

THE ANALYSIS OF NOVEL *TORTUGA* THROUGH THE STREAM OF CONSCIOUSNESS

By: Prof. Dr. Albertine Minderop, MA

Abstract

Penelitian yang berjudul *Analyzing The Novel of "Tortuga" through The Stream of Consciousness* membahas penderitaan anak-anak yang mengalami kelumpuhan. Mereka dirawat di sebuah rumah sakit terletak di sekitar gunung Tortuga. Tokoh utama novel ini bernama Tortuga yang artinya kura-kura. Novel ini menggambarkan pentingnya penyembuhan secara spiritual selain medis. Anaya banyak menggunakan teknik *Stream of Consciousness* (teknik Arus Kesadaran) untuk menggambarkan pikiran, perasaan, penderitaan dan harapan para tokoh. Teknik Arus Kesadaran adalah kekacauan pikiran yang berkepanjangan dan mengalir sebagai sebuah proses dari tokoh fiktional dalam novel. *Stream of consciousness* adalah teknik karakterisasi yang tampil dari kesadaran atau alam bawah sadar dari mental dan pola pikir yang mencakup: pikiran, persepsi, perasaan, dan asosiasi yang mengalir sedemikian berupa dan menggambarkan kekacauan pikiran yang berkepanjangan (Pickering dan Hoeper, 1981:55). Metode Penelitian yang digunakan adalah *Content Analysis* dengan teknik Hermeneutika (teori interpretasi). Temuan dari penelitian ini adalah bagaimana novelist menggunakan elemen-elemen Arus Kesadaran seperti *Direct Interior Monologue* (Eka Cakap Dalaman Langsung) dan *Indirect Interior Monologue* (Eka Cakap Dalaman Tidak Langsung) untuk mengungkapkan cara tokoh mengatasi penderitaan. Selain pengobatan secara medis, tokoh menggali semangat sembuh dan harapan hidupnya melalui penghayatan terhadap alam dengan cara mengapresiasi keindahan alam (penyembuhan secara spiritual) ketimbang terus berdoa tanpa usaha. Kesimpulan dari penelitian ini adalah semangat perjuangan spiritual menjadi pemacu kesembuhan jasmani dan rohani.

Kata Kunci: *Spiritual recovery, Stream of Consciousness, Content Analysis, Hermeneutika.*

A. INTRODUCTION

Rudolfo Anaya is an American writer and educator who was born on October 30, 1937, in Pastura, New Mexico. Anaya taught high school and college courses while writing novels with groundbreaking Chicano themes about the human condition. He received acclaim for *Bless Me, Ultima* (1972), *Heart of Aztlán* (1976) and *Tortuga* (1979). His most recent works of fiction include *Randy Lopez Goes Home: A Novel* (2011), and “*The Old Man's Love Story*” (2013). In 2013, *Bless Me, Ultima* was adapted as a full-length film. The author has greatly influenced the landscape of Chicano literature and continues to write while garnering literary awards. In 2015, he was awarded a National Humanities Medal by President Barack Obama (<https://www.biography.com/people/rudolfo-a-anaya-39694>).

Tortuga was written by Rudolfo Anaya (-2020). The novel tells us a story of crippled children and are hospitalized in some village close to the mountain of Tortuga. The main character in this novel named Tortuga. The story is based on Anaya's swimming accident. He explores the significance of pain and suffering in a young boy's life and the important of spiritual recovery as well as medical. Tortuga or turtle is the name of the oddly shaped mountain near the hospital, but “Tortuga” also points toward the rigid cast that encases the young hero's body. “Tortuga” is a novel about a young character, afflicted by paralysis, goes to the hospital in the middle of the desert where he is forced to confront the pain of his own suffering as well as others. Throughout the novel, this character, named “Tortuga” after his resemblance to the oddly shaped mountain nearby, struggles to make meaning of the suffering he sees in himself and around him. As the boy discovers courage and personal strength in such a context, one can't help but gain a great sense of hope and faith. The message of the novel seems to move it toward a universal meaning as all people from every culture and society deal with the issue of pain and suffering (legacy.earlham.edu/~sampees/anaya4htm).

An adolescent boy enters a hospital for crippled children. His initiation into institutional life is painful. At first he wants nothing more than isolation and protection from patients he regards as "freaks." But as alliances form and the subtleties of ward life become clearer, he learns new methods of self-identification that have more to do with the peculiar structures of this confined world than with the world outside. Home becomes an increasingly remote reference point and the camaraderie of suffering in exile the dominant source of affirmation (medhum.med.nyu.edu/view/798). The story is a coming of age tale intensified by burdens beyond what adolescence is normally required to bear. A boy becomes not only a man, but in some sense an old man before his time, and returns to youth "outside" both scarred and gifted

with what suffering has taught him, and with a new sense of who are his "brothers and sisters."

To lead into the discussion of a metaphorical reading and meaning of the novel, one should first understand the significance of this novel in relation to Anaya's preceding works. In an interview with Anaya, John Crawford suggests that *Bless Me Ultima*, *Heart of Aztlán*, and *Tortuga* all carry a thread of continuity and in a sense create a loose trilogy. As Anaya affirms this suggestion, one is left thinking about the connections between the three novels and how *Tortuga* successfully ends this trilogy. The three seem to work together in the context of the metaphorical interpretation of *Tortuga* that speaks to cultural transformation and the return of the Chicano/a to his/her land, culture, and sense of belonging (legacy.earlham.edu/~sampees/anaya4.htm). *Tortuga* contains natural objects and events as the images of human beings.

B. MATERIAL AND METHOD

The materials used in this research are primary and secondary resources. The Primary resource are some novels that reveal the theory Stream of Consciousness. The Secondary resource is the reference that consists of some relevant sources of website. The Primary resource in the form of sentences and phrases quoted from the novel. The method used in this research is content analysis and technique of hermeneutics. Content analysis is used to explore the ideas expressed by the author in the forms of statements, questions, and dialogues of the characters. The method of interpretation used in this research is the techniques of Hermeneutics (theory of interpretation).

The materials were taken from the novels are in the form of quotes that contain and reflect the characters' view of life and humanity. The method of content analysis is to uncover, understand, and grasp the message of literary works. A researcher is doing this by building a concept associated with the literature. Aspects that are outside the literary aesthetics, explored, internalized, and discussed in detail. Elements were highlighted in the content analysis include, among others, the problem of moral ethics, things didactic, psychological problems, and philosophical values. The procedures relating to procurement data and determine the unit of analysis. Conclusion and analysis process include understanding of the symbolic meaning of a literary work. The paradigm of this study is a qualitative approach (Creswell,1994:21). The use of a qualitative study with the conceptual realm, to get the message that a comprehensive literature include: the validity of semantics, understanding the symbolic meaning inherent in context; while reliability is used for

adjustment between the results of the review of the research literature that has been formulated (Endraswara,2008:162).

The technique of hermeneutics is the process of interpretation. Language is a medium without borders, which brings something in it - not only understood culture through language, but also everything that is contained in the field of understanding (Sumaryono,1993:28). According to Prof. Dr. Abdul Hadi W.M., hermeneutical interpretation is a theory in understanding the meaning of the text, especially in literature. Modern Hermeneutics, as presented by Paul Ricoeur, stating that the language is a container of meanings, when someone reads a text, the intention to understand its contents is through interpretation. A researcher is able to reach the deepest meaning because a researcher has a complete knowledge of the culture, religion and history, not just knowledge of language, literature, and aesthetics.

According to Ricoeur, hermeneutics is the best strategy to interpret the texts of philosophy and literature. The study design was the interpretation of deep understanding expressed in stream of consciousness. Coherence is to understand the meaning of the element structure, internal relations to integrate all the elements to get the deepest meaning, analogy is the observation of meaning and values, and describe their results through analysis by using some theories, in this context. First, the text read very carefully by interpreting the expressions of the characters. Secondly, the text is interpreted to understand the elements of stream of consciousness that contain the idea of the author. Lastly, is to understand the text in the form of some elements belong to the concepts of stream of consciousness that show the main idea of the author.

C. THEORITICAL FRAMEWORK

The theory being used to analyze these literary works is the stream of consciousness. It has four elements: direct interior monologue, indirect interior monologue, omniscient description, and soliloquy (Humphrey, 1954:23).

The Stream of Consciousness technique was first introduced by William James in his book *The Principles of Psychology* (1890). The novel of the stream of consciousness (Stream of Consciousness) is a type of fiction that emphasizes the exploration of awareness on the disclosure of the inner state of the characters (Humphrey, 1954: 1-2). These mental states include: sensations, illusions, imaginations, symbols, feelings, hopes, memories, desires, images, and so on. The Stream of Consciousness novel, simply put, is a technique used by novelists to represent the minds, souls, mental attitudes of the characters through

conventional narrative and description methods. The use of descriptions by an omniscient writer or author or narrator to represent the character's flowing awareness may be carried out with many variations and styles (Humphrey, 1954: 33-35). The author or writer uses a character as a narrator whose monologue and content usually jumps from one problem to another according to the narrator / character's stream of consciousness. Therefore, the reader or researcher is tasked with reconstructing the inner expression of the narrator or character by categorizing the main points of the inner expression. Some of these inner expressions are aimed at other characters or they can be addressed to readers or drama viewers as general criticism or moral teachings, and so on.

There are four basic techniques in presenting the stream of consciousness, such as: Direct or Direct Interior Monologue (*Eka Cakap Dalam Langsung*). Indirect interior monologue (*Eka Cakap Dalam tidak Langsung*), Storyteller's Commentary or Description Author or omniscient description (*Komentar Pencerita*), and soliloquy (Humphrey, 1954: 23), (*senandika, Jawa = Ngunandiko*).

Direct or direct interior monologue is an inner conversation or narrative content delivered by the narrator without intervention from the narrator. Here the character is "I" as if speaking alone or inwardly speaking (Humphrey, 1954: 25). This technique does not contain words such as: "my mind says", "in my heart", and the like. Example of Direct (direct interior monologue): I am confused, why I question the existence of an almighty, maybe I have sinned.

Indirect interior monologue is an interior monologue in which there is a narrator. This technique is almost the same as Direct Interior Monologue; the difference is that the technique contains the narrator's comments (Humphrey, 1954: 29). The narrator's comments are spoken directly or spoken inwardly with words, for example: "my mind says", "in my heart". Example of Indirect (indirect interior monologue: I am confused, why do I question the existence of an almighty, maybe I have sinned, I thought.

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Soliloquy or *Senandika* (soliloquy) is usually found in conscious-stream dramas or novels. *Senandika* is the character's inner conversation with himself (Humphrey, 1954: 36).

Techniques represent the psychic content or inner state or inner conflict of the character that is conveyed directly by the character or the "me" in front of the audience or reader. This technique has no other narrator except the "me". The "I" is as if talking to the audience or readers. This technique is similar to the Indirect Proficiency Eka technique. The difference is that the inner expression or inner speech is as if directed at the audience or reader and there is no narrator. Senandika example: I'm confused, why do I question the existence of an almighty, maybe I have sinned. Can I still ask Him for forgiveness.

The mind-stream technique most familiar to novel readers is the Narrator's Commentary or Description of the omniscient Author or the omniscient description. Actually, a Storyteller's Commentary or Author's Description or omniscient description is the same as the Third Person Omniscient, namely the "Know-to-Know" Storytelling technique. Example of Narrator's Comment: "I am confused, why I question the existence of an almighty, maybe I have sinned". That was Antonio's inner expression.

Anyone who tells a story is called the narrator, using his own voice; then introduces another narrator who tells a story - in which there are characters who, in turn, with their own voices, have their own voice and who, of course, can tell something (Cuddon, 1979: 415-416).

D. BENEFIT OF RESEARCH

This research might be beneficial for those who are interested in the field of Literature, Culture, and Philosophy mainly for students who are dealing with this knowledge (stream of consciousness). In addition, this research may be useful for those who wish to explore the thoughts and views of Rudolfo Anaya, who is known as a Latin American writer.

E. RESULTS AND DISCUSSIONS

Anaya used the concept of *Indirect Interior Monologue* to express Tortuga's feeling and thought. Indirect interior monologue is an interior monologue in which there is a narrator. Example of Indirect (indirect interior monologue: I am confused, why do I question the existence of an almighty, maybe I have sinned, *I thought*.

Tortuga was speaking to himself and felt very upset of his sufferings:

- "I know," *I nodded*. How well I knew the poverty and misery surrounded us and suffocated us and held us enslaved as the paralysis held me now. There would be no money, no way for my mother to come, perhaps it would be better if she didn't come. What could she do for me now, sit and

look at me as the women who lined the walls sat and look at their crippled children? (Anaya, 1979:8).

Tortuga was thinking of his disease and began to wonder and question the existence and the help of God. He didn't understand why people believe in God, ; while he himself was asking of God's help, but there wasn't any answer:

- I closed my eyes and thought, but if it grows equally on the dead and the living, how can one tell if he is alive or dead. And this Dr. Steel, *I thought*, the miracle worker according to Cano, what in the hell is he going to do with me? How in the hell is this cast going to help me walk? What do I have to find inside this broken body to make it move again? I strained and pushed my legs, but felt nothing. Damn, I cursed damn! (Anaya, 1979:13).

Disease does not always bring suffering. If a man strives to recover and stay optimistic, pain brings hope because it means he is still alive:

- I thought I heard footsteps and listened quietly in the dark, but no one appeared. Somewhere an owl called the flew across the river towards the mountain. The storm howled again, but now in the distance, farther south. I reached and touched the cast with my trembling right hand, felt the texture of the plaster which had become my shell, touched my face which was soaked with sweat. Good, *I thought*, good. I closed my eyes and slept again, smiling with joy, covered with sweat and stink, but glad to be quivering with the pain of the nerves and muscles which were coming alive. By the mountain, by the side of spring, Ismelda waited (Anaya, 1979:13).

Direct Interior Monologue is an inner conversation or narrative content delivered by the narrator without intervention from the narrator. Here the character is "I" as if speaking alone or inwardly speaking. This technique does not contain words such as: "my mind says", "in my heart", and the like. Example of Direct (direct interior monologue): I am confused, why I question the existence of an almighty, maybe I have sinned.

The use of *Direct Interior Monologue* to express Tortuga's feeling of despair and hopeless. He didn't want to agree with his parents views about man's destiny and God's will:

- I could hear the sound of kids yelling; sometimes they *seemed* to pass by outside. I listened very closely and thought I heard the sound of water gurgling far beneath the earth. I floated in and out of light sleep and dreamed of my mother, and she said that all was the will of God and

could not be questioned ... and then my father appeared, and he said the *each man was forced to live by his destiny and there was no escaping it ...* and I was about to curse both views which sought in vain to explain my paralysis when someone touched my shoulder (Anaya, 1979:10).

- Tortuga was confused why God gave him a paralytic disease? He had been praying all the time, but he wasn't getting better. He doubted the existence of God: I prayed, million times I prayed, why the paralysis? Why me? What did I do to deserve this punishment? Why? Why? Why? (Anaya, 1979:13).

Instead of asking for healing from God who never got a satisfactory answer, Tortuga was more enjoying the beauty of nature. The view of Mount Tortuga seemed to greet him and was very friendly to him, which made Tortuga feel more comfortable:

- The room was dark and silent. Through the window I could see the top of the mountain, glowing magenta as the winter clouds lifted long enough to let the setting sun shine on its back. The gigantic mass of boulders seemed to breathe with life as the color grew a soft watermelon pink then salmon orange. The light glowed from within the mountain as *Tortuga seemed to lift his head* into the setting sun he turned to look at me, another crippled turtle come to live at his feet (Anaya, 1979:21).

His interest in natural beauty made Tortuga dream of being around Mount Tortuga. There he met some girl friends who were friendly to him. He felt very happy and thought back to his childhood:

- The fatigue of the journey settled over me and I fell into a troubled, restless sleep. In my dream I saw myself crawling across the desert like a crippled turtle. I made my way slowly towards the mountain, and when I was there I found the secret ponds and springs *at the foot of the mountain*. A ring of young girls danced around the water they sang and danced like the group of first communion girls who had shared my holy communion so many years ago ... when I was only child (Anaya, 1979:21).

Tortuga felt the spirit of healing was about to arrive. Even though his body was in pain, he felt sure healing would come. All of this because of his depth appreciation of nature:

- Light pierced my dusty window and flooded the room. I opened my eyes and gave silent thanks for the new day. The night had been long and immense, full of dreams and pain, cold with rattling of the wind. Now the shaft of light fell of my body and drove the chill away. I tested my legs and felt a tremble in my toes. I pulled with all my might and bent my arms slightly at the elbows. A strength had returned, so slight I could barely feel it, so weak it made me sweat and quiver just to test, but it had returned, thanks to the grace of the mountain and the strength of the girl in my dreams it had returned and I knew I could build on it. My first step towards freedom had come (Anaya, 1979:27).

Tortuga felt a healing approaching him. He always connected the hope of recovery to his appreciation of nature, especially his enjoyment of viewing Mount Tortuga. According to him, the mountain had awakened his spirit of healing:

- Now there was movement, slight and feeble, but with it returned a sense of hope. I looked out the window at the mountain. I thought of Filomon and what he had said. I thought of my first night at the hospital and the woman in the dreams, Ismelda, the woman who had led me to the springs where we entered the mountain (Anaya, 1979:33).

It seems Tortuga believes more in the power of nature instead of the power of prayers to God for healing. He seemed to look cynically at those who always prayed to God for healing, which in his opinion the healing never came:

- Many people had come to see me, and they had gathered around my bed, looking at me with silent, sad eyes, praying they could lift the paralysis with their pleas to God and my mother, growing gray before my eyes, hers was the only face I remembered. But nothing they could do or say had cut through the numbing weight of the paralysis as had these strange powers that worked their way at the foot of the mountain ... (Anaya, 1979:33).

Tortuga began to accept his state of being paralyzed. He wants to get well soon and tries to be optimistic. According to him, feeling sick is better than not feeling something. He must stand up to this suffering. There is no healing without pain. It is impossible to achieve something without a struggle. No pain no gain:

- So I pushed against the pain of the therapy sessions, because the pain was real and I would rather have it than the numbing paralysis. I felt like one of the little turtles in Salomon's story, I wanted to break out my shell and sniff the air; I wanted a chance to run the race before, I knew the joy and the pain in it, and I knew it had broken so many of us, twisted our bones, exiled us – And why? (Anaya, 1979:83).

Tortuga shared Danny's view of God. She wondered why Danny was so confident by praying that healing would come:

- “So it was Danny who spread the rumor that God doesn’t visit the hospital anymore, you see, because God’s afraid of getting polio ... Can you imagine that? God afraid of getting polio! Oh wow, that Danny uis one crazy bird! You gotta watch him. They got hold of preacher, you know, the skinny one that comes up from town on Sunday mornings to teach Bible study; they cornered him and demanded to know why god wasn’t visiting here anymore. They were mad because they were afraid, right, afraid if God’s not coming around anymore then there’s no hope for them (Anaya, 1979:93).

F. CONCLUSION

The use of Direct and Indirect Interior Monologue is to express the feeling of suffering, hope, optimism, and criticism. Tortuga had the experience of inner conflicts because of that suffering. He wondered why God gave him this kind of punishment even though he felt that he had never done anything wrong as he was still a teenager. His belief in God began to waver because the prayers he had said for healing were never answered. His enthusiasm for healing actually appeared when he began to appreciate the existence of nature - back to nature. He started mocking his friend Denny who was very religious. Denny was recovering his illness by using something that make it worse. He was bored to hear his parents’ views about destiny that came from God. Finally, he believed that there is no healing without pain. It is impossible to achieve something without a struggle. No pain no gain. According to him, feeling sick is better than not feeling something. He must stand up to this suffering.

Anaya uses some similes (as, like, and seemed) and personifications (*Tortuga seemed to lift his head, at the foot of the mountain*) to emphasize and to beautify his narrative.

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