

**HAUNTING LEGACIES AND CULTURAL
IDENTITY CRISIS IN CARRIE ARCOS'S
*WE ARE ALL THAT'S LEFT***



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ABSTRAK

SEULANGA KURNIA SHOFAA. 2020. Warisan Yang Menghantui dan Krisis Identitas Budaya dalam *We Are All That's Left* Karya Carrie Arcos. Skripsi: Jakarta, Program Studi Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Penelitian ini bertujuan untuk mempelajari bagaimana warisan yang menghantui dan krisis identitas budaya dari generasi pertama korban perang Bosnia yang bermigrasi ke Amerika dan generasi hibrida kedua terungkap dalam novel remaja *We Are All That's Left* karya Carrie Arcos. Dengan menggunakan konsep trauma pascakolonial warisan yang menghantui dan trauma transgenerasional Schwab, konsep pascakolonial Bhabha yakni mimikri, ambivalensi, dan hibriditas, serta teori orientalisme Said, penelitian ini menggunakan metode deskriptif analitis yang bertujuan untuk menganalisis proses serta sebab warisan yang menghantui dan krisis identitas budaya terdapat dalam diri Nadja dan Zara. Hasil dari penelitian ini mengindikasikan bahwa warisan yang menghantui Nadja dan Zara serta krisis identitas budaya mereka telah dipengaruhi oleh beberapa faktor penting yaitu keluarga, masyarakat, dan agama. Selain itu, hasil dari penelitian juga menunjukkan bahwa warisan yang menghantui Nadja digambarkan sebagai ingatan kilas balik yang datang secara tidak terduga akan kematian tak terelakkan dari orang-orang yang dicintainya di perang Bosnia, yang kemudian mengakibatkan ketidakjelasan pada perubahan sikap dan emosinya serta menghasilkan trauma transgenerasional pada Zara. Pada saat yang bersamaan, pengungsi generasi pertama dan kedua ini sering kali meniru dan mencoba mengintegrasikan beragam budaya mereka agar dapat berasimilasi dengan budaya yang lebih kuat disekitar mereka, yang secara dominan menghasilkan perasaan ambivalen, di setiap kali budaya Amerika berhadapan dan bertentangan dengan nilai-nilai budaya Muslim-Bosnia. Belum lagi, warisan yang menghantui dan krisis identitas budaya mereka juga dipicu oleh diskriminasi dan prasangka terhadap etnis dan agama Nadja sebagai seorang Muslim Bosnia. Pada akhirnya, terlepas dari perjuangan panjang dalam mengalami Islamofobia, trauma, dan perasaan ambivalen, baik Nadja dan Zara mengatasi warisan yang menghantui mereka dan menemukan rasa kepemilikan serta mengakui identitas budaya mereka sebagai orang Bosnia-Amerika.

Kata Kunci: Warisan Yang Menghantui, Pascakolonial, Identitas, Bosnia, Islamofobia.

ABSTRACT

SEULANGA KURNIA SHOFAA. 2020. Haunting Legacies and Cultural Identity Crisis in Carrie Arcos's *We Are All That's Left*. A Thesis: Jakarta, English Literature Study Program, Faculty of Languages and Arts, State University of Jakarta.

This study aims to investigate how haunting legacies and cultural identity crisis of the first generation Bosnian War victim who immigrated to US and the second generation American-born hybrid are revealed in a young adult novel *We Are All That's Left* by Carrie Arcos. Deploying Schwab's postcolonial trauma concepts of haunting legacies and transgenerational trauma, Bhabha's postcolonial concepts of mimicry, ambivalence, and hybridity, as well as Said's orientalism, this study applies descriptive analytical method to analyze the processes and reasons of Nadja and Zara' haunting legacies and their cultural identity crises. The result of this study indicates that Nadja and Zara' haunting legacies and cultural identity crises had been influenced by several significant factors, which were family, society, and religion. Moreover, the result also shows that Nadja's haunting legacies was portrayed as her sudden flashback memories of her loved ones' inevitable deaths in Bosnian War, which resulted as her unexplainable attitudes and emotional changes and generated Zara's transgenerational trauma. Concurrently, these first and the second generation refugees frequently imitated and tried to integrate their multiple cultures in order to assimilate with the powerful culture around them, which dominantly resulted in ambivalent feelings, whenever the American cultures came in contact against the Bosnian-Muslim cultural values. Not to mention, their haunting legacies and cultural identity crises also were triggered by discrimination and prejudice based on Nadja's ethnicity and religion as a Muslim Bosnian. In the end, despite the long struggle in experiencing Islamophobia, trauma, and ambivalent feelings, both Nadja and Zara overcome their haunting legacies and found their senses of belonging, as well as acknowledged their multiple cultural identities as Bosnian-American.

Keywords: Haunting Legacies, Postcolonial, Identity, Bosnia, Islamophobia.

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TABLE OF CONTENTS

LEMBAR PENGESAHAN	i
LEMBAR PERNYATAAN	ii
LEMBAR PERSETUJUAN PUBLIKASI	iii
ABSTRAK	iv
ABSTRACT	v
ACKNOWLEDGMENT	vi-vii
TABLE OF CONTENTS	viii-xi
CHAPTER I INTRODUCTION	1-10
1.1 Research Background.....	1-10
1.1 Research Questions	10
1.2 Purpose of the Study	10
1.3 Scope of the Study	10
1.4 Significance of the Study	10
CHAPTER II LITERATURE REVIEW	11-39
2.1 Bosnia and Herzegovina.....	11-12
2.1.1 Historical Background.....	12-15
2.1.2 Bosnian War.....	15-17
2.2 Bosnian American.....	17-18
2.3 Cultural Differences between Bosnian and American.....	18-19
2.3.1 Language.....	19-20
2.3.2 Religion.....	20-21
2.3.3 Cuisine.....	21-22

2.3.4 Lifestyle.....	22-23
2.4 Trauma.....	23-24
2.5 Postcolonial Trauma Studies.....	24-26
2.5.1 Haunting Legacies.....	26-27
2.5.2 Transgenerational Trauma.....	27-28
2.6 Cultural Identity Crisis.....	29-30
2.7 Postcolonial Studies.....	30-31
2.7.1 Mimicry.....	31-32
2.7.2 Ambivalence.....	32-33
2.7.3 Hybridity.....	33-34
2.7.4 Orientalism.....	34-36
2.8 Carrie Arcos.....	36
2.9 We Are All That's Left.....	36-38
2.10 Theoretical Framework.....	38-39
CHAPTER III METHODOLOGY	40-42
3.1 Research Methodology.....	40
3.2 Data.....	40
3.3 Data Source.....	40
3.4 Data Collecting Procedures.....	41-42
3.5 Data Analysis Procedures.....	42
CHAPTER IV FINDINGS AND DISCUSSION	43-156
4.1 Findings.....	43-46
4.1.1 Main Plot (Zara)	47
4.1.1.1 Exposition.....	47-48

4.1.1.2 Rising Action.....	48-53
4.1.1.3 Climax.....	53
4.1.1.4 Falling Action.....	53-55
4.1.1.5 Resolution.....	55-57
4.1.2 Sub Plot.....	57
4.1.2.1 Exposition.....	57-58
4.1.2.2 Rising Action.....	58-63
4.1.2.3 Climax.....	63-64
4.1.2.4 Falling Action.....	64-65
4.1.2.5 Resolution.....	65-66
4.2 Discussion.....	66
4.2.1 Internal and External Factors Engaged in Nadja and Zara' Haunting Legacies and Cultural Identity Crisis.....	67
4.2.1.1 Family.....	67-75
4.2.1.2 Society.....	76-90
4.2.1.3 Religion.....	91-99
4.2.2 Nadja and Zara' Haunting Legacies.....	99-100
4.2.2.1 Nadja's Haunting Legacies.....	100-105
4.2.2.3 Zara's Transgenerational Trauma.....	105-117
4.2.3 Nadja and Zara' Processes of Mimicry, Ambivalence, and Hybridity.....	117-118
4.2.3.1 Mimicry.....	118-123
4.2.3.2 Ambivalence.....	124-130
4.2.3.3 Hybridity.....	130-136
4.2.4 Orientalism.....	136

4.2.4.1 East vs West.....	136-142
4.2.4.2 Muslim Inferiority (Islamophobia)	143-151
4.2.5 Haunting Legacies and Cultural Identity Crisis.....	152-156
CHAPTER V CONCLUSION AND SUGGESTION	157-161
5.1 Conclusion.....	157-160
5.2 Suggestion.....	160-161
REFERENCES.....	162-168
APPENDICES	

