

**THE RESISTANCE AGAINST OPPRESSION IN J.K.
ROWLING'S *THE ICKABOG***

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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**THE RESISTANCE AGAINST OPPRESSION IN J.K.
ROWLING'S *THE ICKABOG***

THESIS

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2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**The Resistance Against Oppression in J.K. Rowling’s *The Ickabog***” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

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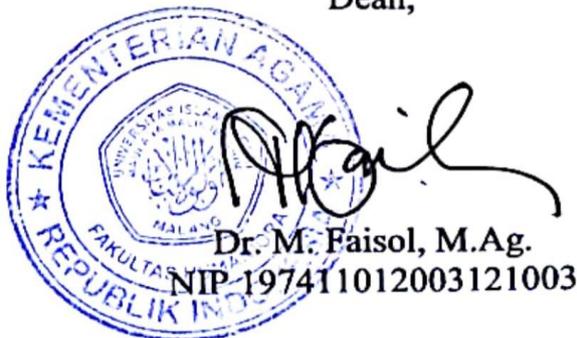
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MOTTO

وَلْتَكُنْ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى الْخَيْرِ وَيَأْمُرُونَ بِالْمَعْرُوفِ وَيَنْهَوْنَ عَنِ الْمُنْكَرِ ۗ وَأُولَٰئِكَ هُمُ الْمُفْلِحُونَ

(Ali Imran 3:104)

(Let there be a group among you who call "others" to goodness, encourage what is good, and forbid what is evil—it is they who will be successful.)

(Dan hendaklah ada di antara kamu segolongan umat yang menyeru kepada kebajikan, menyuruh kepada yang ma'ruf dan mencegah dari yang munkar; merekalah orang-orang yang beruntung.)

Do you see how INFINITE you are?

(Miyamoto Musashi – The main character of *Vagabond* manga)

DEDICATION

This thesis is delightfully dedicated to:

My parents, Wildan Riyadi, S.E. and Endah Mukti Kusumaningrum, S.E. for their unlimited support and pray for me,

My grandparents, Alm. H. Khaerudin Ma'shum – Hj. Toebah Nashori and Alm. 1st Lt. Moejadi – Almh. Nunung Sartini, who accompanying me during my childhood,

My little brothers, Muhammad Faris Ilman and Muhammad Rakha Ilman, who always put a smile on my face no matter what the condition is,

All of my best friends in or outside of the university that unfortunately I cannot mention one by one,

I, myself, Maulana Andhika Aryaputra, who have giving his best shot in succeeding his thesis. Thank you for always believing in yourself,

And for those who having a hard time, believe me, there will be a sun in every cloudy sky, so don't give up and never go back on your own words!

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The researcher has finally accomplished this thesis. It is not an easy thing but it is not impossible, since the researcher experienced the effect of COVID-19 which limit every mankind to doing activity, including the learning process and pushing the researcher to adapt into a new habit in life. Therefore, the researcher expresses his gratitude to:

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Malang, 17 November 2023

Maulana Andhika Aryaputra

ABSTRACT

Aryaputra, Maulana Andhika (2023) *The Resistance Against Oppression in J.K. Rowling's *The Ickabog**, Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang. Advisor: Dr. Siti Masitoh, M.Hum.

Keywords: Oppression, Resistance, The Ickabog

Oppression will always exist at any time, and it is not uncommon for oppression to occur due to government cruelty. Whether the form of oppression is mild or to the point of taking the lives of others can all happen in any era of government. However, every time there is oppression, a group of people also resist the injustice they feel. In addition, events of oppression or resistance in the real world can also be actualized in literary works. One of the literary works that raised this case is a novel by J.K. Rowling entitled *The Ickabog*. This research aims to find two things: first, to find out all forms of oppression felt by the people of Cornucopia, and second, to narrate the resistance struggle carried out by the characters in the novel, both main and side characters. The approach used in this research is the objective approach, which focuses on the literary work itself and uses two theories, namely the theory of five forms of oppression by I.M. Young and the theory of resistance by James Scott. The results of this study reveal that the citizens of Cornucopia have been oppressed by their government. They are forced to hand over what they have to the government. Otherwise, they can be arrested or even killed. However, the two main characters, Daisy and Bert, and other characters fight for their freedom and their country. Their resistance struggle is either hidden or openly fought.

مستخلص البحث

أريابوترا، مولانا أنديكا (2023) المقاومة ضد القمع التي تم تصويرها في ج.ك. رولينج إيكابوج ، أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المستشار: دكتور. سيتي ماسيتوه

الكلمات المفتاحية: القمع، المقاومة، الإيكابوج

سيكون القمع موجودًا دائمًا في أي وقت، وليس من غير المألوف أن يحدث القمع بسبب قسوة الحكومة. وسواء كان شكل القمع معتدلاً أو إلى حد إزهاق حياة الآخرين، فإن هذا كله يمكن أن يحدث في أي عصر حكومي. ومع ذلك، في كل مرة يكون هناك اضطهاد، تقاوم مجموعة من الناس أيضاً الظلم الذي يشعرون به. بالإضافة إلى ذلك، يمكن أيضاً تحقيق أحداث القمع أو المقاومة في العالم الحقيقي في الأعمال الأدبية. ومن الأعمال التي يهدف هذا البحث إلى إيجاد أمرين: Ickabog الأدبية التي أثارت هذه القضية رواية ج.ك. رولينج بعنوان الأول، التعرف على كافة أشكال القمع التي يشعر بها أهل كورنوكوبيا، والثاني، سرد صراع المقاومة الذي قامت به شخصيات الرواية، سواء الشخصيات الرئيسية أو الجانبية. والمنهج المستخدم في هذا البحث هو المنهج الموضوعي الذي يركز على العمل الأدبي نفسه ويستخدم نظريتين هما نظرية الأشكال الخمسة للقمع لأي إم يونغ ونظرية المقاومة لجيمس سكوت. تكشف نتائج هذه الدراسة أن مواطني كورنوكوبيا تعرضوا للقمع من قبل حكومتهم. ويضطرون إلى تسليم ما لديهم للحكومة. وإلا فقد يتم القبض عليهم أو حتى قتلهم. ومع ذلك، فإن الشخصيتين الرئيسيتين، ديزي وبيرت، وشخصيات أخرى تناضل من أجل حريتهم وبلدهم. إن نضالهم المقاوم إما أن يكون مخفياً أو يخوضه علناً.

ABSTRAK

Aryaputra, Maulana Andhika (2023) *Perlawanan Terhadap Penindasan dalam The Ickabog* karya J.K. Rowling, Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Siti Masitoh, M.Hum.

Kata kunci: Penindasan, Perlawanan, The Ickabog

Penindasan akan selalu ada di setiap waktu dan tak jarang penindasan itu terjadi atas kekejaman pemerintahan suatu negara atau kerajaan. Baik bentuk penindasan itu ringan ataupun sampai menghilangkan nyawa orang lain semua bisa terjadi di era pemerintahan manapun. Namun, disetiap ada penindasan, tidak sedikit juga ada sekelompok orang yang melakukan perlawanan atas ketidakadilan yang mereka rasakan. Selain itu, kejadian-kejadian penindasan ataupun perlawanan yang terjadi di dunia nyata pun dapat diaktualisasikan kedalam karya sastra. Salah satu karya sastra yang mengangkat kasus ini ialah novel karya J.K. Rowling yang berjudul *The Ickabog*. Penelitian ini bertujuan untuk menemukan dua hal; pertama, untuk mengetahui segala bentuk-bentuk penindasan yang dirasakan oleh masyarakat Cornucopia dan kedua, untuk menarasikan perjuangan perlawanan yang dilakukan oleh karakter-karakter di novel, baik karakter utama maupun sampingan. Pendekatan yang digunakan dalam penelitian ini ialah pendekatan objektif yang hanya berfokus terhadap karya sastra itu sendiri dan juga menggunakan dua teori, yakni teori lima bentuk penindasan oleh I.M. Young dan teori perlawanan oleh James Scott. Hasil dari penelitian ini mengungkapkan bahwa warga Cornucopia telah ditindas oleh pemerintahan mereka sendiri. Mereka dipaksa untuk menyerahkan apa yang mereka punya terhadap pemerintahan, jika tidak, maka mereka bisa ditangkap atau bahkan dibunuh. Namun, kedua karakter utama, Daisy dan Bert serta karakter-karakter lainnya berjuang untuk kebebasan mereka dan negara mereka. Perjuangan perlawanan yang mereka tempuh bisa melalui sembunyi-sembunyi maupun secara terang-terangan.

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CHAPTER 1

INTRODUCTION

This chapter provides the introduction of the research. It includes background of the study, problems of the study, significance of the study, scope and limitation, and lastly, the definition of key terms.

A. Background of the Study

Oppression is the misuse of authority. By performing oppression towards other people or groups, the victim will feel weak, and sometimes, they will ask for mercy or even perform resistance. There are a lot of factors or situations when a person is systematically subjected to becoming the victim, such as political, economic, cultural, or social degradation. Thus, the victim may fall into the hands of oppressors because they are not from a social group that has control of domination and subordination, thus ideologies of superiority and inferiority (Charlton, 1998). In society, there are various examples of oppression experienced by people or groups. A common case like an introverted kid usually gets bullied by their friends in or outside the school because the bullies feel ruled by the society of school life. Another case in the community is that certain people who disagree with a tradition get ostracized because the ruling group believes the tradition is a part of religious practice.

For a broader example the oppression occurred towards the Chinese in their own country during 1989. Lui (2000) reported that the students in Beijing performed a peaceful movement to protest against the government. However, the people did not predict that the government would go so oppressive towards them

because a fully equipped army attacked them. Many students, workers, and civilians were murdered during the process. The once peaceful demonstration turned into a bloody massacre due to the oppressive government during that time where Mao Zedong's loyalists led the officials, and they viewed the student's actions as a part of the resistance to their past and future goals.

Another event of oppression also occurred in North Korea under the cold-blooded leader Kim Jong-un. In an article written by *The New York Times* (2018), a well-known U.S. web news, they unraveled the cruelty of the North Korean officials. For example, the government re-introduced the gulags like the Soviets under Stalin's regime. People were arrested and sentenced without trials, and the prisoners' families were kept in the dark about the location. The U.N. reported that at least there were up to 120,000 inmates were held and subjected to gruesome conditions. They were dying, forced to work, living in a hell hole. Second, Kim Jong-un's enemies and even his relatives were executed. Since his uprising as the prime leader of North Korea in 2011, he at least executed some of his executives. Family is also a threat to him. Jang Song-thaek, Kim Jong-un's uncle, was shot by machine guns due to possible treason towards the government. In 2017, Kim Jong-un's brother, Kim Jong-nam, was poisoned by two women at Kuala Lumpur International Airport Malaysia. At first, the investigation was suspected by the U.S. as the mastermind of the murder. However, the final result showed that North Korea performed it, and Kim Jong-un was responsible for killing his brother. Until today, a lot of articles or papers revealed the dirty work of North Korea under Kim Jong-un's regime.

However, the issue of oppression also exists in the world of literature. For example, one of the U.K. best writers, Joanne Rowling, aka J.K. Rowling, who is well-known for her best-selling novel series, the *Harry Potter* series, published a new fairy-tale child novel in July 2020. The title of her new novel is *The Ickabog*. *The Ickabog* tells the rulers of the Cornucopia Kingdom, namely King Fred. He was accompanied by the two cunning lords, Spittleworth and Flapoon. Together, they rule over the Cornucopia Kingdom, which has been fantastic for most of the inhabitants, except for the people of Marshlands. Marshlands is an impoverished village, and the rumor is that a monster named Ickabog eats villagers' livestock or pets.

As the story goes, the oppressive rulers show the pieces of their dirty work and cause casualties. Dora Dovetail, who works as the seamstress of the Cornucopia Kingdom, passed away due to overwork in fulfilling the king's silly wish. Thus, Dora is also the mother of the story's main character, Daisy Dovetail. It causes Daisy to become one of the characters in *The Ickabog* who experiences oppression by the Kingdom. However, the tragedy did not stop there, and by that time, the evil rulers caused many more casualties and terror toward the people of Cornucopia. As a result, some characters resist the oppressors, fight back for the justice they seek, and free the oppressed people of Cornucopia.

So far, the researcher finds this novel interesting since it intends to bring oppression as its theme. J.K. Rowling intended to show her readers the wrongdoing of the tyrannical rulers. The Lords, Spittleworth or Flapoon, are the masterminds behind Cornucopia's oppression, misfortune, and even death. Their oppressive

actions lead Cornucopians into the age of darkness where many people lose their jobs, instantly losing their wealth and income and eventually affecting their health. This theme is indeed giving a picture for young children as a viewer of how cruel oppression could be towards people. Thus, the novel also shows the resistance of the characters in it. Meaning that the victims do not quiet and raise their voices to gain justice. It has also become the researcher's reason to choose J.K. Rowling's *The Ickabog* as the object of this research.

This research applied Iris Marion Young's Five Faces of Oppression theory and Scott's Concept of Resistance. Young's theory will be used to seek and discuss any oppression that appeared and how the character resists the oppression in J.K. Rowling's *The Ickabog*. Similar to any other child literature, where there is an evil character who antagonizes the main character and other characters, this research will seek how suitable children's literature to be explored deeply by using the perspective of Five Faces of Oppression. Also, the researcher not only seeks the kinds of oppression that the characters' experience in the novel but also finds out how they resist the evil characters to free themselves from oppression by using Scott's Concept of Resistance.

The researcher argues that studying oppression studies is a necessary and worthy topic because it can be a good education and a solid reminder to people since any event share many life lessons. Quoting from Alonto-Younes (2021) in her article on LinkedIn, she takes an example from Malala Yousafzai's story. She, Malala, was also oppressed due to her conflict in her country. However, Malala chooses not to give up. She dares to stand up for her beliefs because her country's

injustices are transparent enough (Alonto-Younes, 2021). Thus, since the oppressors prohibited the females from taking in education, Malala became more motivated to study. In the end, her effort was not in vain, and up until today, she has become one of the most influential figures in the world.

It has been mentioned above, *The Ickabog* is a new novel by J.K. Rowling that was released in 2020, and up until today, research has yet to examine the novel. However, the researcher found at least fifteen previous studies that used the same subject and theory. The first study by Kristami, Surya, and Lubis (2021) discusses Lakshmi's character in the *Sold*. The study discusses how Lakshmi faces oppression caused by her stepfather and other female characters like Mumtaz and Auntie Bimla due to their different class condition. Sofyan et al. (2022), the authors focused on how his brothers and his teacher oppressed Ender; Simanjuntak et al. (2021), and study discuss how Marlina, the main character of *Murderer in Four Acts*, is oppressed by the men due to her widow status and wealth. Thus, Marlina also struggles by murdering the men; Dominila, Kuncara, and Valiantien (2020) focus on oppression based on *The Help* novel. The oppressed characters are Aibileen Clark and Minny Jackson, who are oppressed due to their gender, race, and class; Istiadah, Furaida, and Nabillah (2021) focus on analyzing the intersectionality of the oppression of Javanese women in Okky Mandasari's novel, *The Years of the Voiceless*; Irmadani et al. (2019) focus on finding the representation of oppression that occurred toward the female main character in Lisa See's *Snow Flower and The Secret Fan* novel. The main character suffered due to the Patriarchal culture in the Chinese village; Wahyono (2022), discusses the form

of oppression, the oppression's source, and the impact on the women of Swat Valley, Pakistan; Nada (2021) discusses the oppression of five female characters in Chitra Banerjee Divakaruni's *The Forest of Enhancements* and how the five female characters struggle against oppression; Irwanda (2021), searches how the oppression happened towards black people in Langston Hughes' *Mulatto* play; Aini (2018), discusses the oppression suffered by the Indonesians during the New Order era, where the military led the government; Susilowati, Indarti (2018), the women' resistance in Royyan Julian's *Tandak* by using Scott's Resistance Theory; Salah, Kasi (2021) explore the Shelley's prose that hides the resistance meaning in it; Salah, Kasi (2021), the authors unraveled another literature work to find the rebellion message in Faiz's poetry; Rewins (2018) attempts to analyze and interpret the resistance message in Akhmatova and Symborshka's poems; The last previous studies is from Shoaib and Zafar (2022), together they inspected some practical and symbolictactics of resistance the female elocutionists in the selected poems of Kishwar Naheed.

Different from previous studies, this research applies Young's Five Faces of Oppression theory and analyzes the oppressed characters' resistance using Scott's Concept of Resistance in J.K. Rowling's *The Ickabog*. Hence, it has a difference that is the object of the study. Also, by using *The Ickabog* as the object of the study, this research may be the first research to analyze the novel and hopefully become the first of many studies that analyze J.K. Rowling's *The Ickabog*.

B. Problems of the Study

Based on the background above, the researcher decides to focus this study by arranging the following problems:

1. What kinds of oppression are experienced by the characters' of J.K. Rowling's *The Ickabog*?
2. How do the characters' resist against the oppressors in J.K. Rowling's *The Ickabog*?

C. Significance of the Study

This study is aimed to become the benefits of the development of literary criticism. First, this study will add another literary work to be researched, precisely J.K. Rowling's *The Ickabog* due no other researcher has ever conducting a study about this novel; so hopefully this study will be beneficial for another researcher to conducting *The Ickabog's* studies. Second, this study will provide a guide for reader in determining the form of oppression and resistance in the novel. In fine, this study existed to be useful for the further study of oppression and resistance in literature research.

D. Scope and Limitation

This study seeks on how the Cornucopia's government performing the oppressions towards the villagers and any faction who are in their way and how the main characters' resist against the oppressors. Consequently, this study only relies on the J.K. Rowling's *The Ickabog* novel.

Finding the oppression and resistance phenomena in the novel become the scope of the analysis of this study. The novel served as the subject of this study,

alongside Young's Five Faces Oppression and Scott's Concept of Resistance as the theoretical framework. The limitation is this study only research the oppression performed by the Cornucopia's corrupt government and the resistance by the main characters.

E. Definition of Key Terms

This study defines the major terminologies to establish a connection of the same perspectives between the readers and the researcher.

- 1. Oppression:** According to Young (1990), oppression is an act of evil and cruelty the ruling group has performed towards people or another group. The ruling group can perform oppression due to their power, privileges, wealth, or other aspects.
- 2. Resistance:** An act done by people who face oppression. It tries to fight and oppose the other forces in the ruling social class in society (Scott, 1985).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter includes an explanation of the approach and theory that will be used in this study. This study applies Objective Approach and involves the Five Forms of Oppression by Iris Marion Young and The Concept of Resistance by James Scott.

A. Objective Approach in Literary Criticism

According to Abrams (1999, p.52), the objective approach deals with a work of literature as something that stands free from what is often called "extrinsic" relations, which means this approach is independent of any external factors, whether to their authors, readers, or the environments in which they are written or read, as authoritative and sufficient in and of themselves, or even as worlds-in-themselves. To be precise, the objective approach evaluates and analyzes works based on internal criteria, such as whether they are coherent and unified and how their components relate to one another, without elaborating on the external standards of judgment.

Applying this approach begins with a full description of the work since it only concerns the intrinsic elements of the literary work itself. A researcher should elucidate the author's methods and meaning in an entirely objective way. It begins with presenting the physical elements of its literary work, the length, and the form, which become the basic information of the research. Then, the researcher may proceed to more complex information, in this case, the elements of the content of the literary work, such as theme, setting, plot, characters, and point of view.

However, once again, the researcher must pay close attention to the fact that the analysis must proceed objectively. This means that the research should be based on the founding of the literary work without involving any personal interest, experience, or feeling. So, the research findings will be purely based on what is stated in the literary work.

B. The Theory of Oppression

The event of oppression can appear in any situation in our life since it is one of the social problems in this world. According to Young in Heldke & O'Connor (2004), oppression means a cruel, tyrannical, and evil action performed by a group of rulers. Oppression is when a person ignores other people's ability to gain their human rights and dehumanizes them. The practice of oppression is various, such as: rejecting people's right to speak, banning people's access to factual information, violating people's life, and any other changes that make people feel uncomfortable, either in their minds or body. However, although oppression could happen anywhere and anytime towards a person or a group, the form of oppression that comes over toward the victims differs. In the universal sense, it is clear that the victims of oppression suffered an inability to develop their abilities and skills. Thus, the victims can also not express their needs, thoughts, and feelings. In sum, oppressed people are certainly sharing their thoughts because of the same condition, but one thing to be noted is that they are probably not sharing the same experience of being oppressed since there are many types of oppression.

As a result of the different kinds of oppression, many theorists, experts, and scholars formulated the same description or the essential causes of the oppression

from these groups, leading them to endless discussions about whose oppression is essential. In the end, Professor Iris Marion Young explains in her book *Justice and The Politics of Difference* (1990) that oppression is divided into five "forms": Exploitation, marginalization, powerlessness, cultural imperialism, and violence.

1. Exploitation

Young in Heldke & O'Connor (2004, p. 1) state that Exploitation is using a specific social group to ensure the other group benefit. Exploitation uses capitalism to oppress, creating a parasite symbolism between the two groups. Exploitation creates an institutional relationship in which the oppressed group's strengths and resources are used to build power for the higher groups. Exploitation establishes a system that ensures the class of the rich group gets richer while the poor group remains poor or even worse.

2. Marginalization

Marginalization can be defined as relegating a group to a lower social standing or pushing them to the edge of society (Young, 1990, p.50-52). People are rottenly marginalized due to their race, mental and physical disabilities, being elders, single mothers, women of color, et cetera. Considering its danger, marginalization may be classified as the most dangerous form of oppression because it performs isolation. The groups can be excluded from their participation in society, whether it is the virtual world or the real one.

3. Powerlessness

Young in Heldke & O'Connor (2004, p. 2-3) state that powerlessness is another form of oppression that performs the controlling of the weak group. The superior

group forced the weak to bow to their rules, and mostly, they had no chance to make decisions for themselves. Major fundamental injustices are connected to being powerless, such as banning one's potential development, losing control of making decisions, and experiencing disrespect due to the lowered status.

4. Cultural Imperialism

Based on Young in Heldke & O'Connor (2004, p. 3-4), cultural imperialism is a form of oppression that involves taking the culture from the ruling class and applying it as the norm towards the lower class. Influential groups in society commonly orchestrate this action. Their goal is clear: influencing and determining how the lower groups interact and communicate. In this case, a typical example of cultural imperialism is minority believers. For example, most of the Chinese Republic is not Islam since the culture and education structures emphasize the belief that religion does not become the central part of their lives. As a result, Muslim minorities in China, especially the Uighurs, are oppressed by negative stereotypes and are generally considered non-existent in society by the government.

5. Violence

Violence is the most notable and visible form of oppression because many individuals or groups are subjected to systematic violence (Young in Heldke & O'Connor, 2004, p. 4). For example, women or children frequently become victims of violence because they are always seen as vulnerable targets. The act of violence is commonly carried out by ruling individuals or groups to harm, dehumanize or even kill the victim. These acts of violence make them feel oppressed and powerless to do anything.

C. Concept of Resistance

Resistance is done by someone who faces inequality and oppression daily. The victims always try to fight and oppose other factions in the ruling social class in society (Scott, 1985). Oppressed individuals or groups resist because they get oppression in their daily lives. Oppressed people use Resistance as a tool to defend their rights.

In his book, *Weapon of The Weak: Everyday Forms of Peasant Resistance* (2000), James Scott states that there are several stages of performing Resistance. The first step is that the oppressed peoples or groups begin to fight because they are experiencing injustice in their life, and because of that, they want to liberate themselves from their current situation. Second, since the oppressed groups realize their problems, they build awareness. During this phase, the groups begin to build collective awareness and views of the injustices that occur in society. The third phase of building the resistance movement is to set up the most effective strategy against the oppressors. Lastly, the groups will try to influence or attack their target. Scott divides the types of Resistance into two, namely open Resistance and closed Resistance.

1. Open Resistance

The form of open Resistance is systematic and organized because the application of the movement is through social protests, demonstrations, or even physical actions. The struggle is highly recognized by society because the action can be observed and seen publicly. Open Resistance aims to eliminate domination and oppression toward the rulers' class. Scott (2000, p. 385) states that some

characteristics indicate open Resistance, such as organized Resistance on people, a significant impact on social life, being rational by focusing on many people and aiming to liberate the oppressed people.

2. Closed Resistance

Closed Resistance is the type of struggle imposed, symbolic or ideological, and this Resistance is not structured or organized as the open did. Its forms can be gossip, slander, and swearing in the heart of each individual. According to Scott (2000, p. 385-386), the characteristics of closed Resistance are not being organized, it occurs irregularly, and mostly it happens individually.

CHAPTER III

RESEARCH METHOD

This chapter is written to explain what kind of research methods that used by the researcher. The third chapter is filled with research design, data source, data collection, and data analysis.

A. Research Design

This research applies literary criticism since the research mainly about analyzing, interpreting, and evaluating the literary works as a work of art (Pradotokusumo, in Herawati 2021). The main objective of this study is to describe the oppression experienced by the characters of *The Ickabog* and how they resist it. This study applies two type of theories, such as Five Faces of Oppression by Irish Young and Concept of Resistance by James Scott.

B. Data Source

In arranging this study, J.K Rowling's novel entitled *The Ickabog* (2020) will be used as the primary source of the research's data. The researcher uses the English-printed version of the novel, which is 250 pages long and divided into 64 chapters. All of the data in this research are from the sentences and dialogues of the novel, which are relevant to the theory and the topic.

C. Data Collection

The researcher goes through several steps to analyze the novel's five faces of oppression and resistance. First, the researcher reads the printed version of J.K. Rowling's *The Ickabog* to understand the plot. Second, the researcher re-reads the novel several times using a close-reading method to understand its contents better

and ensure no missing data. During close reading, the researcher takes some notes and writes down the data evidence, such as statements, conversations, and interactions of the characters relevant to the five forms of oppression and their resistance against it. Third, the researcher identifies the data that has been collected and filters which data that is unlikely irrelevant with the topics.

D. Data Analysis

In collecting the data, the researcher analyzed the novel by applying the forms of oppression and the concept of theory to obtain depth description of how the characters are portrayed. According to I.M. Young, oppression refers to several distinct parts: exploitation, marginalization, powerlessness, cultural imperialism, and violence. In addition, the researcher also applies the theory of resistance by James Scott to know how the characters' resist oppression in the novel. The theory Iris Marion Young and James Scott formulated contributes to the development of knowledge regarding the connection between oppression and resistance. As a final result, this connection is intended to understand the characters' effort to achieve a better result in their life and to explain the analysis results by relating them to the research theory and drawing conclusions from the explanation.

CHAPTER IV

FINDING AND DISCUSSION

This chapter present the findings of the multiple oppressions experienced by the characters and forms of resistance performed by the main characters in the novel entitled *The Ickabog* by J.K. Rowling and discusses the study's findings.

A. The kinds of oppression experienced by the character in J.K Rowling's *The Ickabog*

In this novel, J.K. Rowling portrays the image of types of oppression performed by the cruel palace or any other parties. The setting of *The Ickabog* is set in a fictional European-based country named Cornucopia and led by a king, namely King Fred. Under his role and his two Lords, the country suffers great oppression, and despair lay in every heart of Cornucopians. To discuss this point, the researcher uses Five Faces of Oppressions by I.M. Young and divides it into five sub-points. The characters of *The Ickabog* go through all five faces of oppression, which will be explained in the data below:

1. Exploitation

Exploitation is using the service or any beneficial transaction towards a certain people or group to benefit another faction (Young, in Heldke & O'Connor 2004). This act causes a parasite symbiosis because the other group uses capitalism to oppress the opposite group, creating a system that ensures the wealth and strength of the higher group. At the same time, the weaker are still poor or even worse. In *The Ickabog*, Daisy Dovetail's mother, Dora Dovetail, serves as a head seamstress in the kingdom. One day, the King of Pluritania come for a formal visit

to King Fred. The king decide that he must have new clothes for this visit, and he orders Ms. Dovetail. However, the king hears a news that Ms. Dovetail is not well, but he ignores it as explained in these lines:

“Now, King Fred had heard something about the Head Seamstress not being quite well, but he hadn’t paid much attention. He didn’t trust anyone but Daisy’s mother to stitch on the silver lace properly, so gave the order that nobody else should be given the job. In consequence, Daisy’s mother sat up three nights in a row, racing to finish the purple suit in time for the King of Pluritania’s visit, and at dawn on the fourth day, her assistant found her lying on the floor, dead, with the very last amethyst button in her hand.” (Rowling, p.10)

From the lines above, the king uses Ms. Dovetail's time and wealth for his own goal, and the king supposedly needs to pay attention to her health. As a result of his cruel act of using Ms. Dovetail's service for his benefit and for not trusting anyone else, Ms. Dovetail perform the job for three nights without getting any proper rest due to the deadline date. Finally, on the fourth day, she is not able to finish the king's request because she passed away, and her assistant later find her body. This case is an exploitation based on Young's perspective.

Throughout the third chapter of the novel, Fred deny his reckless action. He feels as if he is not doing anything wrong to Ms. Dovetail. He distracts his anxiety and guilt by talking to the lords and of course, the lords also said the same thing. As if it is not bad enough to let her head seamstress dead, Fred refuses the Chief Advisor’s suggestion to pay a visit to Dovetail family. By the end of the chapter, King Fred begin to feel cross for Ms. Dovetail’s death instead being ashamed of his reckless action and even said that life must go on.

Another finding of the exploitation case in *The Ickabog* is found in chapter 21 of the novel. One of the Lords, Lord Spittleworth cover up a fake story about the monster alongside his assistant, Otto Scrumble. Together, they scare the king and

Scrumble serves to illustrate the physical appearance and the characteristic of The Ickabog. Fred, innocently believes in every word that Scrumble said and he also asking if The Ickabog are able to speak like normal human being or not. Scrumble used this as advantage and answered “yes”. Then, the two realized that the king have fall into their plan and both of them come up with the next step of the plan; to propose a make-up Ickabog Defense Force plan.

“As you can see, Your Majesty, our first proposal is a special Ickabog Defense Brigade. These men will patrol the edge of the Marshlands, to ensure that the Ickabog can’t leave the marsh. We estimate the cost of such a brigade, including uniforms, weapons, horses, wages, training, board, lodging, sick pay, danger money, birthday presents, and medals to be around ten thousand gold ducats.” “Ten thousand ducats?” repeated King Fred. “That’s a lot of gold. However, when it comes to protecting me — I mean to say, when it comes to protecting Cornucopia —” “Ten thousand ducats a month is a small price to pay,” finished Spittleworth. “Ten thousand a month!” yelled Fred. “Yes, sire,” said Spittleworth. “If we’re to truly defend the kingdom, the expense will be considerable. However, if Your Majesty feels we could manage with fewer weapons —” “No, no, I didn’t say that —” “Naturally, we don’t expect Your Majesty to bear the expense alone,” continued Spittleworth. “You don’t?” said Fred, suddenly hopeful. “Oh, no, sire, that would be grossly unfair. After all, the entire country will benefit from the Ickabog Defense Brigade. I suggest we impose an Ickabog tax. We’ll ask every household in Cornucopia to pay one gold ducat a month. Of course, this will mean the recruitment and training of many new tax collectors, but if we raise the amount to two ducats, we’ll cover the cost of them too.” “Admirable, Spittleworth!” said King Fred. “What a brain you have! Why, two ducats a month — people will barely notice the loss.” (Rowling, p.77-78)

Based on the conversation above, Spittleworth uses the advantage of the Ickabog tragedy to create fear and terror towards his king and come up with a make-up proposal to protect the country from any threat of Ickabog. However, this proposal includes a monthly tax for every household in the country. At first, this is not a problem for the Cornucopians to handle this new term, but in chapter 25 of the novel, we can see the consequences of this new term that will be shown by the lines below.

“Cornucopia was growing slowly poorer. The rich merchants had no problem paying their Ickabog taxes. They gave the collectors two ducats a month, then increased the prices on their pastries, cheeses, hams, and wines to pay themselves back. However, two gold ducats a month was increasingly hard to find for the poorer folk, especially with food at the markets more expensive. Meanwhile, up in the Marshlands, children began to grow hollow-cheeked.” (Rowling, p. 93)

So in these lines, it is unraveling that the tax collection for the Ickabog Defense Force is too high for Cornucopians and finally resulting poverty in the society. For the rich merchants, it is no problem for them to pay the tax but they get around the situation by increasing their price. The poorer folks, however, they find themselves in a hard situation for paying the tax. It gets even worse because as its mentioned that Marshlands children began to grow hollow-cheeked. In other words, they are experiencing malnutrition. So based on the conversation previously and the current lines, it is clear that the Cornucopians fall into capitalism which as its explained by Young above that made them fall into poverty while the kingdom getting richer, particularly for Spittleworth and his colleagues.

At the start of this sub-point, it is explained before that Ms. Dovetail experiencing exploitation that caused her exhausted and then ends up losing her life. Now in this section, his husband, Mr. Dovetail also become the victim of the cruelty from Spittleworth and his companies. Major Roach set him up, throw a flour sack onto his head and tie him. He is actually strong enough to fight Roach and his men but Roach threat him by saying that her daughter’s life is in danger if Mr. Dovetail does not obey them. For Mr. Dovetail, he does not have a choice except obey their will. Then, Roach alongside his men bring him into the palace and he meet Spittleworth.

“Good morning, Dovetail,” said Spittleworth. “I have a little job for you. If you do it well, you’ll be home with your daughter before you know it.”

Refuse — or do a poor job — and you'll never see her again. Do we understand each other?" Six soldiers and Major Roach were lined up against the cell wall, all of them holding swords. "Yes, my lord," said Mr. Dovetail in a low voice. "I understand." "Excellent," said Spittleworth. Moving aside, he revealed an enormous piece of wood, a section of a fallen tree as big as a pony. Beside the wood was a small table, bearing a set of carpenter's tools. "I want you to carve me a gigantic foot, Dovetail, a monstrous foot, with razor-sharp claws. On top of the foot, I want a long handle, so that a man on horseback can press the foot into soft ground, to make an imprint. Do you understand your task, carpenter?" (Rowling, p.97)

In this conversation, Spittleworth exploits Mr. Dovetail's skill as a carpenter. He does not want the people to believe that the Ickabog is fake because when the people started to believe it, his incoming from the tax will be lost. So, he kidnapped Mr. Dovetail, who works as a carpenter, to create a fake statue of Ickabog and threat him with his daughter's life. The line, *"I want you to carve me a gigantic foot, Dovetail, a monstrous foot, with razor-sharp claws. On top of the foot, I want a long handle, so that a man on horseback can press the foot into soft ground, to make an imprint. Do you understand your task, carpenter?"* indicates the exploitation of Mr. Dovetail's skills as a carpenter. This causes Mr. Dovetail to run out of options except to accept his dirty job, hoping he can see Daisy again. Moreover, after accepting his fate, Roach cuts off the rope that binds his hands, and Mr. Dovetail starts to create a fake statue, The Ickabog, which is still a mystery to the people of Cornucopia.

The least exploitation case in *The Ickabog* is occurred in the 49th chapter of the novel. Ma Grunter, the owner of a child orphanage and she also one of the antagonists of the novel. She is displayed as a rough woman who did not hesitate to use either physical attack or verbal attacks towards her foster child. In the end, it

is revealed that her main purpose in taking care of orphans or any other children is to achieve gold, as will be explained by the lines below.

“Children generally stayed at Ma Grunter’s orphanage until she threw them out onto the street. She received no gold for looking after grown men and women, and had allowed Basher John to stay only because he was useful to her. While they were still worth gold, Ma Grunter made sure no children escaped by keeping all doors securely locked and bolted. Only Basher John had keys, and the last boy who’d tried to steal them had spent months recovering from his injuries” (Rowling, p.176)

Based on these lines, Ma Grunter will only care for the children until they were adults, or at least they are still worth gold. Once the children grow adults, she will have discarded them to the streets cruelly. The only person that she kept willingly is Basher John. She keeps him because she need his power. The line *“...and the last boy who had tried to steal them had spent months recovering from his injuries.”* proves Basher John’s physical ability and usefulness in preventing the children from escaping the orphanage.

In sum, *The Ickabog* highlights how the people of Cornucopia suffer from exploitation, about how Ms. Dovetail, the head seamstress of the kingdom, loses her own life due to the overwork of the King’s order. Sadly, the King himself does not pay much attention to her condition and even gets sick over her death, denying that he is not guilty. Also, the high cost of tax for the Ickabog Defense Forces caused worse conditions for the Marshlands children, causing them to experience malnutrition. Mr. Dovetail, Daisy’s father, is also becoming the victim of cruelty, where he is forced to create a fake statue of The Ickabog if he wants to see his daughter once again. Lastly, the cruel orphanage caretaker, Ma Grunter, exploits her foster children by treating them awfully and only seeking their gold. The antagonists from this novel control other people to achieve their ambitions or goals.

2. Marginalization

Marginalization is an act of pushing a group to a lower position in a society (Young, 1990). A people or a group are being marginalized due to some factors. This act of oppression may cause some great damage to its victims because marginalization performs isolation. In this context, the Dovetail Family suffer isolation from King Fred. A week after Dora Dovetail's funeral, the king rides out with some of his Royal Guard went for hunting. During the journey, the party comes across a quiet house, and the king asks one of his men whose house it is. Then, it is revealed that the house belongs to the Dovetail Family. At first, Fred tries to forget the dark day that he does to her late head seamstress, but in the end, he cannot bear it any longer and decides to move Dovetail's house to the edge of Cornucopia. The explanation is below.

“Herringbone,” he said, not looking the old man in the eye, “there’s a house on the corner, on the way to the park. Rather a nice cottage. Large-ish garden.” “The Dovetail house, Your Majesty?” “Oh, that’s who lives there, is it?” said King Fred airily. “Well, it occurs to me that it’s rather a big place for a small family. I think I’ve heard there are only two of them, is that correct?” “Perfectly correct, Your Majesty. Just two, since the mother —” “It doesn’t really seem fair, Herringbone,” King Fred said loudly, “for that nice, spacious cottage to be given to only two people, when there are families of five or six, I believe, who’d be happy with a little more room.” “You’d like me to move the Dovetails, Your Majesty?” “Yes, I think so,” said King Fred, pretending to be very interested in the tip of his satin shoe. “Very well, Your Majesty,” said the Chief Advisor, with a deep bow. “I shall ask them to swap with Roach’s family, who I’m sure would be glad of more space, and I shall put the Dovetails in the Roaches’ house.” “And where is that, exactly?” asked the king nervously, for the last thing he wanted was to see those black drapes even nearer the palace gates. “Right on the edge of the City-Within-The-City,” said the Chief Advisor. “Very close to the graveyard, in f —” “That sounds suitable,” interrupted King Fred, leaping to his feet, “I have no need of details. Just make it happen, Herringbone, there’s a good chap.” And so Daisy and her father were instructed to swap houses with the family of Captain Roach, who, like Bert’s father, was a member of the king’s Royal Guard.” (Rowling, p. 14)

The lines above reveal that King Fred intentionally moving out of the Dovetail from their house. He does this so he cannot meet the family often due to his

foolishness of letting his head seamstress die. The lines of his restlessness and discomfort can be seen, such as, *“Well, it occurs to me that it’s rather a big place for a small family. I think I’ve heard there are only two of them, is that correct?”* *“Perfectly correct, Your Majesty. Just two, since the mother —”* *“It doesn’t really seem fair, Herringbone,” King Fred said loudly,* and *“You’d like me to move the Dovetails, Your Majesty?”* *“Yes, I think so,” said King Fred, pretending to be very interested in the tip of his satin shoe.”* This indicates that he is rushing to move the Dovetail Family from his sight. In the end, the family switch places with Captain Roach’s house, located on the very edge of the town. Switching the Dovetail house means that Fred does not meet their sights again and escapes from his sin, although it is temporary.

Overall, this case in *The Ickabog* clearly reflects how mean the marginalization can be. The King, Fred, order the Dovetails to move out from their own house due to his involvement in the death of Dora Dovetail, the former head seamstress of the palace. The king uses his power to isolate the family so that he cannot see them anymore because they have been excluded from society, just like Young said.

3. Powerlessness

This type of oppression means some people have power while others are not (Young, 1990). The stronger people or groups can achieve power by their rules in society, causing them to be able to control the weakest by disrespecting the weak publicly, and the weakest get cut off from expressing their expression, decisions, and emotions. In the context of the event in *The Ickabog*, Spittleworth and his

companies have managed to get control and seize every access in and out of the palace so that there are no one or group dare to resist them, even the military itself.

“What gives you the right to speak for everybody, Captain Goodfellow? Perhaps some of these men have better memories than you do. Perhaps they remember poor Nobby Buttons clearly. Dear little Nobby, in whose memory the king will add a fat bag of gold to everybody’s pay this week. Proud, brave Nobby, whose sacrifice — for I fear the monster has eaten him, as well as Beamish — will mean a pay rise for all his comrades-in-arms. Noble Nobby Buttons, whose closest friends are surely marked for speedy promotion.” Another silence followed Spittleworth’s words, and this silence had a cold, heavy quality. Now the whole Royal Guard understood the choice facing them. They weighed in their minds the huge influence Spittleworth was known to have over the king, and the fact that Major Roach was now caressing the barrel of his rifle in a menacing manner, and they remembered the sudden death of their former leader, Major Beamish.” (Rowling, p.62)

Lord Spittleworth take control of a whole military squad. Here, the line *“What gives you the right to speak for everybody, Captain Goodfellow? Perhaps some of these men have better memories than you do.”* indicates that he can stand his role as a “Lord”. After he said it, the whole squad becomes silent because they suddenly realized Spittleworth’s word and influence is more dangerous, surpassing King Fred’s influence.

Furthermore, his second-in-command, Roach, acts menacingly in this line *“--- and the fact that Major Roach was now caressing the barrel of his rifle in a menacing manner,”* increasing the fear of the whole squad of Royal Guard of Cornucopia Palace. So, in this case, the whole squad is frozen to death, realizing that if they dare to ask a question about the truth of the tragedy, their position will either be captured or even death.

As chapter by chapter passed, Spittleworth does not stop making terror and showing his stronger position towards anyone who dares to step up on his path.

After his cold act in the Royal Guard squad, he starts to put fear towards the other eleven advisors who previously worked under Herringbone.

“Didn’t they think it odd that the Chief Advisor had resigned in the middle of the night, and never been seen again? Didn’t they ask questions, when they woke up to find Spittleworth in Herringbone’s place? And, most importantly of all: did they believe in the Ickabog?” (Rowling, p.81)

“They certainly muttered among themselves that Spittleworth shouldn’t have been allowed to take over, without a proper vote. One or two of them even considered complaining to the king. However, they decided not to act, for the simple reason that they were scared. You see, royal proclamations had now gone up in every town and village square in Cornucopia, all written by Spittleworth and signed by the king. It was treason to question the king’s decisions, treason to suggest that the Ickabog might not be real, treason to question the need for the Ickabog tax, and treason not to pay your two ducats a month. There was also a reward of ten ducats if you reported someone for saying the Ickabog wasn’t real. The advisors were frightened of being accused of treason. They didn’t want to be locked up in a dungeon” (Rowling, p,81-82)

Based on these two lines, after Spittleworth’s proposal is accepted, the monthly tax for the Ickabog Defense Force is enabled towards the Cornucopians. Of course, the other advisors feel strange about this decision because Herringbone, the chief advisor, should know these new terms. However, these eleven advisors hold back from reporting this strange situation to their King. They hold back because they know that Spittleworth’s decision was under protection by King’s signature.

In other words, every royal proclamation Spittleworth made is also signed directly to Fred, and every person who dares to seek out the truth is considered treason towards the King. Of course, they do not want that because an act of treason could result in prison or even the death penalty.

Without breaking from his cruel actions, Spittleworth continues his outrage by kidnapping Lady Eslanda and forcing her to be his fiancé. In chapter 35, he sends his men to capture Lady Eslanda while she is walking alone in the palace rose

garden. Then, he proceeds to his next step by capturing her maid, Millicent, as it will be described below.

“Spittleworth promptly summoned Lady Eslanda’s maid, Millicent. By threatening to murder Millicent’s little sister, he forced her to deliver messages to all Lady Eslanda’s friends, telling them that her mistress had decided to become a nun. Lady Eslanda’s friends were all shocked by this news. She’d never mentioned wanting to become a nun to any of them. In fact, several of them were suspicious that Lord Spittleworth had had something to do with her sudden disappearance. However, I’m sad to tell you that Spittleworth was now so widely feared, that apart from whispering their suspicions to one another, Eslanda’s friends did nothing to either find her, or ask Spittleworth what he knew. Perhaps even worse was the fact that none of them tried to help Millicent, who was caught by soldiers trying to flee the City-Within The-City, and imprisoned in the dungeons.” (Rowling, p.127)

Here, it is explained that Millicent is captured and threatened that if she wanted her little sister alive, she has to broadcast the messages that Lady Eslanda has decided to become a nun. After the message is delivered to everyone, the disbelief is clear. Everyone is shocked and do not believe this is Eslanda's decision; everyone is assured that Spittleworth is behind her sudden disappearance.

However, as explained before, Spittleworth's influence is too strong. He is now widely feared by everyone, in our out of the palace. So, no one dares to intervene with him, or even worse, no one even tries to save both Millicent and Lady Eslanda, who is now captured by the soldiers and brought into Spittleworth's private mansion.

This event explains that everyone is assured that the sudden disappearance of Lady Eslanda is surely part of Spittleworth's evil plan. However, Spittleworth's aura is too heavy, so they only mutter to each other without trying to help Lady Eslanda.

As chapter per chapter goes by, Lord Spittleworth becomes more ruthless in his role and power as Lord. Major Roach, one of his best men and the head of the

Royal Guard, failed to capture one of the novel's protagonists, Bert Beamish, son of the late Major Beamish. As a result, the Lord executes him in his own house.

Further explanation will be given below.

“Get off,” sobbed Roderick, shrugging away Bert’s arm. “Get off me! It’s all your fault!” “What’s my fault?” asked Bert, as the two boys came to a halt beside some bins full of empty wine bottles. “You ran away from my father!” said Roderick, wiping his eyes on his sleeve. “Well, of course I did,” said Bert reasonably. “He wanted to kill me.” “But n-now he’s been — been killed!” sobbed Roderick. “Major Roach is dead?” said Bert, taken aback. “How?” “Sp-Spittleworth,” sobbed Roderick. “He c-came t-to our house with soldiers when n-nobody could find you. He was so angry Father hadn’t caught you — he grabbed a soldier’s gun ... and he ...” Roderick sat down on a dustbin and wept. A cold wind blew down the alleyway. This, Bert thought, showed just how dangerous Spittleworth was. If he could shoot dead his faithful head of the Royal Guard, nobody was safe” (Rowling, p.164-165)

This explains that Roderick Roach is trying to capture and bring Bert to the palace. He says that Bert is a traitor because he is running away from Major Roach. Bert explains that he does that because he knows that Roach intended to kill him. However, the aftermath of Roach’s failure is fatal. The line where Roderick said, *“Sp-Spittleworth,” sobbed Roderick. “He c-came t-to our house with soldiers when n-nobody could find you. He was so angry Father hadn’t caught you — he grabbed a soldier’s gun ... and he ...”*, meaning he is executed, probably getting shot in the head, and right in his own house where his whole family watched the terror. Then, Roderick fall into tears and cannot continue his story.

This means Spittleworth does not accept any failure from his men, even from the higher-class officers. Major Roach is the proof of his cruelty. He is the Head of the Royal Guard, yet he cannot escape from a dreadful fate. He is shot to death by his boss, Lord Spittleworth. It shows that no matter what class the officer is, either

high or low, once they have disappointed Lord Spittleworth, they can only pray to see tomorrow's sun.

As Young explained, powerlessness means a higher person controls a weaker person's activity in any sector. In *The Ickabog*, it is all performed by Lord Spittleworth, from how he uses his role as "Lord" to control the Royal Guard squad and capture or execute them. Then, he uses the advantage of using King's signature to protect his evil proposal from any people who questioned the new term. He also kidnaps Lady Eslanda from the palace, forcing her to become his fiancé, and last, he executes Major Roach, the Head of the Royal Guard, with his own hands due to his failure to capture Bert Beamish.

4. Cultural Imperialism

The Ickabog shows how cultural imperialism can oppress anyone who contradicts the norm that the ruling class has made. As Young (1990) described, a ruling group established a norm or culture that controlled the people in the society. How society acts, thinks, and does will be based on the upper-rank norms, and those who violate them will be expelled. Here, the female protagonist, Daisy Dovetail, becomes the victim of oppression in cultural imperialism.

In the 6th chapter of the novel, when the children of Cornucopia are playing in the courtyard like they usually would, the daughter of the late head seamstress says a word that everyone, even a kid, should not say.

"Oh, I do hope the king waves at us today!" "Well, I don't," said Daisy, who couldn't help herself, and didn't realize how loudly she'd spoken. The children all gasped and turned to look at her. Daisy felt hot and cold at once, seeing them all glaring. "You shouldn't have said that," whispered Bert. As he was standing right next to Daisy, the other children were staring at him too. "I don't care," said Daisy, color rising in her face. She'd started now, so she might as well finish. "If he hadn't worked my

mother so hard, she'd still be alive." Daisy felt as though she'd been wanting to say that out loud for a very long time. There was another gasp from all the surrounding children and a maid's daughter actually squealed in terror. "He's the best king of Cornucopia we've ever had," said Bert, who'd heard his mother say so many times. "No, he isn't," said Daisy loudly. "He's selfish, vain, and cruel!" "Daisy!" whispered Bert, horrified. "Don't be — don't be silly!" It was the word "silly" that did it. "Silly," when the new Head Seamstress's daughter smirked and whispered behind her hand to her friends, while pointing at Daisy's coveralls? "Silly," when her father wiped away his tears in the evenings, thinking Daisy wasn't looking? "Silly," when to talk to her mother she had to visit a cold white headstone? Daisy drew back her hand, and smacked Bert right across the face" (Rowling, p.19-20)

Based on the lines above, Daisy expresses her emotion by saying she does not want to meet King Fred. She believed that he is the source of her misery because he is the reason for her mother's death. However, the children are in disbelief at what happened, as if Daisy's emotional feeling is wrong. They smirk and whisper to each other, talking about Daisy's actions. Bert, the son of Major Beamish, tries to calm her down, but his efforts come to nothing. He is making it worse because Daisy even said, *"He's selfish, vain, and cruel!"* and ended up with Bert saying, *"Daisy! Don't be — don't be silly!"*. The word "silly" triggers Daisy even more, and the two friends fought each other.

So, in this context, the children are obligate to only show their cheerful thoughts towards their king. Like Daisy, those who show the opposite expression will be expelled from society. The children see her as if she is disgracing the king, although Daisy has only expressed her true feelings since her mother died in their king's hands, and his father has always wiped out his tears every night since then.

In short, cultural imperialism is seen in the society of Cornucopia. Young argues that the group with power can take over every aspect of society's communication (1990). All Cornucopians, without any exception, must obey the

norms and cultures of their upper ranks. Those who are against it will end up like Daisy Dovetail. Just because she is a child and she is only expressing her pain for losing her mother, she is expelled from her friends, including her best friend, Bert, and they end up fighting each other.

5. Violence

Violence is the most common and visible form of oppression (Young, 1990). The suspect will target a victim to hurt, humiliate, or even neutralize the victim. The novel revealed some acts of violence towards everyone, including those on the side of Cornucopia Palace. The victims are either being humiliated, captured by the higher-ups, or even neutralized.

Major Beamish, the original Head of the Royal Guard, is the first victim of the violence cases in *The Ickabog*. During chapter 13, the royal party enrolls a journey into Marshland, suspected as the Ickabog's hiding place. However, when they arrived in Marshlands, a thick fog come across them, and obviously, their sights gone off. Then, Major Beamish, King Fred, Lord Spittleworth, Lord Flapoon, and Captain Roach are split because Fred did not listen to Beamish's advice to be careful.

Fortunately, Fred is found alive and well by the Lords and Roach, but he is frightened as if he is seeing something dreadful. He says he had met the monster and lost his sword and boots. Fred then orders Spittleworth and Flapoon to find his sword while Roach stays behind to protect him. The two set out to find Fred's sword, and an incident occurred. The further explanation will be explained by the below.

“What’s that?” he whispered to Spittleworth, as an odd noise reached them out of the darkness ahead. Both lords froze, the better to listen. A low growling and scrabbling was coming out of the fog. It conjured an awful vision in both men’s minds, of a monster feasting on the body of one of the Royal Guard. “Who’s there?” Spittleworth called, in a high-pitched voice. Somewhere in the distance, Major Beamish shouted back: “Is that you, Lord Spittleworth?” “Yes,” shouted Spittleworth. “We can hear something strange, Beamish! Can you?” It seemed to the two lords that the odd growling and scrabbling grew louder. Then the fog shifted. A monstrous black silhouette with gleaming white eyes was revealed right in front of them, and it emitted a long yowl. With a deafening, crashing boom that seemed to shake the marsh, Flapoon let off his blunderbuss. The startled cries of their fellow men echoed across the hidden landscape, and then, as though Flapoon’s shot had frightened it, the fog parted like curtains before the two lords, giving them a clear view of what lay ahead. The moon slid out from behind a cloud at that moment and they saw a vast granite boulder with a mass of thorny branches at its base. Tangled up in these brambles was a terrified, skinny dog, whimpering and scrabbling to free itself, its eyes flashing in the reflected moonlight. A little beyond the giant boulder, facedown in the bog, lay Major Beamish. “What’s going on?” shouted several voices out of the fog. “Who fired?” Neither Spittleworth nor Flapoon answered. Spittleworth waded as quickly as he could toward Major Beamish. A swift examination was enough: the major was stone-dead, shot through the heart by Flapoon in the dark” (Rowling, p.45)

Based on the lines above, when the two lords search the lost sword of Fred, they heard something off. Spittleworth shouts to see who is it. From a distance, Major Beamish responds and ask if Spittleworth shouted to him. Then, the fog shifted, and a scary black silhouette is seen right before the two. Panicked, Flapoon releases a random fire shot towards the silhouette.

Everyone who listened to the gunfire is wandering whose shoot it was. Finally, the two approached the “thing,” and it turns out the shepherd’s lost dog and, of course, Major Beamish, who got shot in the heart, instantly killed him. So, in this first case of violence, the Major become a victim of the stupidity and cowardly act of his higher-ups. He is dead because a shot in the heart for no logical reason by Flapoon and the other higher-ups hiding the truth of his cause of death.

The next violence case is in the 18th chapter of the novel. The chapter’s title is “End of an Advisor,” which tells about the death of the Chief Advisor of

Cornucopia Palace, Mr. Herringbone. The chapter begins with Herringbone questioning the oddities that have occurred since the Ickabog quest, resulting in the death of Major Beamish. Thus, he also wonders what the three soldiers did wrong until they are captured under Spittleworth's order. Spittleworth then retells his lies once again to Herringbone. Of course, Herringbone does not believe that easily and asks him to be relieved from his duties because he and the other advisors will take control of this case. The tables have turned, and Spittleworth is trapped in his own game. He feels that his vision is banished right before his eyes. However, Herringbone does not realize that Major Roach, standing behind him.

“Then Major Roach, who was standing behind the Chief Advisor, slowly put down his rifle and took a sword from the wall. A look like a flash of light on dark water passed between Roach and Spittleworth, who said: “I think, Herringbone, that you are ripe for retirement.” Steel flashed, and the tip of Roach’s sword appeared out of the Chief Advisor’s belly. The soldiers gasped, but the Chief Advisor didn’t utter a word. He simply knelt, then toppled over, dead. Spittleworth looked around at the soldiers who’d agreed to believe in the Ickabog. He liked seeing the fear on every face. He could feel his own power. “Did everybody hear the Chief Advisor appointing me to his job before he retired?” he asked softly. The soldiers all nodded. They’d just stood by and watched murder, and felt too deeply involved to protest. All they cared about now was escaping this room alive, and protecting their families. “Very well, then,” said Spittleworth. “The king believes the Ickabog is real, and I stand with the king. I am the new Chief Advisor, and I will be devising a plan to protect the kingdom. All who are loyal to the king will find their lives run very much as before. Any who stand against the king will suffer the penalty of cowards and traitors: imprisonment — or death.” (Rowling, p. 65)

It turns out that Major Roach is in the same room with Spittleworth, Flapoon, and Herringbone. Spittleworth relived, *“I think, Herringbone, that you are ripe for retirement.”* then Major Roach slashes Herringbone with a sword, penetrating his belly. The poor Chief Advisor does not say a single word in his dying state. All of the other soldiers who watch the murder are shocked and feared.

Finally, Herringbone is dead, and Spittleworth can feel the power on his side. He uses this as a chance to promote himself to the new Chief Advisor by using King Fred's name. Also, those witnessing Herringbone's death agree on Spittleworth's word. They only wanted to get out of the room alive. Then, the witnesses clean up the Herringbone's corpse to secure the situation.

The next case is about the abduction of Daisy Dovetail, one of the story's main protagonists. She is abducted by one of the Royal Guard men under Spittleworth's order. The further description will be shown below.

“When Daisy arrived home from school that afternoon, playing with her bandalore as she went, she headed as usual to her father's workshop to tell him about her day. However, to her surprise, she found the workshop locked up. Assuming that Mr. Dovetail had finished work early and was back in the cottage, she walked in through the front door with her schoolbooks under her arm. Daisy stopped dead in the doorway, staring around. All the furniture was gone, as were the pictures on the walls, the rug on the floor, the lamps, and even the stove. She opened her mouth to call her father, but in that instant, a sack was thrown over her head and a hand clamped over her mouth. Her schoolbooks and her bandalore fell with a series of thuds to the floor. Daisy was lifted off her feet, struggling wildly, then carried out of the house, and slung into the back of a wagon. “If you make a noise,” said a rough voice in her ear, “we'll kill your father.” Daisy, who'd drawn breath into her lungs to scream, let it out quietly instead. She felt the wagon lurch, and heard the jingling of a harness and trotting hooves as they began to move. By the turn that the wagon took, Daisy knew that they were heading out of the City-Within-The-City, and by the sounds of market traders and other horses, she realized they were moving out into wider Chouxville. Though more frightened than she'd ever been in her life, Daisy nevertheless forced herself to concentrate on every turn, every sound, and every smell, so she could get some idea of where she was being taken. (Rowling, p.99)

In this case, it is explained that Daisy Dovetail arrives at her father's workshop this afternoon, but to her surprise, the workhouse is locked. She assumes that her father is coming home early, and she rushes to the house. What is more shocking to Daisy is that her house is wrecked, and all her furniture is broken, as if somebody is trying to catch a person. She calls out to her father, asking where he is. Then, someone captures her, making Daisy's stuff fall out. She resists at first, but then the

abductor says, “*If you make a noise, we’ll kill your father.*” Then, she decided to quiet her voice.

The abductor then proceeds to bring her to his wagon. As the wagon moves, Daisy realizes that the wagon will bring her out from City-Within-The-City and even from Chouxville. Though she scared more than ever, Daisy forces herself to stay focused.

The next case will tell about the old and cruel orphanage caretaker, Ma Grunter.

The 38th chapter of the novel tells the cruelty and her bad habits of herself.

“Ma Grunter was one of the few Cornucopians who’d grown richer and richer in the last few years. She’d crammed her hovel with children and babies until the place was at bursting point, then demanded gold from the two lords who now ruled the kingdom, to enlarge her tumbledown house. These days the orphanage was a thriving business, which meant that Ma Grunter was able to dine on delicacies that only the richest could afford. Most of her gold paid for bottles of finest Jeroboam wine, and I’m sorry to say that when drunk, Ma Grunter was very cruel indeed. The children inside the orphanage sported many cuts and bruises, because of Ma Grunter’s drunken temper.” (Rowling, p. 135)

“Some of her charges didn’t last long on a diet of cabbage soup and cruelty. While endless hungry children poured in at the front door, a little cemetery at the back of the building became fuller and fuller. Ma Grunter didn’t care. All the Johns and Janes of the orphanage were alike to her, their faces sad and pinched, their only worth the gold she got for taking them in.” (Rowling, p. 135)

In the first lines, it is revealed that Ma Grunter build the orphanage only as a business without taking care of the children or babies carefully. She is one of the few Cornucopians who has grown richer due to her business and her demanding from the two lords of the palace. When she has grown rich enough, she usually buys the finest wine in Jeroboam to be enjoyed by herself, and because of this, she gets drunk, causing her to rage and smack the children cruelly.

The next lines showed Ma Grunter does not care for the safety and health of the children of her orphanage. It is proven that she only gives an unhealthy diet food

to the children, cabbage soup, and she treats them cruelly, as explained before. As a result of that, as the new children come into the orphanage, the older children in the orphanage died of starvation, and the little cemetery behind the orphanage became fuller. Unfortunately, this does not even touch Ma Grunter's heart because, in her view, all of these children express the same sad face, and as long they are worth gold, they are valuable to her.

Moving onto the 39th chapter, one of the lords, Lord Flapoon, performs the violence verbally. In this chapter, Bert Beamish, the son of the late Major Beamish, wanted to prove his worth as a part of the Ickabog Defense Force. He is filled with motivation to join the force since he believes that his father died from the monster's attack. However, he is soon demotivated to join the force due to the embarrassment that he got in the palace.

“Good morning, Beamish,” said Major Roach, who’d known Bert a long time, because of his friendship with Roderick. “What can I do for you?”
“Please, major,” said Bert, “please, I want to join the Ickabog Defense Brigade. I heard you’re needing more men.” “Ah,” said Major Roach. “I see. And what makes you want to do that?” “I want to kill the monster that killed my father,” said Bert. There was a short silence, in which Major Roach wished he was as good as Lord Spittleworth at thinking up lies and excuses. He glanced toward Lord Flapoon for help, but none came, although Roach could tell that Flapoon too had spotted the danger. The last thing the Ickabog Defense Brigade needed was somebody who actually wanted to find an Ickabog. “There are tests,” said Roach, playing for time. “We don’t let just anybody join. Can you ride?” “Oh, yes, sir,” said Bert truthfully. “I taught myself.” “Can you use a sword?” “I’m sure I could pick it up fast enough,” said Bert. “Can you shoot?” “Yes, sir, I can hit a bottle from the end of the paddock!” “Hmm,” said Roach. “Yes. But the problem is, Beamish — you see, the problem is, you might be too —” “Foolish,” said Flapoon cruelly. He really wanted this boy gone, so that he and Roach could think up a solution to this problem of the mail coach. Bert’s face flooded with color. “Wh-what?” “Your schoolmistress told me,” lied Flapoon. He’d never spoken to the schoolmistress in his life. “She says you’re a bit of a dunce. Nothing that should hold you back in any line of work other than soldiering, but dangerous to have a dunce on the battlefield.” “My — my marks are all right,” said poor Bert, trying to stop his voice from shaking. “Miss Monk never told me she thinks I’m —” “Of course she hasn’t told you,” said Flapoon. “Only a fool would think a nice woman like that would tell a fool he’s a fool. Learn to make pastries like your mother, boy, and forget about the Ickabog, that’s my advice.” Bert

was horribly afraid his eyes had filled with tears. Scowling in his effort to keep from crying, he said: "I — I'd welcome the chance to prove I'm not — not a fool, major." Roach wouldn't have put matters as rudely as Flapoon, but after all, the important thing was to stop the boy joining the Brigade, so Roach said: "Sorry, Beamish, but I don't think you're cut out for soldiering. However, as Lord Flapoon suggests —" "Thank you for your time, major," said Bert in a rush. "I'm sorry to have troubled you." And with a low bow, he left the Guard's Room. Once outside, Bert broke into a run. He felt very small and humiliated. (Rowling, p. 141-142)

In these conversation, it is said that Roach accepts Bert to enter the palace because he and his son, Roderick, is a close friend, although he does not want Bert to join the force. He tries to waste some time by asking Bert various questions, and he easily answered all of those basic questions. However, as Roach is trying to waste more time, Flapoon suddenly rushes by saying, "*Foolish.*" This single word suddenly knocks Bert Beamish's mind, but he insists on joining the force and trying to persuade Lord Flappon and Major Roach.

Sadly, Flapoon keep saying bad things to him because he wants to remove the boy from his sight immediately since he is the one responsible for the boy's father's death. On the other side, Roach knows this iss too much for Bert, even though he also wanted to stop the kid from joining the force. He says, "*Sorry, Beamish, but I don't think you're cut out for soldiering. However, as Lord Flapoon suggests —*" and suddenly Bert said, "*Thank you for your time, major. I'm sorry to have troubled you.*". After he said the word, he left the Guard Room with a very sad feeling and feels humiliated by the higher-ups. So, in this case, Bert Beamish received verbal violence from Lord Flapoon because he wanted to join the force, but Flapoon discourages the boy's spirit, resulting in Bert leaving the place with a huge disappointment, sadness, and rage.

The sixth case of violence in the novel is the murder of an old lady in Chouxville. In this case, it started with Spittleworth being furious about the Cornucopians, who started questioning the truth about the Ickabog monster. Enraged, Spittleworth throw a big chair at Roach, but the major can evade it until the lord unleashed a sword on Roach's side, almost hitting him. Spittleworth also gives new orders to him.

“You will send a party of Dark Footers to the outskirts of Chouxville tonight,” Spittleworth ordered Roach. “You will fake a raid — we must terrify these people. They must understand that the tax is necessary, that any hardship their relatives are suffering is the fault of the Ickabog, not mine or the king’s. Go, and undo the harm you’ve done!” The furious major left the room, privately thinking of all the ways he’d like to hurt Spittleworth, if given ten minutes alone with him.” (Rowling, p.144)

Spittleworth's order is to create a scene where Major Roach, alongside his Dark Footers squad, raids a Chouxville civilian. By doing this, the people will be afraid and once again believe in the existence of The Ickabog, and they will pay the tax. He shouts at the major, and Roach left with a thought: what if he had a chance to fight back Spittleworth?

Later that night, Major Roach and his Dark Footers squad wait until the city have gone off, and then they proceed to invade a house on the top edge of the city.

“So a group of Major Roach’s Dark Footers waited until the capital slept, then set out for the first time to make Chouxville believe that the Ickabog had come calling. They selected a cottage on the very edge of town that stood a little apart from its neighbors. The men who were most skilful at breaking into houses entered the cottage, where, it pains me to say, they killed the little old lady who lived there, who, you might like to know, had written several beautifully illustrated books about the fish that lived in the river Fluma. Once her body had been carried away to be buried somewhere remote, a group of men pressed four of Mr. Dovetail’s finest carved feet into the ground around the fish expert’s house, smashed up her furniture and her fish tanks, and let her specimens die, gasping, on the floor.” (Rowling, p. 144-145)

In these lines, the squad that Major Roach lead raids a house where its owner is an old lady. They murder the lady mercilessly in order to create a scene where The Ickabog monster attacks her house. After they neutralized her, they immediately search some remote place to bury the old lady's corpse so nobody can find out the truth. Then, the squad proceed to crush all of the old lady's furniture with Mr. Dovetail's fake Ickabog feet, including her fish tanks, which killed her fish pets, too.

The following case of violence is coming from Ms. Beamish, the mother of Bert Beamish. In chapter 42 of the novel, she sneaks out after she hears something off happened in the palace. So, she decides to sneak out to the king's private apartments to find more proof. There, she hears the lords joking with the king before they sleep.

"Mrs. Beamish held her breath and tried to suck in her tummy. She heard the sound of Fred's door closing. The two lords stopped laughing at once. "Blithering idiot," said Flapoon in a low voice. "I've met cleverer blobs of Kurdsburg cheese," muttered Spittleworth. "Can't you take a turn entertaining him tomorrow?" grumbled Flapoon. "I'll be busy with the tax collectors until three," said Spittleworth. "But if—" Both lords stopped talking. Their footsteps also ceased. Mrs. Beamish was still holding her breath, her eyes closed, praying they hadn't noticed the bulge in the curtain. "Well, good night, Spittleworth," said Flapoon's voice. "Yes, sleep well, Flapoon," said Spittleworth. Very softly, her heart beating very fast, Mrs. Beamish let out her breath. It was all right. The two lords were going to bed ... and yet she couldn't hear footsteps ... Then, so suddenly she had no time to draw breath into her lungs, the curtain was ripped back. Before she could cry out, Flapoon's large hand had closed over her mouth and Spittleworth had seized her wrists. The two lords dragged Mrs. Beamish out of her hiding place and down the nearest set of stairs, and while she struggled and tried to shout, she couldn't make a sound through Flapoon's thick fingers, nor could she wriggle free. At last, they pulled her into that same Blue Parlor where she'd once kissed her dead husband's hand. "Do not scream," Spittleworth warned her, pulling out a short dagger he'd taken to wearing, even inside the palace, "or the king will need a new pastry chef." (Rowling, p. 152-153)

The lines described how Mrs. Beamish tries to sneak out the truth of the palace's crime. After the lords leave King Fred's room, they mutter about their

king's foolishness and discuss tomorrow's plan. However, Spittleworth stops his lip as if he realizes someone is watching their conversation. Then, he and Flapoon says goodbye before they sleep. Mrs. Beamish, hiding in the curtain, let out her breath as if she is safe. Turns out, the lords ambush the curtain to capture her. She tries to fight off, but Flapoon is too strong for her.

"You made an outsized lump in that curtain, cook," sneered Spittleworth. "Exactly what were you doing, lurking there, so close to the king, after the kitchens have closed?" Mrs. Beamish might have made up some silly lie, of course. She could have pretended she wanted to ask King Fred what kinds of cakes he'd like her to make tomorrow, but she knew the two lords wouldn't believe her. So instead she held out the hand clutching the Ickabog foot, and opened her fingers. "I know," she said quietly, "what you're up to." (Rowling, p. 153)

Then they interrogated her about what she did after the kitchen closed. Instead of making silly reasons, Ms. Beamish answers by bringing proof of a fake Ickabog foot and says, *"I know," she said quietly, "what you're up to."*, indicating she knows about the fake propaganda from Spittleworth. After this, Mrs Beamish was held captive as a prisoner.

Coming up to the next case, it is the capture of Bert Beamish, son of Major Beamish, and Roderick Roach, son of Major Roach. In this case, before they got captured, the boys involve in a fight because, previously, Major Roach is murdered in cold blood by Lord Spittleworth himself because he failed to captures Bert. Then, they decided to work together to escape from town; however, not even a couple steps away, a mysterious figure shouting to the boys.

"But they'd taken barely a couple of steps when a man's voice spoke from behind them. "Hands up! You two are coming with me!" Both boys raised their hands and turned round. A man with a dirty, mean face had just emerged from the shadows, and was pointing a rifle at them. He wasn't in uniform and neither Bert nor Roderick recognized him, but Daisy Dove-tail could have told them exactly who this was: Basher John, Ma Grunter's deputy, now a full-grown man. Basher John took a few steps closer,

squinting from one boy to the other. "Yeah," he said. "You two'll do. Gimme that sword." (Rowling, p. 165)

Based on the quotes above, the duo is shouted at by a mysterious man. The man is not dressed as a Royal Guard officer but he is equipped with a rifle to threaten them. They do not know who he was beside the fact that they are in danger. Then, it is revealed that the man is Basher John, Ma Grunter's right-hand man. Running out of options, Bert and Roderick obey what Basher John said and will be taken to Ma Grunter's orphanage.

The last case of the violence is occurred in the 62nd chapter of *The Ickabog*. During the final battle of Lord Spittleworth's cruel regime, Lord Flapoon again releases a gunshot. Ironically, the victim is Bert Beamish, whose father is also shot to death by the same person.

"And now several things happened at almost the same time, so nobody watching could possibly keep up, but luckily, I can tell you about all of them. Lord Flapoon's bullet went flying toward the Ickabog's opening belly. Both Bert and Roderick, who'd sworn to protect the Ickabog no matter what, flung themselves into the path of that bullet, which hit Bert squarely in the chest, and as he fell to the ground, his wooden sign, bearing the message THE ICKABOG IS HARMLESS, shattered into splinters." (Rowling, p. 225)

In this lines, the final battle event is filled with terror because Lord Flapoon's bullet going straight toward Ickabog's belly, who is in the "Bornding" sequence. Bert and Roderick have sworn that they will protect The Ickabog no matter what. Together, they have fly themselves to protect the belly, and the bullet directly hit Bert's chest. He falls to the ground and his condition is unknown.

In sum, the violence cases in *The Ickabog* were experienced by both the main and minor characters. Throughout the novel, they are mistreated by the Cornucopia Palace, especially by Lord Spittleworth. Cases such as humiliation, abduction,

apprehension, and even homicide appear throughout the story. These cases are linear with Young's explanation, that is, to perform a certain action that causes suffering and misery to its victim.

B. The characters' ways of resisting against oppression in J.K. Rowling's *The Ickabog*

In The Ickabog universe, almost every aspect of Cornucopia was oppressed and suffering due to the cruelty of their rulers. However, someone or some group refused to surrender to their misery. They have been shown to perform resistance to fight the injustice they have received before.

As the author of The Ickabog, J.K. Rowling displays a form of resistance performed by the main characters or other characters. To discuss this sub-point, the researcher applies the Concept of Resistance by James Scott. The concept of Resistance is divided into two forms: Open Resistance and Closed Resistance. The further explanation will be described in this data below:

1. Open Resistance

Open resistance is a well-structured movement because the movement is based on social movement (Scott, 2000). Social movements can be made like protests or fighting physically. The main target of this resistance type is to create liberation against the cruel regime that oppresses them. Also, open resistance aims to bring an instant impact on society, to show that their resistance is a sign of hope, a sign of freedom.

a. Open Resistance by main characters

This sub-point will be started by explaining resistance performed by the novel's main characters, Daisy Dovetail and Bert Beamish.

As previously described above, Daisy Dovetail is the daughter of the Head Seamstress of Cornucopia Palace, Dora Dovetail, and her mother sadly passed away due to the carelessness of King Fred. It gets worse when she explicitly expresses her disappointment to the king, and things go downhill. The same thing goes for Bert Beamish. He lost his father, Major Beamish, during the journey of searching for the monster, without knowing at first that his father is killed at the hands of Lord Flapoon.

Both main characters lose their parents in the hands of their rulers of Cornucopia. However, the duo is not an ordinary child. Both are brave, calm, and trying to stay in control no matter the situation. As it will be described in this first case of their open resistance.

“What’s your name?” said Ma Grunter, turning back to Daisy. “Daisy,” said Daisy. “No, it isn’t,” said Ma Grunter. “Your name is Jane.” Daisy would soon find out that Ma Grunter did the same thing to every single child who arrived in her house. Every girl was rechristened Jane, and every boy was renamed John.” (Rowling, p. 104)

“My name,” said Daisy, “is Daisy Dovetail. I was named after my mother’s favorite flower.” “Your mother is dead,” said Ma Grunter, because she always told the children in her care that their parents were dead. It was best if the little wretches didn’t think there was anybody to run away to. “That’s true,” said Daisy, her heart hammering very fast. “My mother is dead.” “And so is your father,” said Ma Grunter. The horrible old woman seemed to swim before Daisy’s eyes. She’d had nothing to eat since the previous lunchtime and had spent a night of terror on Prodd’s wagon. Nevertheless, she said in a cold, clear voice: “My father’s alive. I’m Daisy Dovetail, and my father lives in Chouxville.” She had to believe her father was still there. She couldn’t let herself doubt it, because if her father was dead, then all light would disappear from the world, forever. “No, he isn’t,” said Ma Grunter, raising her cane. “Your father’s as dead as a doornail and your name is Jane.” “My name —” began Daisy, but with a sudden whoosh, Ma Grunter’s cane came swinging at her head. Daisy ducked as she’d seen the big boy do, but the cane swung back again, and

this time it hit Daisy painfully on the ear, and knocked her sideways. "Let's try that again," said Ma Grunter. "Repeat after me. 'My father is dead and my name is Jane.'" "I won't," shouted Daisy, and before the cane could swing back at her, she'd darted under Ma Grunter's arm and run off into the house, hoping that the back door might not have bolts on it." (Rowling, p. 105)

Based on these two quotes above, Daisy is apprehended by one of the Royal Guard soldiers and brought to the Ma Grunter's orphanage. There, she is asked by the keeper who is her name. Daisy answers it, but Ma Grunter says, "*No, it isn't, your name is Jane.*" From there, she realized it is part of Ma Grunter's plan. She tries to break a kid's spirit by the doctrine of "Jane" and "John." She refuses Ma Grunter's mind game and keep saying that her name is Daisy Dovetail, not Jane. Ma Grunter responded to her by saying that her parents are already dead. Daisy does not give up and resists as best as she could; although it is true that her mother had passed away, he believes that his father is still alive.

Filled with rage, Ma Grunter suddenly swings a cane towards Daisy. She manages to dodge the first swing until the second swing hit her directly in the head. Ma Grunter once again plays her mind game to her, yet Daisy still refuses to surrender. Before she is about to get attacked again, she manages to evade and tries her best to run off from the orphanage through the back door even though at the end of the chapter, it is told she is not able to escape from the house.

After years by years passed by, Daisy become even braver and resilient to everyone who tried to oppress her. This time, she expressed her disappointment to Lord Spittleworth directly.

"What's your name, girl?" Spittleworth asked, halting beside Daisy, and lowering his scented handkerchief. "Jane, my lord. We're all called Jane here, you know," said Daisy, examining Spittleworth with cool, serious eyes. She remembered him from the palace courtyard where she'd once played, how he and Flapoon would scare the children into silence as they

walked past, scowling. *“Why don’t you curtsy? I am the king’s Chief Advisor.”* *“A Chief Advisor isn’t a king,”* said the girl. *“What’s that she’s saying?”* croaked Ma Grunter, hobbling over to see that Daisy wasn’t making trouble. *Of all the children in her orphanage, Daisy Dovetail was the one Ma Grunter liked least. The girl’s spirit had never quite been broken, although Ma Grunter had tried her hardest to do it.”* (Rowling, p. 136)

“Where do you come from, girl?” he asked. *“I come from Cornucopia, my lord,”* said Daisy. *“You might have heard of it. It’s a country that used to exist, where nobody was ever poor or hungry.”* *“That’s enough,”* snarled Lord Spittleworth, and turning to Ma Grunter he said, *“I agree with you, madam. This child seems ungrateful for your kindness. Perhaps she ought to be left to fend for herself, out in the world.”* With that, Lord Spittleworth swept out of the orphanage, slamming the door behind him. (Rowling, p.137)

The girl expresses her thoughts on Spittleworth with a satirical and serious expression. Daisy still remembers clearly that Spittleworth is the one who scared the child in the past alongside Flapoon. Then, Spittleworth asked, *“Why don’t you curtsy? I am the king’s Chief Advisor.”* She simply says that a chief advisor is not a king. This means that she dares to stand up to everyone who oppressed her, even if the person is a king’s chief advisor.

Spittleworth continues to seek out about the girl’s wherefrom. Daisy bravely answers, *“I come from Cornucopia, my lord.”* and she continues by saying, *“You might have heard of it. It’s a country that used to exist, where nobody was ever poor or hungry”*, indicating that she dares to resist her country’s poor condition since Spittleworth take control of the situation. This causes him to be mad by saying that Daisy should have been kicked out of the orphanage, and then he exits the orphanage, slamming the door.

Bert Beamish will bring the next case of open resistance. In chapter 48 of the novel, Bert, alongside Roderick Roach, is involved in a fight against Ma Grunter’s wingman, Basher John.

“You,” he bellowed, approaching Daisy with the cane held up over his head, “have been stealing again, Ugly Jane!” He was about to bring it down on her when he suddenly found it caught in midair. Bert had heard the shouting and gone to find out what was going on. Seeing that Basher John had cornered a skinny girl in much-patched coveralls, Bert grabbed and held the cane on the way down. “Don’t you dare,” Bert told Basher John in a low growl.” (Rowling, p. 173-174)

“Basher John tried to pull his cane free of Bert’s grip, but Roderick came to Bert’s aid. There was a short fight, and for the first time in any of the children’s memories, Basher John lost. Finally, vowing revenge, he left the room with a cut lip, and word spread in whispers around the orphanage that the two new boys had rescued Daisy and the twins, and that Basher John had slunk off looking stupid” (Rowling, p. 174)

In these two lines, it is told that Daisy steal a food in order to give the other children taste the experience of pastries from the capital of Cornucopia, Chouxville. However, her steal is known by Basher John, and he is about to attack Daisy. Luckily, Bert and Roderick hear the noises, and they are just in time to save her old friend. *“Don’t you dare, ”* he says bravely, grabbing Basher John’s cane. He tries to break free from Bert’s grip, but Roderick come to his aid. Then, the duo involves in a fight with him and ended up as a victor. With his battered condition, Basher John sworn to take revenge on them. This means Bert is able to pull off a fight. He does not care with whom he fights because even Ma Grunter’s best man must admit a defeat against him.

In the next chapter, precisely in the 59th chapter with the title *“Back to Jeroboam,”* the group that consists of the four young brave children, Daisy Dovetail, Bert Beamish, Roderick Roach, and Martha, enrolled on their journey with the monster that they thought as an evil one to return into Jeroboam, the town that the four used to spend during their time in an orphanage. As they entered the town’s area, villagers start pulling out their weapons because they are afraid of The

Ickabog's presence. However, Daisy and Bert can pull out the diplomacy and cleanse the villagers' evil thoughts because of Spittleworth's propaganda.

"I told you they'd love you if they knew you!" Daisy whispered in the Ickabog's ear. "Come with us!" shouted Bert at the crowd. "We're marching south, to see the king!" And now the Jeroboamers, who'd suffered so much under Spittleworth's rule, ran back to their houses to fetch torches, pitchforks, and guns, not to harm the Ickabog, but to protect it. Furious at the lies they'd been told, they clustered around the monster, and off they marched through the gathering darkness, with only one short detour. Daisy insisted on stopping at the orphanage. Though the door was of course firmly locked and bolted, a kick from the Ickabog soon put that right. The Ickabog helped Daisy gently down, and she ran inside to fetch all the children. The little ones scrambled up into the wagon, the Hopkins twins fell into the arms of their parents, and the larger children joined the crowd, while Ma Grunter screamed and stormed and tried to call them back. Then she saw the Ickabog's huge hairy face squinting at her through a window and I'm happy to tell you she passed out cold on the floor." (Rowling, p. 214)

In these lines, the duo, Daisy and Bert able to cleanse the villagers' minds about The Ickabog and decide to protect the monster, not against him. So, the group of four children, now accompanied by The Ickabog and the villagers of Jeroboam, are also on their journey to return to the capital. Before they move on, Daisy forced the party to visit the Ma Grunter's orphanage.

Once they arrived, the orphanage door is firmly locked, but it is not a big deal for The Ickabog. A single kick destroys the door, and he puts down Daisy to make her way to free the children of the orphanage. In the end, the children can finally make their way back to their parents or guardians. Ma Grunter, who watched her assets running away, tries her best to pull them back, but once she sees the face of The Ickabog, she is highly scared and passed out.

The last open resistance act by the main characters are in the 63rd chapter of the novel. This is where everything is settled between the main characters and the story's main antagonist, Lord Spittleworth. After the war between the resistance and

the palace is done, Spittleworth retreats to his private mansion. However, he does not know that some people expect his arrival to settle things matter.

“Scrumble, I don’t like that noise.” “I don’t expect you do, my lord.” The moon slid out from behind a cloud and Lord Spittleworth, turning quickly toward his butler, whose voice sounded very different all of a sudden, found himself staring down the barrel of one of his own guns. Scrumble had removed Professor Fraudyscham’s wig and glasses, to reveal that he wasn’t the butler at all, but Bert Beamish. And for just a moment, seen by moonlight, the boy looked so like his father that Spittleworth had the crazy notion that Major Beamish had risen from the dead to punish him. Then he looked wildly around him and saw, through the open door of the carriage, the real Scrumble, gagged and tied up on the floor, which was where the odd whimpering was coming from — and Lady Eslanda sitting there, smiling and holding a second gun. Opening his mouth to ask Withers the groom why he didn’t do something, Spittleworth realized that this wasn’t Withers, but Roderick Roach. (When he’d spotted the two boys galloping up the drive, the real groom had quite rightly sensed trouble, and stealing his favorite of Lord Spittleworth’s horses, had ridden off into the night.)” (Rowling, p. 230-231)

“How did you get here so fast?” was all Spittleworth could think to say. “We borrowed some horses from a farmer,” said Bert. In fact, Bert and Roderick were much better riders than Spittleworth, so their horses hadn’t gone lame. They’d managed to overtake him and had arrived in plenty of time to free Lady Eslanda, find out where the gold was, tie up Scrumble the butler, and force him to tell them the full story of how Spittleworth had fooled the country, including his own impersonation of Professor Fraudyscham and Widow Buttons. “Boys, let’s not be hasty,” said Spittleworth faintly. “There’s a lot of gold here. I’ll share it with you!” “It isn’t yours to share,” said Bert. “You’re coming back to Chouxville and we’re going to have a proper trial.” (Rowling, p. 231)

Based on these two quotes, it is revealed that Bert Beamish is still alive; as previously said in chapter 62, he was shot by Flapoon. Accompanied by Roderick, the two make their way through Spittleworth’s mansion, successfully overtaking him. Once they have arrived in the mansion, Bert and Roderick immediately free Lady Eslanda, find out the gold, tie up the butler, Otto Scrumble, and force him to speak up about the truth of the cruelty Spittleworth has done for the country. Also, Withers, another Spittleworth’s butler, manages to escape from the mansion once he knows the duo’s arrival.

When Spittleworth arrives at his mansion, the duo dresses up as his assistants. Bert as Otto Scrumble, while Roderick as Withers. Bert acts as if he will assist Spittleworth in his escape from the country. When the set is right, he revealed himself and hold a gun. Spittleworth face up in a terror and fear as if it is not Bert who judged him but the late Major, who died in his own hands. He run away but only to find out that the real Scrumble is tied up and Lady Eslanda, now freed, holding another gun. Then, he shouts to his groom, Withers, for his absence. There, Roderick also reveals his true identity. From that moment on, Spittleworth know that he is busted, but he still wanted to negotiate by giving his gold. Of course, Bert rejects his offer and says that Spittleworth is going to have a trial for his crime.

b. Open Resistance by other characters

In this sub-point, the researcher will explain the open resistance acted by the other characters. This means the characters here will be aside from the main characters above.

As explained above in chapter 62 of the novel, Flapoon shoots the Ickabog during the “Bornding” moment. “Bornding” is when an Ickabog gives birth, and the Ickabog will die after all its children have been born. Also, during “Bornding,” the newborn will become good or bad depending on the first sight that the newborn sees. If it is good scenery, the newborn will become a good Ickabog. If it is not, then the newborn will turn evil.

“Then a baby Ickabog, which was already taller than a horse, came struggling out of its Icker’s belly. Its Bornding had been a dreadful one, because it had come into the world full of its parent’s fear of the gun, and the first thing it had ever seen was an attempt to kill it, so it sprinted straight at Flapoon, who was trying to reload. The soldiers who might have helped Flapoon were so terrified of the new monster bearing down upon them that they galloped out of its path without even trying to fire. Spittleworth was

one of those who rode away fastest, and he was soon lost to sight. The baby Ickabog let out a terrible roar that still haunts the nightmares of those who witnessed the scene, before launching itself at Flapoon. Within seconds, Flapoon lay dead upon the ground.” (Rowling, p. 224)

Based on these quotes, it is told that after Bert is shot from Flapoon’s bullet, the newborn come out from its parent’s belly, and its “Bornding” is a dreadful one. The first scenery that its parent sees is a gun, and the newborn immediately targets the shooter, Flapoon is trying to reload his gun but the soldiers and Spittleworth are so scared of the view that they see: a newborn monster roaring with rage. They immediately ran away, leaving Flapoon vulnerable. Then, in a matter of seconds, the newborn successfully launched itself to Flapoon, killing him in the process.

2. Closed Resistance

Closed Resistance is the second concept of resistance by James Scott. This type takes an approach implicitly ideologically and slips a few symbols into its form (Scott, 2000). This means this type does not perform their movement in public. Slander, gossip, or even cursing the oppressors in each heart of the individual are a few examples of closed resistance, and it also makes them unorganized.

a. Closed Resistance by main characters

In chapter 37 of the novel, Daisy Dovetail, one of the main characters in *The Ickabog* universe, wanders all by herself. After six years trapped inside the orphanage, she finally gives up thinking that his father, Mr. Dovetail, is still alive. She only thinks that his father is probably resting peacefully with her mother in heaven. Then, something strikes to Daisy’s heart.

“Unlike many of the orphanage children, Daisy retained a clear memory of her parents. The memory of their love sustained her, and every day she helped look after the little ones in the orphanage, and made sure they had the hugs and kindness she was missing herself. Yet it wasn’t only the thought of her mother and father that enabled Daisy to carry on. She had

a strange feeling that she was meant to do something important — something that would change not only her own life, but the fortunes of Cornucopia. She'd never told anyone about this strange feeling, not even her best friend, Martha. After all, who'd believe that a penniless girl locked up in an orphanage could save the country? Yet the strange belief burned stubbornly inside her, like a flame that refused to go out.” (Rowling, p. 133)

Daisy remained to have her mind intact with the memories of her parents. She ensures that every memory of herself and her parents will live up in her heart as her motivation to keep living. However, she does not only think that her parents' love is the only reason to carry on. Daisy also think of rescuing the Cornucopia, performing resistance to break free from Spittleworth's regime. She keeps her thoughts to herself only, not sharing them with anyone else, as the lines said, *“Yet the strange belief burned stubbornly inside her, like a flame that refused to go out.”*

b. Closed Resistance by other characters

During the 25th chapter of the novel, the people of Cornucopia begin to grow to distrust their rulers because Cornucopia begin to become poorer as an effect of the new terms by Lord Spittleworth. Of course, Spittleworth is prepared for this, so he has spies in the town to watch the villagers' behavior.

“Spittleworth, who had spies in every city and village, began hearing word that people wanted to know what their gold was being spent on, and even to demand proof that the monster was still a danger.” (Rowling, p. 93)

“A butcher called Tubby Tenderloin called a meeting in the town hall. Tubby was careful not to say he didn't believe in the Ickabog, but he invited everyone at the meeting to sign a petition to the king, asking for evidence that the Ickabog tax was still necessary. As soon as this meeting was over, Spittleworth's spy, who had of course attended the meeting, jumped on his horse and rode south, arriving at the palace at midnight.” (Rowling, p. 93)

In these two lines, the villagers of the Cornucopia are gossiping where are the gold that they spent on the tax of the Ickabog Defense Force, and they also want

proof of the monster's appearance. Later, the butcher named Tubby Tenderloin summit a meeting in the town hall.

He is very careful of his word choice about his distrust of The Ickabog's appearance, but he invites everyone to the meeting. There, they discuss making a petition asking about the importance of the tax. However, their gossip is known by Spittleworth's spy, and the spy immediately reported this to his supervisor.

In sum, all the findings of open and closed resistance performed by the main or minor characters are already explained above. Daisy Dovetail and Bert Beamish, along with their guild and other characters, are performing well for their resistance to protect themselves or for their mission of liberating the people of Cornucopia. By the novel's end, it is revealed that their resistance is successful, and they can restore the peace in the Cornucopia once again. The people are no longer afraid of Spittleworth's shadow, and Daisy, alongside his friends and Cornucopians, lives happily after.

CHAPTER V

CONCLUSION

This final chapter explains the conclusion of the research and the suggestions for future research, either for the object of the study or the development of the literary theories.

A. Conclusion

This study found that every Cornucopian must have at least experienced one of the five faces of oppression in *The Ickabog*. At first, the five faces of oppression belong to exploitation, cultural imperialism, powerlessness, marginalization, and violence. The novel delivers an experience of the Cornucopians who suffered exploitation, such as Mrs. Dovetail, who is being exploited her time and health, causing her to lose her own life, and Mr. Dovetail's skill as a carpenter is being used for the benefit of Lord Spittleworth. Also, every Cornucopian suffered from being poor because the palace collected a high tax, which ran into Spittleworth's bank. In cultural imperialism, Daisy Dovetail, the female protagonist, is alienated by her friends due to her disappointment with the king. She is a child, yet she cannot express her true emotions and feelings since her mother passed away. Then, the powerlessness aspect reveals how dangerous the power and aura of Spittleworth are. He may be a lord and chief advisor, but his words and appearance are more frightening than the king's. He can influence the whole squad of the Royal Guard, capturing Lady Eslanda without any struggles from her friends and even killing Major Roach without hesitation, for his failure to capture Bert Beamish proves Spittleworth's presence is dangerous. Thus, in the case of marginalization, this is

experienced by the Dovetail family. Their home is swapped to the edge by the king. The reason is that Fred does not want to remember his sin for the death of Mrs. Dovetail. In addition, the violence cases experienced by the Cornucopians are various. Abduction, arrest, physical attacks, and even murder are the violence that is happening in the universe of *The Ickabog*.

Secondly, the resistance by the two main characters or any other characters is performed in open or closed resistance. In open resistance, the characters performing their resistance either explicitly speak about the oppressions they felt or physically attack the oppressors. While in closed resistance, the characters display their resistance either by gossiping about the oppression they have felt or by experiencing a motivation to liberate themselves from the oppression.

B. Suggestion

In sum, the researcher hopes and suggests that future research for the novel will be explained into wider approaches and theories, such as Marxism, psychoanalysis, or feminism. *The Ickabog* can be studied through Marxism to examine the class of the characters, between the civils, the rich, or the members of the Cornucopia Kingdom. Thus, in psychoanalysis, the self-concept of the main characters can be examined. In addition, the feminist studies of *The Ickabog* are very open to be examined due to Daisy Dovetail being the story's female main character.

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CURRICULUM VITAE



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