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SUPERIORITY AVERMENT? THE  
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BANU IN PERSPECTIVE OF  
SPATIAL POLITICS SARA  
UPSTONE

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**VACCINATION: SAVING OR SUPERIORITY AVERMENT? THE BODY SPACE  
SHORT STORY "VARIOLA" WRITTEN BY IKSANA BANU IN PERSPECTIVE OF  
SPATIAL POLITICS SARA UPSTONE**

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**ABSTRACT**

*This study examines the problem of colonial body construction in the short story "Variola" by Iksaka Banu and the relationship with outside discourse. The theory used is Sara Upstone's spatial politics, especially about body space. The body was seen as the site for the hegemonic practice of colonial discourse. Such a body is known as a metaphoric body; that is, one that can be divided and has hierarchical relationships. The data collection methods of this research are literature review and observation technique. The data analysis used a qualitative descriptive method. The results and discussion of this study prove that body construction in the short story "Variola" is not an autonomous body. Through the narrative of salvation in the form of vaccinations, the children's bodies were then used as a colonial space marked by discourses of blood purification and white racial supremacy. The practice of marking was aimed at instilling and or affirming the superiority of the West as a colonial state. The superiority that was deliberately constructed by the colonizer caused inequality so that the colonized became the object of illumination or civilization. The appearance of the Dutch figure and his character through the sacrifices made by Hendrik Plathart in one sense is chaos in the general view of the psychological discourse that all colonizers were evil. However, on the other hand, the sacrifice of the bodies of children born from relationships with indigenous women shows that they are still trapped in the discourse of blood purification.*

**KEYWORDS:** Spatial Politics, Body, Colonial Discourse & Vaccination

**INTRODUCTION**

The body in the context of colonialism cannot exist merely as an autonomous one. It is not an object that can only be fully viewed as a biological or physical phenomenon. The body is presented as a representation of self-identity, a space for the practice of marking both socially and culturally, and even a place of economic battle (capitalism) and other knowledge practices. The body is defined and limited by something that is outside it. The body, as the smallest, personal, and intimate scale, is a space that has an important role in the practice of colonialism and post-colonialism (Upstone, 2009). Colonialization utilizes the body through several strategies, both subtle and gross, to control, maintain power, and keep the stability over a colony. Even in difficult and precarious situations, the body was maintained to conform to colonial definitions and orders. This problem appears in Iksaka Banu's short story entitled "Variola" which is compiled in a collection of short stories of *Teh dan Pengkhianat*.

The short story "Variola" has the background of the smallpox epidemic in 1871 in Java, mainly in Bali. When the plague began to spread to the up-country, the colonial government had difficulty dealing with it. Even

though the vaccine was invented long before the incident, reasons for limited access to the area and the availability of medical personnel became obstacles. There is only one way that is most feasible and considered effective, which is implanting vaccines into the bodies of children who are then sent to Bali. After arriving at their destination, the vaccines will be harvested and used to heal the Europeans and the native people. The colonial government, through a medical team, needed several children who were willing to be vaccine carriers. However, the character in the short story had difficulty getting the children they wanted.

Iksaka Banu, through *Variola* presents a discourse about the body. He did not only present children's bodies as a savior medium for Balinese (and European) people who had been exposed to smallpox. His medical and physical bodies are clung to colonial traces. The body becomes an object to experience the continuity of interest so that the body experiences control, hierarchical division, and definitions that tend to be racial. Upstone (2009) says that the body is classified through sight, recorded, and defined in certain races and mixed types. The bodies of native children are perceived almost as conveyed by Christopher Fife during research in Papua New Guinea (Upstone, 2009). He said that the colonialists were concerned about the cleanliness and control of the bodies of the indigenous people, a dirty or undisciplined body that denotes an impossibility to civilize. Quoting Young (in Upstone, 2009), a colonized body is a body that is wanted but at the same time feared because racial hybrids are associated with a form of distortion and threatening degeneration.

Post-colonial literary works provide alternative spaces for the effort to liberate certain discourses. The post-colonial body space opens up the possibility of various experiences that come out of the common sense of colonial practice. In general, post-colonial literary works place more emphasis on colonized subjects to negotiate or be free from colonial construction practices. From these assumptions, the short story "*Variola*" offers something different. Even though it was written by an author coming from a former colony, the main character and other supporting figures were Dutch people who were colonial parties. The colonial experiences that arose did not come from the native people who tried to reclaim the colonial body. The body in the short story "*Variola*" was read and identified based on psychological discourse, which is closely related to the preferences of traits and behavior.

Research on the collection of short stories *Teh dan Pengkhianat* was conducted by SazmaAulia Al Kautsar with the title "*JejakKolonialdalam Kumpulan CerpenTeh dan PengkhianatKaryalksaka Banu*" (Traces of Colonial in the collection of short stories *Tea dan Pengkhianat* by Iksaka Banu). He uses Homi K. Bhaba's perspective on hybridity, mimicry, and ambivalence. The research resulted in several conclusions, including that the hybridity in the short story includes colonial tyranny and indigenous culture, justifying the statement that "mixed blood is cursed" for colonialists. Colonialism is not always mean to natives, and natives are not still kind and friendly. Mimicry was found in the form of dress and language by mastering foreign languages. Then the ambivalence itself consists of the defense of the natives of the colonial ruthlessness and the breached prohibition colonialism.

As an anthology book, *Teh dan Pengkhianat* is still relatively new. The short story was published in 2019. After receiving the Kusala Literary Award in 2014 for his book entitled *SemuauntukHindia* (All for the Indies), in 2019, the anthology *Teh dan Pengkhianat* by Iksaka Banu won the award again. There has not been much research on this short story. However, there are quite several studies related to the same formal object as this research.

Uci Elly Kholidah has used the issue of body space in her research entitled "*KonstruksiTubuhdalamCeritaPendekKeroncongPembunuhanKarya Seno GumiraAjidarma*" (Body Construction in the Short Story KeroncongPembunuhan by Seno GumiraAjidarma). Uci describes the construction of the body in the short story.

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The result is that Seno does not completely reject solid space but still presents magical and metaphorical spaces simultaneously. The body space in this short story can also act as a counterpoint that has a strong influence on the space outside the body. Another study using Upstone's body perspective was carried out by Rahariyoso (2014) on a poem entitled "Sakramen yang terhimpundalambukukumpulanpuisi Di Bawah Kibaran Sarungkarya Joko Pinurbo" (Sacraments compiled in the book collection of poetry Di Bawah Kibaran Sarong by Joko Pinurbo). Rahariyoso explained that the construction of the body in the Sacrament poetry paradoxically presents a dialectic between the body and the soul which deals with the problem of God as the body. <sup>10</sup>  
<sup>3</sup>  
The next research by Hardiningtyas et al. (2018) with the material object of Balinese poetry with the theme of the body. The results of this study indicate that the authority of the body experiences irony, namely the body as a physical, a symbol of religion, and the strength of women in the face of life's struggles. The body construction was pried by the poet, who is ontologically self-skinned. The body is destroyed in culture, mortality, while the soul as God is idealized in wholeness. Finally, the construction and body space between profane and sacred is a paradoxical space between body and spirit, which the poet deconstructs to be mere irony.

This study differs formally from Uci's research emphasizing Bhaba's three key concepts, namely hybridity, mimicry, and ambivalence. Colonial traces in Uci's research cover several aspects of life, such as language, clothing, politics, and so on. Meanwhile, the research that the researcher carries out only focuses on body space, a space that is very personal but considered important as a colonial site. Based on the three subsequent studies that use the same formal object, this study offers different material objects, namely Variola's short stories, which are compiled in an anthology of *Teh and Pengkhianat*. Apart from that, the three studies above tend to discuss the construction of the body related to spirit, sacred or profane, and colonial discourse and other forces outside of it. This research tries to link the body space with knowledge about attitudes or behavior between the colonizer and the colonized. Thus, this study at least wants to answer two problems; first, how the construction of the body in Variola's short stories, and second, shows the relationship between these constructs and the attitude or behavior of the colonizer and the colonized.

In answering the two problems above, Sara Upstone's post-colonial theory about space politics is utilized in this research. Upstone (2009) argues that politics is often understood as a narrow term that refers primarily to large scales, namely actions that change national policies or legislation. Through his book, *Spatial Politics in The Postcolonial Novels*, Upstone offers an alternative concept of spatial politics that is not only rooted in state politics (on a large scale) but a shrinking diversity of spaces that helps build post-colonial experiences.

Upstone distinguishes two meanings of the terms place and space. Place signifies colonial control, while space refers to a broader and more flexible, namely the forms obscured by the colonialists (2009). Space within the colonial territory was used to maintain the stability of colonialism. In that space, the definitions and boundaries were created by the colonials as if they were something natural (which could not be changed or questioned again) to differentiate themselves from the natives. Automatically, the boundaries and definitions in space will obscure the preferences of the natives towards their identity, which includes identity, tradition, and all life practices that existed before colonialism (Rahariyoso, 2017). Colonial exercised both rough and subtle control over spaces that were considered important in practice to ensure the continuity of power when an area was occupied, or physically they had left.

The pointed, narrow space to build a post-colonial experience by Upstone is body space. The body, in this case, is still in the colonial scope, which defines that the body is the center of experience related to other spaces (2009). The body describes itself as an idea or concept that exists in various events that are left in it. Something outside the body has a role to

inherently construct the body itself. The colonialists embedded the superiority of their bodies over the colonized bodies. There is hegemonic control over the colonized body by the invaders.

The body in colonial discourse becomes a controlled body, physically rigid and characterized by traces of colonial or power representations classified based on race/color and ethnicity (Rahariyoso, 2017). The existence of indigenous bodies was used as an object for the continuation of colonialism in various control practices such as forced labor, torture, exploitation, and abuse. Even Upstone (2009) argues that to maintain superiority, the colonizers introduced increasingly hegemonic structures to separate different bodies in an often complex hierarchy. It is using the discourse of the lower body to justify conquest, associating the colonized body with animals rather than human characteristics, seeing the stereotype of black men as animalistic. It means that indigenous men of all races are often cast as rapists polluting the bodies of white women. The body that is divided, restricted, and controlled by the colonialists was called the metaphoric body. Meanwhile, a body that is no longer possible for division and hierarchical relationships is called a metonymic body (Rahariyoso, 2009).

Concerning colonial discourse, the definition of the body is also associated with psychological discourses that put the advantages and disadvantages of each type of body. The relationship between colonizers and colonized is more of binary opposition, giving rise to hierarchies that are already considered absolute. The psychological discourse referred to in this study relates to the body of the colonizer and the colonized, which is adhered to by certain traits or behaviors that form a clear dividing line or simply black and white. The body is thus seen physically as well as in character as the identity of the colonized self.

## METHOD

This research is descriptive qualitative research (Bazeley, 2013; Creswell, 2014; Silverman, 2013), and the object of this research consists of material objects and formal objects. As explained by Udasmoro (2012) that a material object is an object that will then become data. The object of this research material is the short story "Variola" by Iksaka Banu. Meanwhile, the formal object related to theoretical or epistemological is the colonial body space construction. After the two objects are determined, data in the form of words, clauses, sentences, paragraphs, and a series of events in the short story are collected using the literature review method (Apriyanto & Nurhayaty, 2019 and Hidayat et al., 2019). The scrutinizing technique assists this method. This technique is a way of collecting data by scrutinizing significant linguistic units in short stories which are the source based on the theoretical concepts used (e.g., Anum & Apriyanto, 2019; Apriyanto et al., 2020; Apriyanto & Anum, 2020; Apriyanto & Nurhayaty, 2019; Faruk, 2012; Santoso & Apriyanto, 2020a, 2020b). In this respect, the data is the textual data that is given attention relate to Sara Upstone's colonial concept of body space.

The data analysis is carried out by searching for textual units to see the relationship between significant textual units in the short story "Variola" which is by Sara Upstone's colonial concept of body space. Before space is determined, the existing spatial construction is first explored, namely the representation of the body's existence with spaces, things, or discourses outside the body. This stage is assisted by exploring data outside the short story text in the form of books, articles, and journals that are still related to research problems. The construction is then explained how space arranges the body and positions it. The characters in the short story, which in this context are the space of the body, are viewed as oppositional as discourses of the body related to nature or behavior.

## DISCUSSIONS

The colonial body or metaphoric body in the Upstone concept exists as a colonial-controlled and ruled space. The presence



of this body is necessary for the affirmation of superiority in almost all areas of European life over its colonies. Before looking further at how the body is constructed, it is necessary to present an overview of the story in *Variola* related to a quite important issue, namely about vaccines.

The short story "*Variola*" tells about the handling of the *Variola* or smallpox epidemic in Bali in 1871. The characters shown by Iksana Banu are Dutch. They are Dr. Jan Veldhart as head of the *Geneeskundige Dienst* in *Weltevreden*, *Adriaan Geest* as officer *Van Gezondheid*, *Van Kijkscherp* a pastor as well as an orphanage representative, and *Henrik Plathart* as a deacon. To the native and European people in Bali being saved, *Adriaan Geest*, who is also the main narrator, had to find ten children aged nine to twelve who would be injected with the weakened smallpox germs. These children can come from native, Indo, and European groups with a healthy and willing record. Unfortunately, this search is not easy. Many reasons come from the child's parents. *Adriaan Geest* only managed to get six children. He looked for the lack of children at an orphanage in *Batavia*, but *Van Kijkscherp* did not allow the children to be taken. At the end of the story, *Hendrik Plathart* gave up his four children, who came from his relationship with a native woman. They are a mestizo or a Malay-European blaster.

There are two things needing attention in the discussion. The first is the children's bodies that will be used as a medium for planting vaccines and the role of Dutch leaders, especially *Hendrik Plathart*.

"However, the areas affected by the plague are in the interior. You can't rely on vaccines with dyed threads clamped in resin-coated glass to save those who haven't been infected. We are forced to use ancient ways. Using children's bodies as vaccine carriers. Ten little children aged nine to fifteen." (Banu, 2019)

Preventive efforts for smallpox in the form of vaccination are the oldest efforts ever made to prevent disease in Indonesia (Uddin, 2006). According to Uddin, citing Pepper (2006), apart from smallpox vaccination, there is absolutely no other effort to develop public health care in Java. From the quote above, Dr. Jan Veldhart still positions children's bodies as biological bodies. The temporary body has not been constructed by something outside it. Children's bodies are used as a medium to reduce the spread of the plague. The body is inoculated. *Adriaan Geest* explained that first, the weakened smallpox germs would be taken, then rubbed into the children's arms so that the germs entered and formed blood pus. The side effect is that the body will chill, but not for long, and will immediately rise to conquer the disease. The child then becomes immune to smallpox. This was what the health workers wanted at the time. Vaccines that are still fresh on the bodies of children will be harvested for many people in Bali, both European and native. When this process is achieved, a stronghold of disease resistance will automatically be created in the middle of the residents. The body, in this case, is still closely related as a biological one that cannot be separated from medical matters. Inoculation, immunity, and vaccines are a line of words that have consequences for the biological-medical body.

However, it should not be forgotten that the short story "*Variola*" has the background of the spread of smallpox in 1871 in Bali, which was still under Dutch colonial rule. The characters are also a Dutchman, although written by writers from a post-colonial country (Indonesia), and at the time of the Dutch colonialism, they no longer physically exist. Colonial discourse in the past has always been left behind in post-colonial texts (Upstone, 2009). The body in the short story has been or remains marked by economic transactions and hierarchical relationships.

"It is difficult to persuade native parents from good families to let their children go alone outside Java." I shook my head. "We are obliged to bear the costs of the family members who accompany the children. If one child and one parent each

earn f50, it will take f1,000 for ten participants. Not including boat costs and meals. Unless we want to use homeless kids. "

"These children will earn f50 per person. We don't even mind if you withdraw funds for the maintenance of the home. We'll raise their wages to f75. If a supervisor escorts them, we will pay that person f75. "

The bodies that the colonialists wanted were from the natives and Europeans. The bodies of children through the two quotes above became the bought bodies. The body was valued with a nominal amount of money as a reward if parents were willing to give their child as a medium for vaccine donation. The body has lost its autonomy. The body has fallen into categories such as goods; they were bought for a certain amount of money, and the colonial health workers were entitled to use them. The principle of consumption also applies here; the body is useful as a storage medium for new vaccines.

The purchased body also contained elements of power relations between colonized communities and health workers as colonizers. The colonizers, with all kinds of exploitation in their colonies, obtained a lot of capital, especially money. Viewing from the historical context, the Dutch East Indies colonial government from 1830 - 1870 carried out a system of agricultural exploitation known as forced cultivation. This system aims to get the maximum benefit from plantation and agricultural activities in Java and several areas outside Java (Kanumoyoso, 2018; Hesselink, 2011). For the colonialists, this system produced financial benefits, but for the native people, it brought all kinds of suffering. Nearly half of the total number of Javanese people is involved in the system (Elson, 1994). Thus, the colonial authorities were able to pay for the bodies of needy children. The parents of the children were not all in a well-off economy, so the wage policy was justifiable. There are practices of imbalance behind the policy of providing wages to the body.

In addition to the body as a transaction and practice of power relations, the construction of body space can be seen from the difference in views between the figure AdriaanGeest and the priest Van Kijkscherp. In a dialogue between the two, while negotiating to get some children from the orphanage, AdriaanGeest said the following.

"... We both have a great task that may be different in ways, but the same in purpose, Lord Reverend."

As colonial parties, they used the word "we". Mr. Pastor carried on the notion of racism against the body during the colonial period. The Dutch East Indies government in the Colonial Law of 1854 divided society into three categories, namely, European, Foreign Eastern (Indo), and indigenous. This division was, of course, hierarchical in that the Europeans were above and superior. This division is then called the metaphoric body, namely the body in colonial discourse that can be divided. The Pastor disagreed that AdriaanGeest should bring the children of the orphanage he managed for several reasons.

"... Lord will take the blood of these white children to be mixed, even put into the bodies of the natives, and on another occasion, you will do the opposite. Right? Have you forgotten that you have to uphold the purity and holiness of God's holy body? Not mixing it up, either through adultery with a bitch, sexual intercourse with *Nyai*, or this kind of blood union. ... "

The purity and holiness referred to above are the bodies of white children. The Pastor, as a colonial representation, marks the body with ideas or knowledge about race. He drew a clear boundary line and defined that the white European class was pure, holy, and high bodies with low, dirty, and despicable bodies that were inflicted on the natives. As said by Upstone (2009), the chaotic picture has been overwritten by a rigid linear system; the differences are obscured by homogeneity. Thus, the colonial order was presented as natural and unquestionable.

Upstone, quoting Young (2009), calls the Pastor's knowledge description of the colonial obsession with body purity.

The body of a European must be kept pure by not mixing his blood with native people (colored skin). Giving European children to be used as vaccine donors, where the vaccine will be introduced to Europeans and natives, means that the blood will mix. Hence, the pastor rejected him. He maintained colonial superiority by introducing a hegemonic structure to separate the different bodies in a hierarchy that was both lame and complex. Implicitly, the division of the body also shows that the body of the natives is associated with animal characteristics, namely savage, dirty, ignorant, and uncivilized. These characteristics would defile the body of a more pure and civilized white skin.

Lord Pastor's refusal was not only for reasons of the purity of white blood. As a priest, he thought in terms of religion, not least when the smallpox epidemic broke out. It is not a matter of funds, as promised by Adriaan Geest, so that the Pastor would give up the children.

"We object because you will put germs into the children's bodies."

"Do you realize that here you are trying to interfere in God's business?"

In Loedin's (2005) note, the fear and objection to surrender the children to be vaccinated is due to several reasons. First, rational refusal of smallpox vaccination because people are not sure (or do not know) about the benefits of vaccination. This reason is supported by the fact that children who are vaccinated still frequently contract smallpox, and some even die. Second, religious leaders oppose the vaccination policy because it is seen as a rejection of God's destiny. In his refusal, the Pastor even showed him a Bible which contains about 25 verses about destiny. He hoped that Geest would understand. God has wanted the smallpox epidemic to spread in such a way, and humans could not do anything about it.

"Read it. The point is, we cannot get in the way of God's plan. If the children caught smallpox and survived, that is God's "masterpiece" for His people. When they die, that is also His will. Nothing can be done between the two events."

Unlike the Pastor, as a health worker, Geest thought more rationally and entrusted the handling of the smallpox epidemic through vaccination. The "great task" referred to in the preceding quote, indicates a similar purpose in looking at the body. There is a compelling reason why Geest should have acquired a child's body. The following is an excerpt from the dialogue.

"Blood will mix. Because only in that way can the plague be prevented so that our civilization will live on and become a light here. "

From the quotation above, the children's bodies become media as well as representations of colonized positions as objects. Hierarchical power relations control the body. The body is constructed by the colonial discourse on white supremacists (colonizers) that they are a civilized group. This discourse is related to the Age of Enlightenment, which was marked by the rapid development of science and technology. Europeans have more advanced knowledge than other nations, so they feel superior. Through mastered science, the distinction between space and body boundaries is emphasized.

The word "civilization" shows the superiority of the colonizers in all aspects of life, mainly emphasizing rationality. They are advanced in education so that their way of thinking becomes more logical, and many people have special expertise in a certain field. Geest is a representation of the colonizers positioned as the subject of light. It indicates that there is an object in a dark state, which refers to a backward state, ignorant or uneducated, dirty, and uncivilized. Thus, the superiority of the colonizers appeared to make the natives more civilized.

The use of children's bodies as a medium for vaccine donors was an effort to preserve the colonial power in the



colony. They wanted to show that with a vaccine, the smallpox epidemic could be stopped, and the colonialists could continue its influence. Metaphoric bodies need to be saved but for the sake of colonialism to maintain their superiority. This is in line with the statement that the body in colonial construction was managed and regulated to fulfill the colonialists' advantage. So, the body became an important force for conquest, which would hegemonically legitimize the continuity of colonial discourse (Rahariyoso, 2017).

Human interaction between the colonizers and the colonized resulted in a body that was read and identified based on race type and skin color. Also, in the short story *Variola*, the body can be read based on psychological discourse related to traits or characters. Iksaka Banu presents a Dutch character who tries to save and make sacrifices to stop the spread of the smallpox epidemic. This is different from the colonized general view of the colonial character.

According to Heryanto, in his current nationalist history, European descendants are told only about torturing, extorting, and profiting in their colony lands<sup>1</sup>. Whereas those who are not white appear as innocent creatures but always suffer and are humiliated. This difference is thought to stem from racial differences, giving rise to the view that all the good ones are indigenous. In contrast, all evil ones are not indigenous or colonialists, both European and Indo. The identification of such a body comes from an overly black and white oppressed view. Iksaka Banu wants to obscure this problem through the short story "*Variola*."

"Just a moment, sir. Head to Kenari Laan tomorrow afternoon. The third house after the crossroad, towards Meester Cornelis. I will wait for you there with five Mestizo children. Four men, one woman. It's quite a distance from here, but hopefully, it will help to stop the malignant smallpox epidemic in Bali. "

"They are my children, sir. Before marrying my European wife, I lived with a native woman. ... "

After receiving a rejection from the Pastor, Geest received a gift from Hendrik Plathart's children's bodies. The bodies of the invaders, which were initially considered evil, oppressive, and arbitrary to the natives, were ruined by Iksaka Banu through the depiction of Hendrik Plathart, who was willing to sacrifice his children's bodies as a medium for vaccine donation. The superiority that was exalted by the Pastor regarding the purity of blood was violated by Hendrik to save the people. Iksaka Banu did not reverse the situation that the natives became evil while the colonialists always did the good deed.

"I stared at this clean round face in front of me, which in the darkness of the evening seemed to glow under a gas lamp, emitting light of piety as well as the embers of hellfire. I shook his hand once again."

Geest considered Hendrik having done the good deed so that it is natural that the light of piety should shine. However, his kindness seemed paradoxical when Geest said Hendrik's face was radiating the embers of hell at the same time. As a worker in the orphanage, Hendrik ought to obey the rules of the orphanage and also the restrictions created by the Dutch East Indies government. The children who were sacrificed came from an unarguably legitimate relationship with a native woman. They are called *Nyai*. Hendrik still chose and married his European wife. This knowledge refers to the colonial discourse on how the colonizers used the bodies of indigenous women to help their lives in both household and bed affairs, but they were never fully recognized. The colonizers needed the body of an indigenous woman, but on the other hand, they still chose and recognized European women as their wives. Thus, Hendrik's sacrifice and kindness stood up and curled back towards the discourse of blood purity and the superiority of whites over natives and lesser Mestizos.

## CONCLUSIONS

**6**  
 Based on the analysis of the problem in Iksaka Banu's Variola short story by using the post-colonial body space perspective of Sara Upstone, the researcher can draw the following conclusions. The body in the short story "Variola" is not an autonomous body. At first, the body was positioned as a biologic-medical medium for vaccine donation. Through the narrative of salvation, children's bodies were then used as colonial spaces marked by discourses of blood purification and white racial supremacy. The practice of marking was aimed at instilling and or affirming the superiority of the West as a colonial state. The superiority that was deliberately constructed by the colonizer caused inequality so that the colonized became the object of illumination or civilization.

The appearance of the Dutch figure and his character through the sacrifices made by Hendrik Plathart, on the one hand, is chaos in the general view of the psychological discourse that all colonizers were evil. However, on the other hand, the sacrificial bodies of children born from relationships with indigenous women are still trapped in the discourse of blood purification. Hendrik prefers European women to be wives and indirectly supports Geest's mission to keep the colonial civilization alive and become lights in the colonies.

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