman, Laura. Post Colonial Discourse and PostCo-Colonial Theory: A Reader. New York: Columbia University Press.
- William, P., Chrisman, Laura. 1994. Colonial Discourse and Post-Colonial



Theory. A Reader. New York:
Columba University Press

Willian, Ramond. 1981. The sociology of
Culture. Chicago: The University of
Chicago

www.TheJakarta Post.com.news/
2018/02/26/Jakarta issues circulation
to discourage nightclubs from selling
drug. Quoted on Monday 2018 at
13.30 am.