

**CULTURAL GENOCIDE THROUGH COLONIZATION IN POEMS
EVOLUTION BY SHERMAN ALEXIE, *GLORIOUS LOSERS* BY
BENJAMIN ZEPHANIAH, AND *ELLIS ISLAND* BY JOSEPH
BRUCHAC III**

*Submitted as a Partial Fulfillment of the Requirement to Obtain the Strata One (S1)
Degree*

THESIS



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HALAMAN PERSETUJUAN SKRIPSI

**Cultural Genocide through Colonization in Poems Evolution by Sherman Alexie,
Glorious Losers by Benjamin Zephaniah, and Ellis Island by Joseph Bruchac III**

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ABSTRAK

Rizka Handayani Alda. 2010. *Cultural Genocide through Colonization* (Unpublished Thesis). Padang: FBS – Universitas Negeri Padang.

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Skripsi ini merupakan analisa puisi *Evolution* (1992) yang ditulis oleh Sherman Alexie, *Glorious Losers* (1994) yang ditulis oleh Benjamin Zephaniah, dan *Ellis Island* (1978) yang ditulis oleh Joseph Bruchac III. Topik yang dibahas dalam analisa ini adalah pemusnahan budaya melalui penjajahan. Penjajahan ini dilakukan oleh kelompok yang memiliki kekuasaan (superior group) terhadap kelompok inferior. Permasalahannya adalah penjajahan yang dilakukan oleh kelompok superior tersebut menyebabkan musnahnya kelompok inferior beserta semua warisan budaya mereka. Tujuan penganalisaan ini adalah untuk mendapatkan jawaban sejauh mana ketiga puisi ini mengungkapkan adanya pemusnahan budaya melalui penjajahan. Penganalisaan ketiga puisi ini dilakukan dengan menggunakan *context based interpretation* yang melibatkan elemen-elemen dari puisi tersebut, seperti diction dan symbol dalam menyingkapi adanya pemusnahan budaya melalui penjajahan. Konsep yang digunakan berdasarkan pada konsep genosida (genocide) yang dikemukakan oleh Lemkin dan konsep kekuatan (power) yang dikemukakan oleh Nye. Hasil analisa menunjukkan bahwa pemusnahan budaya dapat dilakukan melalui penjajahan. Penjajahan tersebut dilakukan dengan dua cara yaitu penjajahan secara fisik dan penjajahan secara mental. Secara fisik, penjajahan dilakukan dengan cara merampas dan menguasai wilayah kelompok inferior dan menghancurkan semua warisan budaya peninggalan nenek moyang mereka yang menjadi ciri khas dari kelompok tersebut. Secara mental, penjajahan dilakukan dengan cara memanipulasi pola pikir kelompok inferior yang dijajah sehingga mereka dapat dikuasai dengan mudah. Hal inilah yang pada akhirnya membawa kelompok inferior tersebut pada kehancuran.

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CHAPTER 1

INTRODUCTION

1.1 Background of the study

As late as the mid-twentieth century, this earth was blessed with the great cultural diversity. There are millions of ethnic and cultural groups, thousands of distinct languages, hundreds of unique religions, and thousands of variations in traditions and ways of life. In fact, such greatest diversity creates uniqueness and beauty in this world. Tragically, human's greediness can push some people to destroy the beautiful traditions that have made the world a colorful and cheerful place to live in. In many cases, they almost completely annihilated the uniqueness and individuality that has created the cultural identity for the groups.

In fact, cultural diversity can be destroyed in various ways. One of the dangerous ways in destroying the uniqueness of cultures and traditions is through destructive actions called cultural genocide. According to Jaulin (1970), cultural genocide is the term used to describe the extermination of a culture especially when the culture of a people is taken away and that culture is their mode of existence. Cultural genocide is considered as the most dangerous way because the actions are not only intended to exterminate the members of an ethnic group, but also to annihilate their entire cultural heritage and their existence as a tribe.

Some scholars have described cultural genocide as a form of persecution, involving the deliberate destruction of the culture of an ethnic group, ranging from violence against material and immaterial culture, to assaults on identities of cultural

groups. Steele (2003) stated that as destructive actions, cultural genocide includes killing, raping, violence, massacre, enslavement, displacement, and warfare. Warfare is a universal phenomenon that emerges because of the need to dominate the other groups either psychologically or materially. Thornton (2006) stated that:

“War is one of the prominent causes of cultural genocide. Many lives were lost in wars over the centuries and war frequently contributed to the near extinction of certain tribes.”

This statement shows that war is one of the major causes of overall native population decline. In war, at least one participant perceived need for domination in order to enhance their power and reach their purposes.

Another important cause that gives great contribution to the cultural genocide is colonization. Colonization is a term used to describe political and economic domination of the other. A historian, Sandra Marker, gives a brief definition of colonization. Marker (2008) stated that colonization is a practice whereby sovereignty over the colony is claimed by the colonialist, who imposes a new government, a new social structure and economy over a dependent area or people, which was driven by three basic motives: a desire for material gain, a desire to spread religion, and a desire to expand territory. Colonization comprises unequal relationships between the colonists and the indigenous population. Some colonists feel they are helping the indigenous population by bringing them civilization. However, the reality was often ended in subjugation, displacement, or death.

Some historians often distinguish the forms of colonization. Frantz Fanon divided colonization into two forms: physical colonization and mental colonization. According to Fanon (1963), physical colonization is the form of colonization in which people in the colonized area are controlled by the conquerors and exploited them physically, taking

over their land and their resources, with violence and displacement. This form of colonization will ultimately lead to death, enslavement, poverty, violation to human rights, unequal social relations, and cultural demolition. Another form of colonization is mental colonization. Fanon in Rider (1999) stated that mental colonization is focusing on subtle form of mind manipulation. It is done by controlling the forms of thought. People are being controlled subtly, unconsciously and may not even be aware of their real condition. The effects of mental colonization are much more difficult to get rid of than physical colonization.

Raphael Lemkin, a Polish law professor, links colonization with cultural genocide. Lemkin in Moses (2005) stated:

“Colonization may be called cultural genocide par excellence. It is the most effective and thorough method of destroying a culture and of dissocializing human beings.”

This statement indicates that colonization offers important contribution to the destruction of a culture, because the actions are targeted to destroy the primary basis of an ethnic or social group in order to annihilate the existence of the members of the group and attack the dignity of the individual of the group.

The practice of cultural genocide as the result of colonization has emerged hundreds of years ago. For example, in 1830, there was an “Indian Removal” directed by President Andrew Jackson. It was implemented to clear land for White settlers. This period witnessed the removal of the “Five Civilized Tribes”: the Chectow, Creek, Chickasaw, Cherokee, and Seminole. According to Dominik J. Schaller (2009), *the Indian Removal Acts* pushed more than 100,000 native peoples across the Mississippi River. Some historians described this removal as a “dead march” for the Indians. In addition, the expansion of Europe from 1492 on can also be signified as a long process of

intended destruction of indigenous cultures on the American and Australian continents. Other examples include the Russian colonization of the Caucasus, Western colonial expansion during the 15th century in the West Indies and the Americas, and the USSR expansionist period during the first half of the 20th century on Central Asia and Eastern Europe.

Related to International law, United Nations Education Scientific and Cultural Organization (UNESCO), in Genocide Convention on December 1948 declared cultural genocide as the systematic eradication of the cultural heritage of a people or nation for political, military, religious, ideological, ethnical, or racial reasons. According to Sautman (2003), the committee in the convention asserted that cultural genocide includes five types of criminal actions. The actions are any action that has directed to deprive the ethnic groups from their integrity as distinct peoples or from their cultural values and ethnic identities, any action which has directed to dispossess or confiscate the ethnic groups of their lands, territories, or resources, any form of population transfer which has directed to violate or undermine any of the ethnic groups' rights, any form of assimilation or integration by other cultures and ways of life imposed on them by legislative, administrative, or other measures, and any form of propaganda which has directed against the ethnic groups.

The phenomenon of cultural genocide is good issue to be explored. Many of literary works are created because they get inspiration through the real life. Because of that, cultural genocide also has been exposed in literary works. Poetry, as one example of literary works, has become an effective medium in demonstrating this phenomenon. Some of the poems that expose cultural genocide through colonization are *Evolution* by

Sherman Alexie (1992), *Glorious Losers* by Benjamin Zephaniah (1994), and *Ellis Island* by Joseph Bruchac III (1978). These poems indicate the destruction of some inferior ethnic groups conducted by the superior groups. The destruction is done through colonization. The inferior groups are being colonized by the superior groups. They are invaded physically and mentally. The superior groups take over the land and everything from the inferior group in order to get their purposes. These poems also indicate the destruction of cultural identity of the inferior groups through colonization.

1.1.1 Cultural Genocide through Colonization

The word genocide was conceived in 1944 by Raphael Lemkin, a Polish-Jewish legal scholar. The word originally referred to the killing of people on a racial basis. In *Axis Rule in Occupied Europe* Lemkin wrote, “New conceptions require new terms. Genocide means the destruction of a nation or of an ethnic group.” This new word is derived from the ancient Greek word *genos* means race or tribe and the Latin *cide* means killing. According to Lemkin (1944), there are several aspects that could be destroyed. The aspects are physical, political, and social institutions, culture, language, national feelings, religion, moral, and the economic structure of groups or countries.

John Docker, a law scholar, give a definition of genocide. Docker (2004) stated that genocide is a modern crime that the actions are intended to undermine the fundamental basic of a collectivity. The acts are range from massacres and pogroms, to the ruining of existence of the collectivity (ethnic, religious, or social group) as part of the campaign of extermination of the group.

There are eight dimensions of genocide; political, social, cultural, economic, biological, physical, religious, and moral that each targeting a different aspects of a group's existences. Of these, the most commonly recognized are physical, biological, and cultural genocide. Lemkin's original conception of cultural genocide expressly recognized that a group could be destroyed by attacking any of the unique aspects of the group. According to him (1944), cultural genocide extends beyond attacks upon the physical or biological elements of a group and seeks to eliminate its wider institutions. This is done in a variety of ways and often includes the destruction of religious institutions and objects, the persecution of clergy members, and attacks on academics and intellectuals.

Furthermore, Lygman Legters in *Policy Studies Journal* (1988) also define the term cultural genocide. In this journal, Legters asserted cultural genocide as the intentional and systematic destruction of a group's cultural existence, which has intended to violate or undermine any of their rights. In such cases, fundamental aspects of a group's unique cultural existence are attacked with the aim of destroying the group.

Lemkin refers cultural genocide to colonization. Lemkin in Moses (2005) stated that in colonization, people could not achieve the dignity of embracing their own and they were expelled from their territory. This condition will finally conduct to the destruction of a culture. According to Rockman (2003), colonization is a term used to describe a condition where a nation conquers and rules over other regions. It means exploiting the resources of the conquered region for the benefit of the conqueror. Colonization can alter even destroy the social structure, physical structure, and economics of a region.

In this study, cultural genocide is done through colonization. It is dealing with dispossessing the native land of a tribe and forcing the members of the group to move to another place in order to annihilate the group's existence as a cultural group. Moreover, in this study, cultural genocide also dealing with confiscating the authentic identity of a tribe along with their entire native cultural heritage, so that the tribe is no longer has their own identity that make them distinct from other groups. When a tribe lost their authentic identity, they will be easily constructed to be a completely new tribe.

1.1.2 The Poets

1.1.2.1 Sherman Alexie

Sherman Joseph Alexie, Jr. was born in Spokane, Washington, in 1966. He grew up on the Spokane Indian Reservation in Wellpinit, Washington, where approximately 1,100 Spokane tribal members live there. Gwinn (2007) stated that Alexie was born hydrocephalic, and he was predicted would live with severe mental retardation. Though he showed no signs of this, he suffered severe side effects, such as seizures, throughout his childhood. In spite of all he had to overcome, Alexie learned to read by age three and devoured novels by age five. In 1985, Alexie started at Gonzaga University on a scholarship and he transferred to Washington State University (WSU) in 1987. There, he was encouraged to write poetry by his teacher, Alex Kuo, and soon after graduating from WSU with a B.A in American Studies, Alexie published his first work of poetry.

His very first book, *The Business of Fancydancing* written in 1992, was chosen as a New York Times Notable Book of the Year. James R. Kincaid (1992) wrote that Mr. Alexie's book was one of the major lyric voices of his time. Alexie's latest poetry

collection is *One Stick Song (Hanging Loose)* and his latest fiction collection is *The Toughest Indian in the World*. A film, *Smoke Signals*, for which he wrote a script adopted from one of the short stories in his book *The Lone Ranger and Tonto Fistfight in Heaven*, won rave reviews and large audiences.

During his life, Alexie has gained many achievements. He received the Washington State Arts Commission Poetry Fellowship in 1991 and the National Endowment for the Arts Poetry Fellowship in 1992. In June 1998, Alexie competed in and won his first World Heavyweight Poetry Bout Competition, organized by the World Poetry Bout Association (WPBA) in Taos, New Mexico. He went up against the world champion, Jimmy Santiago Baca. Over the next three years, he went on to win the title, becoming the first and the only poet to hold the title for four consecutive years.

Alexie's most recent honors include the 2007 National Book Award in Young People's Literature, a 2008 stranger Genius Award, Washington State Book Awards in 2008, The Winner of 17th Annual World Championship Poetry Bout in 1999, and the Swedish Peter Pan Award for his novel *The Absolutely True Diary of a Part-Time Indian*. According to Nygren (2005), recently, Alexie earned the Regent's Distinguished Alumnus Award, Washington State University's highest honor for alumni. He holds honorary degrees from Seattle University as a doctor of humanities.

Alexie is an author of novels, stories, and poems. Much of his writing draws on his experiences as a Native American. In the interview with Motoko Rich, at the Bookexpo Conference (2007) in New York City, he stated that:

"I am a Spokane Coeur d'Alene Indian . . . I live on the Spokane Indian Reservation. Everything I do now, writing and otherwise, has its origin in that."

These statements reflect that he intensely concern about the life of Native Americans who live in the reservation and get much inspiration for his works.

1.1.2.2 Benjamin Zephaniah

Benjamin Obadiah Iqbal Zephaniah is a Rastafarian British writer and dub poet. He was born in Coleshill, Birmingham, England in 1958. By the time he was 15, he had developed a strong following in his hometown of Handsworth, where he had gained a reputation as a young poet who was capable of speaking on local and international issues.

Zephaniah published his first book of poems, *Pen Rhythm*, in 1980 and it was so well received that three editions were published. In the nineties, his book publications, record releases, and television appearances increased in Britain although he has concentrated on performing outside Europe. Forbes (2005) stated that during his life, Zephaniah has created many of literary works. Some of them are *Talking Turkeys* (poetry collection) in 1994, *Funky Chickens* (poetry collection) in 1996, *Face* (novel) in 1999, *Wicked World* (poetry collection) in 2000, and *Refugee Boy* (novel) in 2001.

Zephaniah has been awarded honorary doctorates by the University of North London in 1998, the University of Central England in 1999, Staffordshire University in 2002, London South Bank University in 2003, the University of Exeter and the University of Westminster in 2006. On July 2008, he received an honorary doctorate from the University of Birmingham. He has been offered the invitation to accept the honor of the position of Officer of British Empire (OBE) awarded by Queen Elizabeth II, but he refused this award. According to Jane Wardell (2003), Zephaniah refused the award because it has reminded him about thousand of years of brutality and how his

foremothers who were transferred to America were raped and his forefathers were brutalized. If he received the award, it means that he also strengthens those brutality actions.

Zephaniah is a well-known figure in contemporary English Literature. He is one of the greatest writers among Blacks. He is not afraid to write about the real world where there are bullies, guns, wars, and racism. Barnett (2001) stated that the accessibility of Zephaniah's works has inspired many of writers especially young writers to take up writing. His works also has inspired many of the new generation of rappers and all the poets that emerged in the late seventies and early eighties.

Zephaniah's works are strongly influenced by his life experiences. Every single poem, story, or song written by Zephaniah has an important message that he tries to convey to the readers. Zephaniah (2005) has said that his mission is to take poetry everywhere, even to people who do not read books. He also stated:

“Reading is a minority pastime. I'm as the oral poet has to communicate with the audience and fully deliver the message.”

These statements reflect that he has a passion for making poetry a form of art that is accessible to everybody, regardless of education and background.

1.1.2.3 Joseph Bruchac III

Joseph Bruchac III was born in Saratoga Springs, New York, in 1942. He was educated at Cornell University, Syracuse University, and Union Graduate School. He holds a B.A. from Cornell University, an M.A. in Literature and Creative Writing from Syracuse University, and a Ph.D. in Comparative Literature from the Union Institute of Ohio.

During his life, Bruchac has published works of poetry, novels, and short stories. His poems, articles, and stories have appeared in over 500 publications and he has authored more than 70 books for adults and children. His books include *The First Strawberries*, *Keepers of the Earth*, his autobiography *Bowman's Store*, and such novels as *Dawn Land* written in 1993 and its sequel *Long River* written in 1995. Moreover, according to Taller (2006), as one of the founders of the Wordcraft Circle of Native American Writers and Storytellers, Bruchac has helped numerous native authors get their works published.

Bruchac has gained many awards from his works, included a Rockefeller Humanities Fellowship, a National Endowment for the Arts Writing Fellowship for poetry, the Cherokee Nation Prose Award, and the 1998 Writer of the Year Award from the Native Writers Circle of the Americas. He also received the Lifetime Achievement Award from the Native Writers Circle of the Americas in 1999, and Virginia Hamilton Literary Award in 2005.

Like many other Americans, Bruchac has a multicultural ethnic heritage. He includes Native Americans as well as Slovaks and English blood. Those native roots are ones by which he has been most nourished. Barnett (2004) stated that much of Bruchac's writing draws on his native land and his ancestry. As a writer, he writes books relating to the indigenous people of the Americas with a particular focus on northeastern Native American and Anglo-American lives and folklore. Bruchac is a highly acclaimed Abenaki children's book author, poet, novelist, and storyteller, as well as a scholar of Native American Culture. In his autobiography (1991), he wrote:

“Much of my writing and my life relates to the problem of being an American . . . While in college, I was active in Civil Rights work and in the antiwar movement . . . I went to Africa to teach -

-- but more than that to be taught. It showed me many things.
How much we have as Americans and take for granted. How
much our eyes refuse to see because they are blinded to
everything in a man's face except his color."

These statements reflect that Bruchac is very concern about racial issue that happens in the real life. This issue is become the themes in most Bruchac's works.

1.1.3 The Poems

1.1.3.1 "Evolution" by Sherman Alexie (1992)

Buffalo Bill opens a pawn shop on the reservation
right across the border from the liquor store
and he stays open 24 hours a day, 7 days a week

and the Indians come running in with jewelry
television sets, a VCR, a full-length beaded buckskin outfit
it took Inez Muse 12 years to finish. Buffalo Bill

takes everything the Indians have to offer, keeps it
all catalogued and filed in a storage room. The Indians
pawn their hands, saving the thumbs for last, they pawn

their skeletons, falling endlessly from the skin
and when the last Indian has pawned everything
but his heart, Buffalo Bill takes that for twenty bucks

closes up the pawn shop, paints a new sign over the old
calls his venture THE MUSEUM OF NATIVE AMERICAN CULTURES
charges the Indians five bucks a head to enter.

This poem exposes cultural genocide, which is done by one superior group (Whites) towards an inferior group (Indians). Since cultural genocide is a kind of destructive actions in order to annihilate a group's cultural existence (traditions, values, language, and other elements that make a group distinct from other groups), the destruction of the Indians' cultural identity is done through colonization. In this case, cultural genocide occurs as the result of colonization toward the inferior group. The

superior group takes over the land of the inferior group and invades them by creating a reservation system. Reservation is a symbol of colonialism, which is made to isolate the inferior group in order to separate them from the majority of the population, so that they can dominate them easily. By doing this, the existence of this cultural group will be vanished.

In addition, in this poem, the superior group not only invades their native land, but also invades their way of thinking. This superior group does the brainwashing toward the inferior group and takes over their entire cultural heritage unconsciously. The word *Evolution* in this poem does not mean the process of evolving, but expresses the meaning of release. Everything that Indians have especially their essential foundation, such as traditions and values, is taken from them gradually until they have nothing. When nothing is left, Indians finally lose their identity and dignity as a tribe.

1.1.3.2 “Glorious Losers” by Benjamin Zephaniah (1994)

They were mighty warriors
They feared no living thing,
They broke down all barriers
When they were conquering,
Nearly all their enemies
Had to up and run,
When those guys got military
It seems they always won.

When they found a city
They took all that they saw,
They did not have no pity
When they were out at war,
When they met new neighbours
Over the garden wall,
They cut them up with razors
Then enslaved or killed them all.

They battled on the playing fields
They battled in the valley,

They battled with their spears and shields
And even in the alleys,
They would not leave the battleground
Without feeling glorious,
So when some foreign tribes were found
They had to be victorious.

But every now and then it's said
The tables must be turned
And someone may just lose their head
If lessons are not learnt,
These fighters would not tell their foe
They always needed light,
You see the Aztecs of Old Mexico
Just would not fight at night.

When they woke up in the morning
They fought to get some food,
If things were getting boring
They would fight to change the mood,
The men fought over women
And the women fought for men,
When they saw people swimming
They dived in and fought with them.

Throughout Central America
The Aztecs caused such fear,
If you were unfamiliar
They'd make you disappear,
For reasons that we still don't know
(They weren't being polite),
You see the Aztecs of Old Mexico
Just would not fight at night.

The Spanish came one day
And then the Spanish got a beating,
The survivors ran away
But then they came back one fine evening,
The Spanish sent some expert spies
To go and have an expert peep,
Reporting back the spies said, 'Guys,
The Aztecs are all fast asleep!'

To catch the Aztecs off their mark
The Spanish gave no warning,
They got the Aztecs in the dark
When most Aztecs were snoring,
The Aztecs may have been macho
But were they really bright?
You see the Aztecs of Old Mexico
Just would not fight at night.

This poem also exposes cultural genocide done by a superior group towards an inferior group. While in previous poem, the cultural genocide is done towards Indian tribe, in this poem it is done by Aztec tribe towards another tribe and Spanish towards Aztecs. Both of these superior groups are symbol of colonialists. In this poem, the superior group conquers and dominates the inferior group's land and seizes everything from that land. When a land has confiscated from the natives, it will be the beginning of their destruction because they will have no place to shelter and develop.

Moreover, in conquering the land, the superior groups kill everyone who tries to against them. They also destroy anything they see including the things that being the basic life for the group. Consequently, the life of this inferior group will end up in destruction. This thing related to cultural genocide that the actions are intended not only to dominate the land, but also to annihilate the group and their cultures.

1.1.3.3 “Ellis Island” by Joseph Bruchac III (1978)

Beyond the red brick of Ellis Island
where the two Slovak children
who became my grandparents
waited the long days of quarantine,
after leaving the sickness,
the old Empires of Europe,
a Circle Line ship slips easily
on its way to the island
of the tall woman, green
as dreams of forests and meadows
waiting for those who'd worked
a thousand years
yet never owned their own.

Like millions of others,
I too come to this island,
nine decades the answerer
of dreams.

Yet only one part of my blood loves that memory.
Another voice speaks
of native lands
within this nation.
Lands invaded
when the earth became owned.
Lands of those who followed
the changing Moon,
knowledge of the seasons
in their veins.

Cultural genocide is also the central issue in this poem. Like two previous poems, this poem focuses on the destruction of a cultural group (Slovaks). The destruction is done through colonization. In fact, the speaker as the representative of an immigrant from Slovak tells that they are being controlled and forced by their own government, so that they have to run away from their country and move to another place in order to get their freedom.

Furthermore, the words of “Ellis Island” in this poem present a new land for the Slovak immigrants who wish a freedom and a better life. In fact, in their new country, they get nothing. The phantom of the past in their old country makes them feel desperate. They cannot feel the dignity of embracing their own because of colonization. This condition ultimately will bring this inferior group to the destruction. They will lose their native identity as well as their native cultural as the Slovaks.

1.2 Problem of Study

There are several issues that can be exposed in the three poems --- *Evolution*, *Glorious Losers*, and *Ellis Island*. Nevertheless, cultural genocide through colonization emerges as an important issue in these poems. In order to reveal the cultural genocide through colonization in these three poems, research questions are needed.

These research questions are:

1. How far do the poems reveal cultural genocide through colonization?
2. To what extent do the diction and symbol support cultural genocide through colonization?

1.3 Purpose of Study

This study is to reveal the cultural genocide through colonization in the three poems. This is also to find out how diction and symbol give contribution to support the meaning of cultural genocide through colonization.

1.4 Previous Study

The analysis of the poems *Evolution*, *Glorious Losers*, and *Ellis Island* that focuses on cultural genocide through colonization has not been found yet. However, there are some studies in journals and articles that give contribution and inspiration in analyzing the three poems through cultural genocide issue.

One of the studies is written by Gonul Pultar (1995) entitled *Jasmine: The Americanization of an Asian*. This study analyzes the identity crisis in the process of being Americans. By focusing on the characters, Pultar explores the portrait of Asian immigrants who come to America for life improvement. America appears as a land of opportunity for the immigrants, in its promise of technology and bright lights. In this study, the characters are depicted as the Asian people who change their native identities as the Asians in order to be accepted as the Americans. They change their names, refuse to talk their native languages, and adopt American's ways of life. Consequently, in the

process of being Americans, the characters lose their identity as the Asians. Moreover, this study reveals the effects of Americanization towards the characters. The Americanization causes the cultural shifting, social degradation, and moral decay.

Another study that gives contribution to this study is written by Cyrus R. K. Patell (1997) entitled *The Violence of Hybridity in Silko and Alexie*. This study uses two novels; *Ceremony* (a novel by Leslie Marmon Silko written in 1977) and *Indian Killer* (a novel by Sherman Alexie written in 1996). Both of these novels reveal the violence towards the American Indians' hybridity. In this study, Patell focuses his analysis on the characters. All the characters in these two novels are cultural hybrids who find their hybridity intolerable and are not successfully integrated into the major society in America. In this study, Patell explores the picture of American Indians who suffered the cultural damage as the result of the U.S. Government's attempts to assimilate Native Americans into mainstream American culture. It is done by weaning Native Americans from their tribal orientation in order to break up this tribal mass. In the process of weaning, the characters in these novels have experienced brutalities, bullying, and harassment by White people. Moreover, the characters also have been forced to learn and recite events of American Indian history from the White culture's version. Consequently, these unjust treatments dissolved American Indians' hybridity as legal bodies and pulverized this tribe along with their history. The analysis of this study is supported by the work of Frantz Fanon who claims that colonizers inflict cultural damage upon those whose lands and minds they invade. By dissolving the cultural hybridity, the existence of the characters as a tribe will be vanished.

The last study is written by Ekaterini Georgoudaki (1996) entitled *Contemporary Black American Women Poets: Resisting Sexual Violence*. This study analyzes some poems which were written by some Black American Women. By focusing on the texts, Georgoudaki explores the meaning of the poems through the diction which focused on the sexual abuse of black females, originating in precolonial African communities. This study deals with the way the poets have reflected the problems in their texts.

Those three studies have contributed to deliver the issue of cultural genocide and to give inspiration in analyzing the poems. In the first study, cultural genocide appears in the process of assimilation in being Americans. Meanwhile, cultural genocide in the second study comes out as nihilism caused by the U.S. Government system. In addition, the third study gives the inspiration how to reveal the meaning of the poems by focusing on the words choice (diction). In fact, those studies give contribution and inspiration for some part of this study. However, the analysis of this study focuses on cultural genocide through colonization, which is deal with the destruction of some cultural groups by taking over their lands along with their entire cultural heritage. Therefore, these cultural groups will be losing their existences as tribes.

1.5 Theoretical Framework

The analysis of the poems *Evolution*, *Glorious Losers*, and *Ellis Island* deals with the concept of genocide, hegemony, and power. Genocide means the destruction of a nation or an ethnic group. David Nersessian, a law scholar, gave a brief definition of genocide. Nersessian (2005) stated that:

“Genocide is a coordinated plan of different actions aiming at the destruction of essential foundations of the life of national groups or tribes, with the aim of annihilating the groups themselves. The

objectives of such a plan would be destruction of the political and social institutions, culture, language, national feelings, religion, and the economic existence of national groups as well as the destruction of the personal security, liberty, health, dignity, and even the lives of the individuals belonging to such groups.”

These statements show that genocide is a criminal action. In most cases, genocide is unethical, terrible, and cruel. It destroys not only fundamental aspects of life of the people as a group, but also the rights of the people as a human.

Genocide frequently happens because of the hegemony. In this level, hegemony motivates the tendency of the appearance of brute power or dominance. Jonathan (2002) stated that hegemony is the political, economic, ideological, or cultural power exerted by a dominant group over other groups, regardless of the explicit consent of the latter. In these poems, the superior groups colonize the inferior groups physically and mentally. In this case, the inferior groups are being colonized in either cruel or subtle ways.

Genocide and hegemony are usually done by the groups that have power. Power is the ability to influence or coerce others and control their behaviors in order to fulfill some desires or purposes. Power involves the use of authority and coercive force to others even it against their will. According to Hans .J. Morgenthau (1950), power is linked with the possession of certain tangible resources, including population, territory, natural resources, economic and military strength. Thus, according to Morgenthau, power is the use of such resources to provoke the behavior of other entities.

Many experts have divided the forms of power. Bertrand Russell (1938) divided power into three general categories; the power of force and coercion, the power of inducement, and the power of propaganda. In fact, these forms of power are basically the same with the types of power which were proposed by Joseph Nye. Nye (2004) also

categorized power into three types. They are coercion with threats, induction, and co-option or attraction. Power, which is based on coercion with threats, is called hard power. Nye describes hard power as the ability to use the economic strength and military force to influence and control the actions or interests of other nations.

Ernest Wilson, an expert in the field of Political Studies also gives a brief definition of hard power. According to Wilson (2008):

“Hard power is the capacity to coerce another to do something in which that entity would not otherwise do by using the “sticks”, such as the threat of military assaults or the implementation of an economic sanction, or using the “carrots”, such as the promise of military protection or the reduction of trade barriers.”

In fact, hard power tactics tend to use the “sticks” or coercion with threats rather than the “carrots” or the promise of economic and military protection.

Unlike soft power that tends to use inducement or seduction, the application of hard power tends to use forces and threats. Hard power is usually associated with the violence. This form of power is often aggressive and in many cases, it is brutal. Maire A. Dugan (2005) stated that the tendency of using threats in the application of hard power because it can produce the changes in the target. Implicit or stated, threat is sufficient to affect the behavior of the target. An effective threat generates fear in the target and pushes the target toward behavior in which they otherwise would not engage.

There are several measures of hard power. One of the most obvious measures is the use of military intervention. Eisenhower in Dugan (2003) stated that military is the primary institution of hard power. The extent of its power includes the numbers of troops, weapons, equipment, and resources. In fact, the military force is sufficient to compel or coerce another nation to perform a course of action. According to Campbell (2006), military power consists of coercive diplomacy, war, and alliances, using threats and force

with the aim of coercion, deterrence, and protection. In the modern era, world wars and countless other major conflicts have changed the employment of the militaries beyond recognition to their ancient participant. The twentieth century has many examples of hard power, which are done by the using of military power. The invasion of Iraq by the United States over concerns about Iraq's weapon capabilities in 2003 is one of the innumerable examples of the use of the military to achieve a state's goals.

The analysis of the three poems focuses on the elements of the poems. Guerin (1999) stated that having a sensitivity to the words, looking for the relationship of stanzas in a poem, examining the words and several elements of a poem (such as imagery, irony, and paradox), in terms of each other and of the whole, are needed in analyzing a poem. To reveal the cultural genocide in the three poems, it will analyze several elements of the poems such as diction and symbol.

Diction is one of the elements, which is analyzed in this study. According to Baldick (2001), diction refers to the writer's distinctive vocabulary choices and style of expression. It also refers to the order of words. The poet selects each word carefully, thus, both its meaning and sound give contribution to the tone and feeling of the poem.

Symbol is also used in revealing cultural genocide in these poems. Symbol is an implicit object in literary work that represents meaningful value. It works two ways; it is something itself, and it also suggests something deeper. A crucial symbol can be a key in comprehending text. Meyer (2003) stated that:

“Symbol is a person, object, image, word, or event that evokes a range of additional meaning beyond and usually more abstract than its literal significance. Symbols are educational devices for evoking complex ideas.”

This statement indicates that symbol can deliver the implicit ideas. Moreover, symbol can be in form anything in the poems. It can be a setting, character, action, object, name, or anything else that maintains its literal significance while suggesting other meaning.

1.6 Methodology

The analysis of the three poems focus on context based interpretation and elements of the poems. These elements are necessary in disclosing cultural genocide through colonization. The analysis of these poems is done firstly by finding a connection or similarity among the three poems related to the same elements of poem (diction and symbol) which then explains about cultural genocide through colonization. Then, each poem needs to be analyzed by identifying the important elements of the poem afterwards. Those elements are diction and symbol. Lastly, Lemkin's concept of genocide and Nye's concept on hard power are also used to disclose the practice of colonization and cultural genocide.

CHAPTER III

CONCLUSION

The uniqueness and beauty of traditions and cultures could be destroyed in many ways. There have been various actions in destroying this diversity include violence, massacre, enslavement, war, and colonization. Such actions have finally led to the cultural destruction, which has known as cultural genocide. Colonization, in fact, has given the great contribution to the extermination of a culture. It has become one of the most important causes of the extinction of many native populations. This thing can be seen in the three poems, which has tried to expose the result of colonization that has done by the superior groups towards the inferior ethnic groups. The three poems have tried to describe the ways of the superior groups as the colonizers colonized the inferior groups. It has been done in three different ways; through hegemony (in reservation area), through brutality, and through hegemony and violence in the same time, which have conducted these groups to the annihilation.

The destruction of some inferior ethnic groups, which is intended in the three poems, has been exposed through literary works. The destruction has been revealed by using words. Poetry as one of the genre has become a vehicle to display the cultural genocide, which has been done by superior groups towards the inferiors. Diction and symbol in poetry play an important role in revealing the cultural extermination towards some inferior ethnic groups. These elements of poetry have been used to reveal the cultural genocide through colonization.

In the first poem, the speaker has tried to expose cultural destruction towards the Indian tribe. It has been done by White people as the superior group as well as the

colonizers. The Whites have colonized and manipulated the minds of the Indians, so they could spread their domination easily. The colonization has finally brought this inferior group to the annihilation. In the second poem, the speaker has also intended to reveal the cultural devastation, which has been done by Aztecs and Spanish as the super power group towards another group. They have confiscated the land of the inferior group and have killed the members of the group. Furthermore, the speaker in the third poem has described the abolition towards the Slovak people. Their government have forced and oppressed this group until they have decided to move to another country in order to get their freedom. In their new country, however, they still could not get that freedom. This condition would ultimately lead this inferior group to the cultural extermination.

Through these poems, the speakers want to show that poems are the vocalization and actualization that reveal the facts of the real life. Moreover, the voices of the speakers in the three poems refer to the voices of the oppressed people in the world. The three poems have proved that human's greediness has triggered the destruction of cultural diversity in this world. The great ambitions of some group of people who have power to dominate and control the others have caused some of the ethnic groups near to the extinction. If such things happened continuously, the next generations will not see the beauty and unique traditions and cultures in the future.

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