

Indonesian Literature, Trans-species, Posthumanism Aesthetic: Interpreting Novel O, Animal Studies Perspective

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Indonesian Literature, Trans-species, Post-humanism Aesthetic: Interpreting Novel *O*, Animal Studies Perspective

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Abstract—This study aims at exploring the animal characters that can interact with human in Novel *O*, a semi-fable novel by Eka Kurniawan, using the perspective of animal studies. Results show that Eka Kurniawan makes animals as the major characters in his novel, of which are able to interact with human. According to the notion of socio-politics, animal is simply an illustration of recent human beings either in Indonesia or in a more universal context. In addition, based on Sartre's philosophy, animal and human have freedoms including but not limited to freedom of thinking and acting. They also have a right to transform into anything as long as they are responsible for any possible consequences. In connection with the law of human relation, human beings must respect among others, animals and nearby environments, due to the fact that the three of them are interlinked components of life.

Index Terms—Indonesian literature, novel, animal studies, trans-species, post-humanism

I. INTRODUCTION

In literature study, the use of animal integrated within various genres of literary works such as novel, short story, poem, or drama, no longer becomes a trending issue. In approaching to the 21st century, animal study in literature lets the use of animal as a character in a literary work, or just animal as a metaphor. To cope with that, for examples, there are numbers of literary scholars whose works involve animals, namely Shakespeare, Kafka, Budi Darma, Sartre in *Les Mouches*, Djenar in *Mereka Bilang Saya Monyet*, George Orwell in *Animal Farm* and Herman Melville in *Moby Dick*.

Furthermore, there are some literary scholars whose works deal with the perspective of animal in literature. First, Boehrer's work (2002) entitled *Shakespeare among the Animals* showed Shakespeare's *Midsummer Night's Dream* (a script of a comedy drama) that also emphasized the use of animals within the story. The drama points out Titania's love with an animal found in the forest and, besides, also reveals some metaphors related to animals. Second, Geier's work (2006) entitled *Kafka's Nonhuman Form* showed that Kafka in *The Metamorphosis* raised an aesthetic narration related to animals (the nonhuman) and human beings. The work tells about Gregor-Samsa who used to be humans metamorphosing into cockroaches. Third, in Indonesia, Budi Darma, in a short story entitled "Derabat", shows a story of human being represented through a character named Matropik, fighting against a bird called Derabat. The bird is believed to be a thief, the one who likes to steal any persons' property. In the end of the story, Matropik transforms into Derabat, so that, Derabat and Matropik are two interchangeable characters. The three literary scholars mentioned above have a similar tendency in portraying animal in a literary work. The difference lays on the diverse characteristics had by the animal used as the characters.

After being successful in his previous works such as *Cantik itu Luka* (2002), *Lelaki Harimau* (2004), *Seperti Dendam, Rindu Harus Dibayar Tuntas* (2014), Eka Kurniawan launched novel *O* (2016) that involved an aesthetic narration about animal and human being. This respected novel can be found in Google for about 203,000 entries and get 4.1 stars in *goodreads* with 567 ratings and 175 reviewers. In accordance with reviews done by several literary scholars, this novel gets variously good exclamations. For instance, Yulistianti said that novel *O* "portrays Eka Kurniawan's intellectuality in the world writing". Moreover, Batubara also argued that *O* is "a semi-fable story in a form of novel recently composed by Eka Kurniawan. I said it is as a semi-fable story because it is still inappropriate to call it a fable".

At last, Djenar said *O* – a novel that tells a monkey which wants to marry Dangdut Emperor- this novel is outstanding in delivering a fable story with laminar stories.

Animal studies is an interdisciplinary study exploring on a certain landmark habitable for animals, of which is emerged in a socio-cultural context of human's world involving the interactions. The prominent point of this studies is to explore how animal lives and interacts with human beings (DeMello, 2012, p. 4). DeMello (2012) gives a main classification related to this study, covering animal's construction, categorization, behavior, imagination, knowledge about environment and aesthetic. In addition, the born of an animal studies is due to the fact that many exploitations, defacements, and violence done by human being to animals (ReCarte, 2017:32). Besides, animal studies is a medium to widen human and nonhuman relations, as animal-human relations in life (Waldau, 2013, p. ix). If the relationship between animal and human is well-preserved, the nature balance can also be well-maintained.

Besides relying on animal studies proposed by DeMello (2012), this study also refers to Johnson's (2009), Mierek's (2010), Geier's (2016) and Gadene's (2014). Animal studies can be said as the one that has a key to (1) unpack the notion of animal thru self-perspective (known as an insider's view), (2) reveal animal's existence that conveys different functions for the world especially for human beings, (3) unsealed any metaphors in animal, including its interactions with human and vice versa. Previously, animal studies is included in anthrozoology, but now developing into literature study. In a literature study, animal studies can be included in a dimension of (1) author's creative processes relating to characterization and symbolization of animals in a literary work, (2) animal characters found in a literary work and animal metaphors in literature, and (3) reader's perception in a such literature.

II. METHODOLOGY

This study explores novel *O* written by Eka Kurniawan using the perspective of animal studies. This study uses a qualitative approach because it uses data descriptions. Stake (1994) argue that a qualitative approach leads more to interpretative studies. Therefore, in this study used a qualitative-interpretative approach to expose the research data. The research instrument is the researcher who also becomes the key instrument. The data is in the form of words, phrases, sentences, and paragraphs that are relevant to the research focus.

Through its application, the animal classification, the animal-human relations, and the animal metaphors portrayed in novel *O* are in depth explored. This qualitative-narrative study aims at describing and explaining animals in novel *O* (2016) written by Eka Kurniawan as the source of the data. The data obtained, then, are analyzed qualitatively using six phases, namely (1) identification, (2) classification, (3) reduction, (4) explanation, (5) verification, and (6) conclusion.

III. RESULT AND ANALYSIS

A. Animal Classification in Novel *O*

Novel *O*, known as a semi-fable novel, shows many animal characters that involve monkey, dog, fly, maggot, parrot, cockatoo, dove, rooster, and python. However, the dominant animal appearing in novel *O* is only a female monkey named *O*, also being a main character in this novel. In her lifetime story, she tries to crush on her dreaming male monkey named Entang Kosasih. Moreover, there are many animals being figurants in the novel.

B. Trans-species Animals: Human-like Animal and Animal-like Human

Portrayed in novel *O* (2016), Eka Kurniawan shows several trans-species animals. Trans-species related to the similarity relationship between humans and animals. Humans and animals have similarity in instinct or survival. therefore, humans and animals can exchange 'territory'. Humans enter the world of animals and animals into the human world.

Human-like Animal. According to novel *O*, animals can exhibit what named by affection. For example, an affection given by a female monkey *O* to a male monkey named Entang Kosasih, revealed in a part of the novel as follows.

...mereka selalu bertemu setiap hari, sebagaimana monyet-monyet muda yang dilanda cinta. Setiap sore ketika waktunya monyet-monyet belia harus menemui monyet tua dan mendengarkan dongeng mereka (p. 2).

(...they always met every day, commonly as what young monkeys did when feeling in love. Every evening, a time for them to meet the older ones and to listen their story (p. 2)

Sebelum ini, ketika mereka bicara tentang perasaan cinta dan masa depan mereka, Entang Kosasih pernah mengatakan, mereka akan menikah di bulan kesepuluh (p. 3).

(Previously, when they talked about affection and feeling in love, Entang Kosasih had ever said that they wanted to get married in the tenth month (p. 3)

Mereka saling berpegangan tangan, saling bersandar, dan saling mencium. Melupakan perdebatan mereka (p. 5).

(They held hands, leant on, and kissed each other. Forgetting all their debates (p. 5)

Both *O* and Entang Kosasih feel how impressive feeling in love. They want to be together ever after, plan further marriage, and share affective intimate in a form of holding arm-in-arm, leaning on shoulder, and kissing each other. They actually experience trans-species as they can feel the feeling of falling in love, which generally only human can feel it.

In today's woman daily trend, they are obsessed by something called as a strict and healthy diet, also a full diet proposed by Hughes (2017). All the diet types are only for the sake of being beautiful and ageless. To cope with that, one of the way is by eating fruits. Interestingly, O in this novel also wants to behave like a woman.

Jika ia memakan buah, ia berpikir buah ini akan membuatku sehat sehingga di bulan kesepuluh, aku akan menjadi betina paling berkilau di seluruh alam raya Rawa Kalong (p. 3)

(If she ate fruits, she thought that the fruits would make her healthier in the tenth month, then, she became the most shining female monkey in the whole world of Rawa Kalong (p. 3)

It is amazing that O can think in such a way. She thinks that she can be a healthy and beautiful monkey by consuming fruits. What O thinks reflects a trans-species behavior, in which she can think like a young woman usually does. As an animal, monkey may also imitate what human beings can do, similarly what happened in this novel.

Entang Kosasih pernah melihat orang-orang yang mengisap kretek. Ia mengingat-ingat bagaimana caranya (p. 16).

(Entang Kosasih had seen people smoking a cigar. He recalled his memory how to do it (p. 16).

Entang Kosasih is a male monkey which has an intellectuality in imitating any human behaviors, i.e. imitating the way how human smokes a cigarette. However, he can reach the higher level of memorizing which can be compared to human's memorizing level. To cope with consistent developments of memorizing skill, he may perceive the same thinking level as those *homo sapiens*, i.e. acting and using revolver like a human.

"Monyet kau tak tahu apa yang kau lakukan! Lepaskan diriku!" teriak si Revolver kepada si monyet (p. 10).

("Monkey, you do not understand what you've done! Release me!" shouted the revolver to the monkey (p. 10).)

Untuk kedua prajurit, O memerankan seorang ibu rumah tangga yang pergi berbelanja ke pasar. O mengenakan daster, menenteng keranjang di satu tangan, dan payung di tangan yang lain. Ia harus membayangkan dirinya berjalan di lorong-lorong becek, digoda preman pasar, bokongnya dijawail kuli angkut, dadanya bisa dibilang rata, diremas penjual beras (p. 29).

(For the two soldiers, O acted as a housewife who went to market to shop, wearing a long dress, carrying a market basket on one of her hands, while an umbrella on the other hand. She imagined walking in a small shaft, teased by beggars, touched on her ass and boobs by market couriers and rice sellers (p. 29).

Based on above quotations, the female monkey, O, is not only able to imitate human's ways of thinking, but also the ways of acting or behaving. For instance, she can fully imitate the way how a housewife goes to a market. She also can imagine that, as a housewife, she may be teased by mashers. Last but not the least, she has already mastered of using revolver.

As an animal, a monkey can transfer knowledge to other animals. It also can apply any knowledge gotten from human, not being stuck in the imitating level. In accordance with novel O, Entang Kosasih is a self-taught being that learns how to become a human completely.

"Jika tidak ada pawang sirkus monyet yang akan mengajarku menjadi manusia, aku akan mengajari diriku sendiri," kata Entang Kosasih, di suatu hari yang penuh gelora (p. 14).

("If there is no a circus guard who teaches me to be a human being, I will do it by self." Said Entang Kosasih in one dazzling day (p. 14).)

In a higher level of learning, an animal does not only independently learn how to be a human, but also is able to teach knowledge to others. This is the fact that O teaches a cockatoo how to behave like a human.

Si monyet mengajar si kakatua berperilaku sebagai manusia. Kamu ingin melihat seperti seorang polisi? O berdiri dan memeragakan bagaimana seorang polisi ketika sedang bekerja, meskipun dalam beberapa hal, apa yang dilakukan oleh O lebih meyerupai tukang parkir daripada seorang polisi (105).

(The mongkey taught a cockatoo to behave like a human. You needed to be looked as a police? O stood and showed how to be a policeman in a duty, even in some cases, it seemed O showed how a parking guard did his job, rather than imitating a police's job (p. 105).)

Above quotation portrays how O can show explicitly how to be a working policeman to a cockatoo. Moreover, a monkey also can be so emotional about something touching a heart. In connection with a sensitive feeling, the following quotation tries to personify O as one who is able to feel sadness and cry when listening to a sad song. She also feels bad when imagining that her peer, a dog, is death terribly.

Kali ini, demikian sedihnya lagu ini, O ikut menangis (p. 3).

(Now, the song is too much sad, then, O cried (p. 3)

Ia mulai berpikir tentang segerombolan lalat yang mengerubungi bangkai anjing di satu selokan Jakarta. Hatinya terasa meleleh, matanya menjadi lumer (p. 58)

(She began to think that a group of flies crowd around one moat in Jakarta. Her heart and eyes are melted (p. 58)

For the climax of this novel, there are two roles animals want to do. First, they indeed want to transform themselves into human beings even though being a human is not that easy.

"Aku tak mungkin meninggalkan Betalumur dan sirkus topeng monyet ini. Di sini aku belajar banyak tentang manusia (p. 48).

("I don't want to leave Betalumur and this monkey mask circus. Here, I learn so many things about humans (p. 48)

Banyak monyet mulai berpikir bisa mengikuti jejak Armo Gundul untuk menjadi manusia (p. 5).

(Many monkeys thought to follow where Armo Gundul left for being a human (p. 5).)

1
...mengikuti jejak Armo Gundul berarti berikrar untuk menjadi manusia (p. 5).
(... following Armo Gundul means that promising to be the real human (p. 5).

Being a human is not as easy as what the animals expect as many animals, especially monkeys, die during the metamorphosis process of being human.

Second, animals against on human's violence done to them and the nearby environment. This is something unique found in novel *O* as, at first, all animals were under human's dominance, but now, they turn to rebel humans when they feel physically and psychologically tortured.

Wulandari melompat ke arahnya dengan rahang menganga, dengan taring terbuka, mengarah ke lehernya. Jarwo Edan terkejut dan mencoba melindungi dirinya dengan tangan kiri. Rahang Wulandari langsung mencengkeram tangan Jarwo Edan, dan lelaki itu terdorong ke belakang, berguling, dengan si anjing kuat menancapkan taringnya ke lengannya. Kulit tangannya seketika koyak (p.71).

(Wulandari jumped in his direction with an opening mouth, a clear fang directing to his neck. Jarwo Edan was surprised and tried to protect himself by his left hand. When Wulandari directly bit Jarwo's hand, then, he was pumped back and rolled over and over. He felt his skin ripped (p.71).

Kematian Jarwo Edan di tangan Wulandari... (p. 129).

(The death of Jarwo Edan was in Wulandari's and ... (p. 129).

In this novel, it is revealed that Wulandari, a female dog, makes against human when she feels insecure or tortured by assembling her all efforts. This part is similar to G. Orwell's novel entitled *Animal Farm* (1946/2003) that tells about a rebellion done by animals in an animal farm. Based on the novel, Napoleon, a pig, gives revolutionary and rebellion supports in the farm (Orwell, 1945, p. 70) "even revolutionary in the outlook of himself and his colleagues. They had been credited with attempting to stir up rebellion among the animals on neighboring farms. Nothing could be further from the truth!" and the speech related to the change of the farm's name from Animal Farm into Manor Farm (p.71).

In accordance with the ending in novel *O*, human and animal are described unclear as there is a blur barrier to differ between them. In other words, it can be said that there is a human transforming into an animal, and vice versa. In *Animal Farm*, the ending of novel *O* can be seen about the similarity "the creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which" (Orwell, 1945, p. 71).

Animal-like Human. As previous explanations, if an animal can be a trans-species into human category, a human also can do in reverse. In other words, a human can act like what animals usually do. This animal-like human's characteristic has been confirmed its notion by Freud's (1910a; 1910b; 1955) *id*-theory and never separated from it. *Id*, a survival energy to live, is an indigenous-instinctive soul which is equally possessed by both human and animal.

Di kota ini, siapapun bisa memakan apa pun. Setiap hari ada manusia yang memakan anjing, sebagaimana Sabtu barangkali ada yang memakan kelelawar dan biawak (p. 41-42).

(In this city, anyone could eat anything. Every day human could eat dog, as on Saturday, there is someone who ate bat and lizard (p. 41-42).)

Human who is habituated to live in a low economic level will be hard to survive in a big city. Henceforth, those who are less-religious and lack of moral and thought may permit any possible efforts to still survive, regardless either thinking bad or good ways. Besides, suburban society who tends to more assert their *id* do anything selfishly, i.e. consuming meats from animals which are basically categorized as forbid to consume. However, some people may feel satisfied after consuming the forbidden meats such as dog, bat, and lizard.

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(In this city, anyone could eat anything. Every day human could eat dog, as on Saturday, there is someone who ate bat and lizard (p. 41-42).)

Dan di saat Betalumur menangkap si anjing kecil serta berniat menjadikannya hidangan makan malam, satu telokan di timur Jakarta, seekor anjing tak perlu datang untuk memakan bangkai manusia. Tapi, siapa yang peduli? Semua manusia dan binatang dan benda-benda dan kenangan dan harapan berebut hidup di kota ini.

(And when Betalumur caught the small dog and planned to make it as a dinner dish, in one corner at East Jakarta, a dog does not need to come to eat human carcass. But, who cares? All humans and animals, also other things and memories and hopes are snatching one another.)

Mereka hanya perlu saling memakan (p. 42).

(They only needed to eat each other (p. 42).

Humans, in general, much rely on their animal instinct than the human's sense. Thus, they can eat the forbidden meats. Moreover, in this novel, it is also described about a man who does a sexual harassment to an animal.

Aku janji akan membikinnu bunting, memberimu lebih banyak anak. Kamu ingin kawin? Anjing macam apa yang kau inginkan? Aku janji akan memberimu nanak anjing paling ganas yang bisa cepat membikinnu bunting.

(I promise to make you pregnant, give you many babies. You want to have a sex intercourse? What kind of dog do you want? I promise to give you the most dangerous pub which can make you pregnant fast.)

"Wulandari, sayang, jangan begitu dong. Jangan melihatku dengan cara yang seperti itu."

("Wulandari, babe, come on, don't be looking that way.")

Si anjing masih mengeram.

(The dog is roaring.)

Jarwo Edan jongkok, lalu membuka kait pintu kandang. Membukanya. Tangannya terulur untuk merengkuh tubuh Wulandari, seperti sering dilakukannya. Ia akan memeluknya erat, membelai tubuhnya, terutama bagian leher. Sesekali menciumnya (p. 70).

(Jarwo Edan, then, got down and opened the cage's door. Opened it. His hand caught Wulandari, as usual as he did. He wanted to hug and care her, especially in her neck. Moreover, once, he kissed her (p. 70).

Jarwo Edan, a character revealed in above quotation, is a man categorized as bestially or zoophilic. Miletski (2009) explains that both bestially and zoophilic are kinds of human's sexual activity that do sexual intercourse with animals. Those categories are believed to happen in a prehistoric era for about 40,000 years ago. In the psychology of personalities, those two sexual categories are said to be aberrant even there are too many such a practice today in many layers of lives.

According to the novel, Jarwo Edan does a sexual intercourse with a dog named Wulandari, a name retracted from Jarwo's ex-girlfriend. Miletski (2009, p. 42) shows one of causes of bestially and zoophilic is that animals are assumed to be a surrogate of losing someone loved. In this context, Jarwo Edan makes Wulandari, the dog representing his ex-girlfriend named Wulandari, as a sexual surrogate.

The climax of this animal-like human story portrayed in novel *O* is a human who dreams to be an animal. Based on Freudian, humans will always try to go out from the comfort zone or habits. Meanwhile, Fromm argues that humans will always try to go away from a bored feeling, so that makes them isolated and strange.

Sebagian besar penduduk desa bisa mengubah dirinya menjadi binatang apapun yang mereka inginkan. Kucing, babi, anjing, kelelawar, buaya, ular, monyet, sebut binatang apapun (p. 377).

(Most people in the village could change themselves into any form of animals, such as cat, pig, bat, dog, crocodile, snake, monkey, and soon (p. 377).)

"Aku ingin kita melompat ke sungai. Berenang bersama-sama. Jika kita berubah menjadi ikan, berarti kita saling mencintai. Dan cinta kita tulus." (p. 387).

("I want to jump to the river. Swimming with others. If we change into a fish, then, it means that we love each other. A pure love." (p. 387))

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Based on above quotations, humans start to feel bored and frustrated with their daily lives that make them transform into a trans-species as animals. They think that they will feel happier by being a form of animals, i.e. they wish they could swim like fish or fly like birds, or being scary and annoying like snakes.

C. Spiritual Animals

According to novel *O*, cockatoo is categorized as a spiritual animal as he always reminds people to pray. He always utters something about reminding to pray, regardless annoying people or not, he remains doing the same.

"Dirikanlah salat! Dirikanlah salat!" (p. 86).

("Perform prayers! Perform prayers!") (p. 86).)

"Kampret!" Betalumur memungut asbak dan melemparkannya ke arah si burung kakatua (p. 86).

("Shucks!" Betalumur took an ashtray and threw it to the cockatoo (p. 86).)

Tapi burung itu bisa bicara. Mengingatkan kita untuk salat (p. 87).

(But, the bird could talk. Reminding me of having to pray (p. 87).)

Unfortunately, people may response bad of what the cockatoo does. Thus, Betalumur, a character revealed in this novel, is angry when the cockatoo says *"Dirikanlah sholat!"* (Perform the prayers!), as what cockatoo does annoys his nap. Surprisingly, Betalumur almost wants to kill the cockatoo if he never stops being annoying.

Interestingly, the cockatoo seems taking no heed of Batalumur's threats. He always reminds people to pray to God. This situation becomes an allegory of a religious proselytizer who always gets mocked and rejected by other people because those proselytizers are stereotyped as too-knowing persons, or too pure to have a sin. During cockatoo's spiritual journey, he learns knowledge to one of religious master, called Syekh, to deepen his religion mastery.

Kini, setiap Syekh dan murid-muridnya datang ke bawah pohon itu dan membuka pengajian, satu muridnya bertambah. Murid itu bertengger di satu dahan, menyimaknya penuh perhatian. Si kakatua (p. 158).

(Now, every Syekh (a teacher) and his students came to the tree and conduct a religious talk, one student came. The student was in one of branches in that tree and seriously learn about what Syekh said (p. 158).)

Saat itulah ia melihat seekor kakatua dan kakatua itu kembali mengucapkan satu kutipan ayat (p. 160).

(That was the time when he knew a cockatoo and it said one of verses (p. 160).)

Cockatoo is a highly spiritual animal that deeply learns religion, i.e. learning how to properly read God's verses. This condition is also said to be an allegory that a human may religiously perform better as he or she learn the religion well.

D. *The Insulted Animal: The Perspective of Animal Ethics*

Ethics (*ἠθικός* [Yunani]) is a study related to a problem of distinguishing good and bad concepts, or true or wrong ones (Deigh, 2001:1). Theoretically, the word ethics was found in Ancient Greeks era, especially in Socrates, Plato and Aristotle era. Socrates defines ethics as a virtue ethics, while Plato says it is a standard to differ goodness and badness (Cavenagh, 1999, p. 6). Then, it is more well-known when Aristotle writes that every human behavior leads to any goodness. Through it, a human can reach his eudemonia, a happiness, (*εὐδαιμονία* [Yunani]) (Aristotle, 2000, p. 1). Based on Plato and Aristotle, ethics contributes to perceiving a better civilization (Brown, 1990, p. 405) in either individual or communal context.

In the context of this novel, animal ethics is more related to how human insults or defaces animals. The insulting activities may be in the form of both physical and psychological violence, of which is not in line with any animal ethics. Even people know that the animal ethics has not been formally written, they need to serve animals as well as among human beings. In this novel, an animal insult appears as the following quotation.

Seuntai rantai kecil melingkar di lehernya. Dari rantai itu, terjulur tali agak panjang yang berakhir di kaki si pawang, terikat di sana. Jika ia berjalan terlalu jauh, tali itu akan menghentikannya, dan ia akan segera sadar untuk kembali mendekati si pawang... (31).

(There was a small necklace in his neck. From that necklace, there was a bit longer string ended in the owner's foot. If he moved too distantly, the string would stop him, and he consciously would come back to the owner... (31).)

For instance, a monkey is possibly used in a circus in which he also experiences an insult done by the boss. Betalumur is the boss of the circus who regards monkeys unethically. He ties the monkeys to prevent from a self-escape. Moreover, when the monkeys take a rest due to tired exploitation in the circus, Betalumur performs some unethical acts.

Seperti manusia, tentu saja ia juga bisa lelah. Melihat si pawang tidur, ia naik kegerobak perkakas mereka, mencari posisi duduk yang nyaman. Matanya terasa berat. Angin yang berhembus di celah jalanan membuainya. Kelopak matanya mulai turun. Dunia terasa menyempit. Ia hampir tertidur, tapi bentakan si pawang di telinga mengejutkannya (p. 31).

(As human beings, indeed he also felt tired. Looking at the sleeping owner, he went to a mini cart, finding a cozy seat to sit. His eyes were too hard to open. The wind blew slowly from a small space. His eyelids went down and almost closed. However, his owner's shout made him surprised and, then, awoke.)

"Bangun, tolol!" Si pawang mengacungkan pecut. "Siapa suruh kamu tidur?"

("Wake up, fool!" The owner slapped a whip and said again, "Who told you to sleep?")

Dan pecut menghajar tubuh si monyet (p. 31).

(And, the whip also violated the monkey's body (31).)

The tired monkeys get whipped by Betalumur on their backs. He wants them to always work to get much money from the visitors without any rest. As a result, they get injured on their backs and still get whipped by the boss.

Tiga utas lidi setengah kering, dengan ujung kepala diikat oleh karet gelang. Cukup tiga utas untuk membuat si monyet takluk, untuk memberinya jahanam, untuk memberinya pengetahuan siapa tuan dan siapa hamba, untuk membuatnya gemetar, untuk membuatnya melakukan apa yang diminta dan tidak melakukan apa yang diinginkan (p. 44).

(Three bundles of half-dried palm leaf ribs were bundled by a rubber bracelet. Just three of them would make the monkey loyal, to give him a lesson, to show him who is the boss and the slave, to make him tremblingly frightened, and to force him doing what is demanded and wanted (p. 44).)

Tiga utas lidi meninggalkan jejak baru di punggung O. Enam garis luruh, merah gelap. O merasa dirinya terangkak ke udara, dan ia melihat orang-orang, kendaraan, jalanan, gedung-gedung menjadi terbalik. Lalu kosong dan senyap (p. 45).

(The three bundles of half-dried palm leaf ribs left terrible and painful wound on O's back. Six dark red lines. O felt herself as flied and saw many people, vehicles, streets, buildings were flipped over. Then, empty and too quite (p. 45).)

Cahaya lampu yang remang menyiram si monyet yang tampak berusaha berdiri tegak, lalu melangkah perlahan. Kedua tangannya terlipat ke belakang, untuk menahan mereka agar tak jatuh ke lantai. Betalumur yang mengajarkan hal itu. Dulu, ketika ia baru memulai, Betalumur akan mengikat kedua tangan yang terlipat ke belakang tersebut. Itu satu-satunya cara agar dia bisa berjalan dengan kaki dan tubuh tegak lurus. Jika ia sedikit saja membungkuk, tiga utas lidi akan berdesing ke arahnya (50).

(The dusky light of a bulb lightened the monkey who struggled to stand up, then tried to stand up. Both hands were bound on her back, to hold back from falling down to floor. Betalumur taught it to her. Ago, when she would start, Betalumur bound her two hands back. That was the only way to make her walk using her feet with a stacked posture. Once she bended down, the three bundles of half-dried palm leaf ribs she got (p. 50).)

Based on above quotation, an insult done by the boss of the circus to the animals has broken the rules of animal ethics by violating and harassing them. Further, in this novel, a sexual harassment is also revealed when Jarwo Edan wants to rape his female dog namely Wulandari.

Jarwo Edan jongkok, lalu membuka kait pintu kandang. Membukanya. Tangannya terulur untuk merengkuh tubuh Wulandari, seperti sering dilakukannya. Ia akan memeluknya erat, membelai tubuhnya, terutama bagian leher. Sese kali menciumnya (Kurniawan, 2016, p.70).

(Jarwo Edan, then, got down and opened the door hook. Opened it. His hand caught Wulandari, as usual as he did. He wanted to hug and care her, especially in her neck. Moreover, once, he kissed her (Kurniawan, 2016, p. 70).

Jarwo Edan –based on the above quotation- performs a sexual intercourse with his dog. He actually has been defaced the dog as an animal that has freedom to do sexual intercourse with those the other dogs. Thus, Jarwo Edan has broken an animal ethics by raping Wulandari.

IV. DISCUSSION AND CONCLUSIONS

The occurrence of animals in novel *O* actually shows an allegory in post-humanism, covering allegory of monkey, cockatoo, dog, and fish man.

First, an allegory of monkey conveys that monkeys that work in a circus show proletarian human work for the boss, those who are in the high level of wealth. Those in proletarian category are obliged to work non-stop and all efforts are only for the sake of the boss' interests. Moreover, a monkey is also an allegory of villagers who dream to work in a capital to pursue wealthier. However, searching opportunities and surviving lives in a big city are difficult and tend to occur layers of problems. A monkey holding a revolver may show humans who use a revolver frivol and arbitrarily. Thus, it is now much happening on misdirected shootings and several violence done by those in charge of using a revolver.

Second, an allegory of cockatoo shows that some people may misinterpret to those who spread and engraft religion values as those who annoy and spread social disruption. However, as the ones who teach religion, they never give up in still spreading and teaching religion to other people.

Third, an allegory of dog shows the life style of suburban people that is characterized as lacks of wealth. They indeed lack of food, place to live, and job. As a result, they become a thief or other crimes because those are the things they can do to survive. This condition shows a satire on the ramshackle government which neglect middle up to lower society level. Thus, numbers of violence become a response of such condition.

At last, an allegory of a fish man reveals that modern humans are now experiencing bored feelings about themselves. Thus, they change themselves into another form, i.e. an animal. Today's fact shows some people change their face as tiger-like or transform their tongue as similar to a snake's tongue.

All above allegories come to two major phenomena. First, an allegory of Indonesian societies' lives reveals a broken living structure that demands a good leader who never promotes violence, sadism/bestially, corruption, and egoism. Second, it an allegory that portrays the minimum cares of environmental safety, especially for animals which still let amounts of animal abuses to happen.

Some allegories shown in novel *O* by Eka Kurniawan are a manifestation of post-humanism aesthetic symbolized with letter *O*, because he transforms all human kinds to animals, and vice versa. In a trans-species framework, human beings may transform being animals, and animals also have the same opportunity to be human beings. The cycle represents *O* letter, as *ouroboros*, of which meaning an endless cyclical process of transformation. Human beings may act as an animal, and vice versa. Darwin (1871/1981) argues that both animal and human have no essential differences based on behavioral and morphological theories. In this context, the strongest creature will always survive in any situation, called *homo homini lupus* –those who are stronger, those who will win. In this universe, human beings should be able to harmonize any form of cycle. They should love either human beings, or non-humans such as animals, plants, and nearby interlinked environments.

Based on previous explanations, it can be concluded that Eka Kurniawan mostly constructs the interaction between animal and human portrayed in novel *O*. As in a socio-political context, the occurrence of these animals is a symbol related to modern living style where most Indonesian people try to pursue and possess. Moreover, philosophically, animal and human have freedom to think and to act, essence and existence, *etre-pour soi* based on Sartrean, to determine whoever they actually are. They may become any form as long as they can be responsible to any consequences attached afterwards. In relation with an environment, human should love among others, also including but not limited to plant and animal. Thus, it can be said that human and environment elements are parts of life which are interconnected and difficult to separate.

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