

THE HALF-BLOOD HERO IN Y. B. MANGUNWIJAYA'S *IKAN- IKAN HIU, IDO, HOMA* AND JAMES CAMERON'S *AVATAR*

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***Abstract** - Heroism is a noble deed full of courage and bravery to protect the weak and the oppressed. The heroes have been known throughout the centuries, through the history records, artworks and literary works. Heroes have been described as having perfect physical appearance and strength. However, there are also depictions that a hero has a dilemma when he has the half-blood descendant of both the people he fights for and the enemy he fights to. In this research, the writer analyzes the half-blood hero in Y. B. Mangunwijaya's novel, Ikan-IkanHiu, Ido, Homa and compares it to James Cameron's movie, Avatar. The writer uses Structuralism and Semiotics approaches to find the heroic symbols and signs, compare them and find the particular structure. The result can be found that the half-blood heroes both in the novel and movie have the prominent physical appearance of superiority and strength compared to others. They also deal with the dilemma in status and position in the society as the half-blood or mixed-blood heroes, and they hold the heroic principles such as bravery and the ideal of protecting the weak and fight for the oppressed.*

***Keywords:** hero, half-blood, Structuralism, Semiotics.*

I. INTRODUCTION

A 'hero' is a popular word and terminology address to the one who fight for justice, peace and the good of mankind. Heroes and heroines have been recorded in the history of human. They have been put in the wall paintings, sculptured in a stone monument, written in books, and told in stories and mythologies. Heroes are people who have strong characteristics and ideals, sometimes with a physical power and strength exceeds ordinary people. That is why their lives are not easy and full of struggle to stand in their ways and thoughts. They view, think and act differently with others, which make them special and remembered throughout the history. They even die for what they stand for; protect the weak, create the peace and harmony, and fight the evil.

Literature as the mirror of human lives and actions has been proved to be the means of heroic story tradition. There are abundant narratives tell the readers about the heroic actions and events with the philosophical reason behind it. The readers would find the moral value of the heroic stories and characters.

The late Y. B. Mangunwijawa is a hero in a particular sense. He was a writer, a Catholic priest, philosopher and even an architect. He was considered a hero when

during his life he dedicated it to help the poor and the weak to have better life. His action in helping the homeless and poor of the *Code* river banks in Yogyakarta put him as the ‘savior’ of the people. His novels show and represent his point of view regarding this heroism and struggle for freedom and justice. One of his novels, *Ikan-Ikan Hiu, Ido, Homa*, clearly states his view toward Indonesia independence and Dutch colonialism. The story about the people’s struggle of eastern parts of Indonesia toward the Dutch colonialism creates heroes and intrigues. The theme of heroes or superheroes has been very popular ones as researched by Kohut which entitled “Superheroes: The Philosophy behind Modern Myth.”

Somehow, a hero is quite often one of a kind. There are heroes who have a pretty difficult situation and condition to define. His physical and cultural background for instance, is a confusing status, since there heroes come out as a non-native or mix-blooded person. Basically, the heroes struggle is somehow doubted or questioned for their ‘impure’ background. Their intentions are distrusted and suspected. Their physical appearance, their inability to speak the people’s language fluently and their failure to fully dive into people’s culture are some reasons why their actions are still in doubt, especially when the heroes have the opposite, not simply mix-blooded, blood-line. One side refers to the blood of the colonialist and the other belongs to the natives. This happens in the character of Dirk Joncker Callenbacker or Tuan Kalengbakar when it is pronounced in the Maluku’s dialect, in Mangunwijaya’s *Ikan-Ikan Hiu, Ido, Homa* and Jake Sully in Cameron’s movie, *Avatar*. They have almost the exact similar intrigue, dilemma and problem as the mix-blooded or half-blooded heroes. Yet, they still fight for the greater good of the people.

However, human histories and literary works noted that these ‘half-blood’ heroes had their chance and acceptance, even supports and worship, for standing in their holy and praiseworthy struggle. The two literary and art works clearly defined the role and figure of the half-blood heroes and their struggles.

II. LITERATURE REVIEW

Structuralism and Semiotics

Basically Structuralism, as the term suggests, is concerned with structures, and more particularly with examining the general laws by which they work (Eagleton, 2003). It means that individual units of any system have meaning only by virtue of

their relations to one another. Saussure viewed language as a system of signs, which was to be studied 'synchronically', studied as a complete system at a given point in time, rather than 'diachronically', in its historical development. Each sign was to be seen as being made up of a *signifier*, which is a sound-image or its graphic equivalent, and a *signified*, which is the concept or meaning. The relation between *signifier* and *signified* is an arbitrary one which means there is no inherent reason (M. H. Abrams, 1999; Culler, 2000; Hawkes, 2003).

The goal of Structuralism is to identify the underlying structures that make the literary work possible. In a wider perspective Structuralism seeks to analyze structures that operate unconsciously such as structures of language, of the psyche, or of society because of its interest in how meaning is produced. In literary studies Structuralism is interested in the conventions that make literary works possible. Structuralism seeks not to produce new interpretations of works but to understand how they can have the meanings and effects that they do. It thus opened the way to symptomatic readings of literary works and encouraged cultural studies to try to spell out the signifying procedures of different cultural practices (Culler, 2000). As the result, the interpretation of meaning through symbols throughout the literary work is the most significant element in analyzing a literary work. This study of symbol is known as semiotics as stated that "It is usual to regard structuralism and semiotics as belonging to the same theoretical universe" (Selden, Widdowson, & Brooker, 2005, p. 64).

Nevertheless, it is not easy to distinguish Structuralism from Semiotics. Initially, Semiotics can best be defined as a science dedicated to the study of the production of meaning in society. As such it is equally concerned with processes of signification and with those of communication (Elam, 2005). In later era, the term Structuralism comes more or less to merge with the word *Semiotic*. Semiotics, or Semiology, means the systematic study of signs, and this is what literary structuralists are really working on (Eagleton, 2003). Semiotics as we have seen, uses also the Saussurean notions of language which presuppose a distinction between the *signifier* and the *signified* (Bennett & Royle, 2004).

A sign is *something* operates in a context or configuration that works in the mind as a whole. It means that a sign can have the meaning based on the context and how

it is projected in one's mind. When it reappears its effects are as though the rest of the context is present. In analyzing complex events of referring, they have to be broken up artificially into the simpler sign-situations out of which they arise. The detail of this procedure is most easily studied in connection with the use of words (Richards, 2004). The American philosopher C. S. Peirce made a useful distinction between three types of sign. The first is the *iconic*, where the sign resembles its referent, for example traffic signs. Second, the *indexical* where the sign is associated, possibly causally, with its referent, for example smoke as a sign of fire, or clouds as a sign of rain, and the third is the *symbolic* where the sign has an arbitrary relation to its referent, language for instance. (M. H. Abrams, 1999; Sebeok, 2001; Selden, et al., 2005).

Both Structuralism and Semiotics relate in the basic premise that Structuralism is where the literary elements are constructed and not natural. The structure is the principle of construction and the object of analysis, to be understood by its intimate reference to the concepts of system and value as defined in Semiotics (Childs & Fowler, 2006). Therefore Semiotics works by interpreting the sign or symbols of the text or any literary works in a structure provided by the Structuralism system.

Literature and Film

There are two works that will be compared in this paper, the novel and the film. Both of them are literary genres, where film is a form of a modern drama. Drama itself nowadays comes in different terminologies: where 'theatre', 'performance', or 'play' or 'stage play' are used interchangeable. Drama is plays written for the theatre. The author has receded from his creation and the words are communicated by the actors who impersonate the characters. In other words, drama is a form of composition designed for performance in the theater, in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue (M. H. Abrams, 1999). In detail, drama is also defined as an artistic medium in which physical impersonation is used to present the actions and situations of fictive characters to an assembled audience that hopes to be beguiled, stirred, amused, provoked or affected in some more profound way by the spectacle created (Cavanagh, Alan Gillis, Keown, Loxley, & Stevenson, 2010).

Film is a kind of narrative and the modern form of drama. It is part of narrative as a literary genre because it has intrinsic elements such as plot, setting, characters and so on (Cavanagh, et al., 2010). The film or cinema is also a work of fiction, which is one of the characteristics of literature (Bould, Butler, Roberts, & Vint, 2009; Flory, 2008; James & Mendlesohn, 2003). It is more than often where filmmaker makes a film based on the famous drama or stage play such as Shakespeare's *Romeo and Juliet* or *Hamlet*. The connection of film and literature is therefore wider, such as the films made based on literary works. However, a film does not simply giving and showing the characters' narration or story, it lays a philosophical background, whether concerning life, happiness, society, crime and so on. For example, a famous film director Stanley Kubrick who made a film based on the philosophical idea based on the famous classic literary works of Nobokov's *Lolita* and Poe's short stories (J. J. Abrams, 2007) and another celebrated filmmaker Martin Scorsese who works behind the philosophical thought of Friedrich Nietzsche (Conrad, 2007).

Film nowadays becomes the legitimate study of various fields of academic discipline, including philosophy and literature where there are many elements discussed in the film. Taking the example of the Semiotics or Psychoanalytical study of a film, where the symbols and philosophical signs are interpreted (Livingston & Plantinga, 2009).

Hero

Heroism has been known since the history of mankind and ever since remembered. It has been reflected in the culture, religion and mythologies of many people from different and various background (Campbell, 2004; Schwarz & Ray, 2005). Kohen (2014) justifies that hero figure is very popular even in the modern era. The superheroes in the comic books are famous for their good deeds and physical power or strength. Obviously heroes are also popular, it is not a must, among the literary works. Heroes are the main elements in drama, novels and even poetries (Barnet, Berman, & Burto, 1963; Leech & Short, 2007; Shepherd & Wallis, 2004).

A hero therefore can be defined as a person, typically a man, who is admired for his courage, outstanding achievements and noble qualities. However, Barthes (1999) further explains that some heroes are more famous more because their wisdom, ethic or morality. Heroes have the obligation or debt to help others (Johnson, 2009). It is often that a hero dies for what he is fighting for (Bald, 2006).

In the context of ancient mythology and folklore, a hero is a person of superhuman qualities and often with the divine or semi-divine figure – descendant of a god or half-blood (Kohut, 2014). In this sense, a hero usually has two prominent qualities; they are, he is admired for the noble character and good deed and he possesses extraordinary abilities, whether physical or supernatural origin (Daly, 2009, 2010; Remler, 2006). Some mythological heroes who have both gods' descendant and humans are usually having issues on their position. It is often found that these heroes are rejected by gods and doubted by humans. Their problems concern around families ties and blood bond, power and throne and their justification of the war (Hansen, 2004). Therefore, half-blood heroes, as the descendant of a particular god, can be described as having a very complex position in the eyes of humans. Even though basically half-blood heroes stand in the human's side, in this case is considered as the protagonist against the antagonist reflected by the gods, they are often have the difficulties in people's trust and abandoned by gods.

III. METHODOLOGY

In literature analysis, the method is provided by the theory. Structuralism itself is a method of enquiry or analysis that can be applied in a whole range of objects, including literature (Eagleton, 2003). In Structuralism method, the researcher seeks for the relation of the literary work as a structure in the form of parallelism, opposition, inversion, equivalence, and so on. There are other points that can be noted about the method of analysis. The first, the Structuralism method is analytical not evaluative. Second, "Structuralism is a calculated affront to common sense. It refuses the 'obvious' meaning of the story and seeks instead to isolate certain 'deep' structures within it, which are not apparent on the surface. It does not take the text at face value, but 'displaces' it into a quite different kind of object" (Eagleton, 2003, p. 94). In looking at the structure of a literary work, the Semiotics, the study of sign, is used.

In conclusion, the Structuralism and Semiotics method is used to interpret and compare the symbols of 'half-blood' hero found in the novel *Ikan-Ikan Hiu, Ido, Homa*, in the character of Dirk Joncker Callenbacker or Tuan Kalengbakar, and movie *Avatar*, in the character of Jake Sully, and their relation in the form of parallelism and equivalence.

Object of Analysis

The objects are the comparison of half-blood hero concept in the novel *Ikan-Ikan Hiu, Ido, Homa* by Y. B. Mangunwijaya and film *Avatar* directed and written by James Cameron through the film watching and screenplay reading.

IV. RESULT AND DISCUSSION

In this paper, the writer uses the term ‘half-blood’ referring to mixed-raced person. A person of two or more blood mix or who is considered ‘impure’ in the case his or her race. The terminology half-blood has been also used in Harry Potter series, referring to a wizard with impure descendant, partly ‘muggle’ or non-wizard and partly wizard. In Indonesian terminology, the mixed-raced person, especially for him or her with Caucasian bloodline, is called ‘Indo’ (Niwandhono, 2011).

There are two characters compared as they have the similarities and equivalence that bring the half-blood hero characteristics. The first is *Dirk Joncker Callenbacker* or *Tuan Derek Kalengbakar* when it is pronounced in the Maluku’s dialect. He is an ‘Indo’, of mixed-blood of a Dutch father and native mother – possibly a Banda woman (Mangunwijaya, 2015, p. 344). He is accepted by the Banda people since he is considered as a rich man and a respected leader. He is even pointed to as a native village chief. His Dutch blood gives him another advantage as proposed in the novel:

“Budi bahasanya masih mengingatkan pada darah Baratnya, dan dengan sendirinya tuan Derek ini berfungsi sebagai duta yang tangguh mewakili para orang-kaya Banda berkat kemahirannya khususnya berbahasa Belanda, bahasa yang amat sukar dan serba bermain kerongkongan serta hidung.” (Mangunwijaya, 2015, p. 345).

It can be explained that by being half Dutch, he has the advantage as being the ambassador for the Banda businessmen where he can be their representative in talking business to the Dutch people using the Dutch language that he is good at.

The second character is *Jake Sully*,

“JAKE SULLY, a scarred and scruffy combat vet, sitting in a beat up carbon-fiber wheelchair. At 22, his eyes are hardened by the wisdom and wariness of one who has endured pain beyond his years.” (Cameron, 2007, p. 1)

He is a human, a person in disability, who works as a Marine troop and sent into outer space far from Earth, Pandora planet. He joins scientific and military project of Pandora called Avatar. Where he is connected to a figure of the natives, the indigenous population of humanoids of Pandora called the *Na' Vi* from his late twin brother's brain link to the avatar body. Basically, the avatar is a very different figure to the humans. The avatar takes form of the *Na' Vi*, and particular human is able to 'go' inside the body and act like it. As the result, Jake Sully is both a human and a *Na'Vi* through his avatar.

Physical Appearance

As a half-blood, both of Dirk Joncker Callenbacker and Jake Sully are two prominent figures among others. Dirk Joncker Callenbacker has a pair of blue eyes with small pupils but a sharp look that puts others look down and surrender. However, he has black hair which reminds of the natives. His indigenous look is seen clearly when he smiles and laughs, especially because of his jaw is different to the Dutch. He is tall, 'one head taller' than the natives, broad chest and muscles which 'do not suffer from the Maluku's full of protein nature', and his skin is as the Dutch skin (Mangunwijaya, 2015, pp. 347-348). This makes his figure is considered strong, brawny, courageous and heroic.

Jake Sully in one side, even though he does not have both traits at the same time, his two different physical appearances put him into a prominent figure. When he is in his 'natural' form, which is a human, he is a human with disability where he has to sit on a wheelchair all the time. His avatar in another side has a really dramatic different figure as it can be seen,

“THE AMNIO TANK. There is a FIGURE floating languidly inside, which looks like a man. A very large, very blue, man.

Blood circulates through a synthetic UMBILICAL in the abdomen. As the figure turns in the amniotic fluid, we see that it has a lemur-like TAIL. The skin is cyan-blue. Long black hair drifts, graceful as seaweed.” (Cameron, 2007, p. 11)

However, even though the avatar is very much different in the skin color, height and weight and basically almost all sides, the face resembles Jake's,

“THE FIGURE’S sleeping face turns toward us, and the features are -- despite feline ears and a long feral snout -- definitely JAKE’S.” (Cameron, 2007, p. 12)

Therefore, what makes them heroes is resembled by their physical appearance. Physical appearance does matter for a hero (Green, 2016), in the case of Callenbacker is the European tall and stronger physical appearance. He is friendly yet strong, he is relaxed yet brave to suffer (Mangunwijaya, 2015, p. 347) and in the case of Jake Sully is his ability as a smart human and physically advanced stronger body of Na’ Vi. Jake Sully is not simply able to learn the Na’ Vi’s culture, language and skill quickly, he can also utilize his human’s power of logic and plan wisely.

Using these physical appearances, both of the characters are considered having the power more than the ordinary people and able to lead the people. Having tall look and European strong figure, Tuan Callenbacker is an ideal of a ‘colonial’ master and leader. He sometimes has to use “*pukul, cemeti, atau sesekali senapan*” (Mangunwijaya, 2015, p. 348) (hits, whip or sometimes guns) to lead and put together his people who often be in a war and fight. Since he is half Dutch, he uses the logic more wisely against the natives who are *manusia perasa; budak emosi* (Mangunwijaya, 2015, p. 377) (sensitive humans; the slaves of emotion).

It is similar to Jake Sully. His ability is using logic and plan wisely makes him learn fast. He is developing into stronger fighter who beats the *Tsu’ tey*, the candidate of the clan leader (Cameron, 2007, p. 98). As the result, as the highest achievement of his physical strength as a Na’ Vi, he is able to conquer the *Leonopteryx* and becomes a *Toruk Macto*, a legendary Rider of Last Shadow. This *Toruk Macto* is a very respectful figure who can ride a gigantic flying dragon-like creature called the Last Shadow, and the rider is called to happen only five times in a very long time (Cameron, 2007, p. 76).

Something can be drawn is that both half-blood heroes characters are prominent with their physical appearance that in turn is used as their strength in their heroic actions. The different and prominent physical appearance of being half-blooded makes them recognize both sides of parties, the people who act as the colonialists and the people they defend, the natives. This gives them the advantage and special power of being the heroes.

Status and Position

The binary opposition suggests here clearly between the colonialists; represented by the Dutch (and some European imperialists) that intends to colonize Banda; and humans (perhaps Americans) that colonize Pandora planet and the natives of Pandora – the Na' Vis. The colonialists are the antagonists, the evil, while the natives are the protagonists, the good. Dirk Joncker Callenbacker and Jake Sully as the heroes who are put in the protagonist side viewed from their ideals, though, their status and position are somehow is in between.

From a more 'superior' side of their blood, both characters feel uneasy and uncomfortable belong in the position. As an 'Indo' or *menhuwelijk* (Niwandhono, 2011) in Dutch, it is common for that an Indo is treated differently, usually discriminated lower than the 'pure blood. Callenbacker is considered rough and does not have the right to be put in equivalent position to the Dutch. As the result, Callenbacker hates for being half Dutch which has the position of a colonialist.

Jake Sully, even as a human, he is not perfect. He is a man with disability. He needs to use wheelchair all the time. He hates this condition. He feels people are having pity and looking down on him.

“A WALL-SIZED SCREEN filled with the World Cup game -- men RUNNING on antelope legs.

CU JAKE, watching what he can't have. Expression stony.

JAKE (V.O.)

Let's get it straight up front. I don't want your pity. I know the world's a cold-ass bitch” (Cameron, 2007, p. 2)

It happens to other fellow troops in the Planet Pandora when the first time they see him:

“THEIR POV -- Jake rolls down the ramp.

FIKE

Check it out, man. Meals on wheels.

WAINFLEET

That is just wrong.” (Cameron, 2007, p. 8)

This condition leads to his intention to be a better and purposefully person, as stated in the movie based on the screenplay:

“JAKE (V.O.)

All I ever wanted in my sorry-ass life

was a single thing worth fighting for.” (Cameron, 2007, p. 3)

Both of the characters are having difficulties and issues in trust from the natives. Callenbacker experiences this issue: “*Memang tidak mudahlah bagi orang Indo untuk menundukkan diri secara tepat. Oleh orang bule totok dia dianggap kampungan liar, dan oleh kaum pribumi dicurigai terus-menerus. Tambah lagi, dicemburui,*” (Mangunwijaya, 2015, p. 347). It is stated that it is not easy for a half-blood to get the position in the middle of the native society. He is often suspected and envied.

Jake Sully is also having troubles into acceptance with the Na’ Vi for he is considered as an ignorant creature, the *Sky People*:

“JAKE

If I’m so ignorant, maybe you should
teach me.

NEYTIRI

Sky people can not learn. You do not
See.” (Cameron, 2007, p. 41)

To have the natives’ hearts and trust, he has to show them that he is part of the people, not just outsiders with the same body with the natives:

JAKE (V.O.)

Outcast. Betrayer. Alien. To ever face
them again, I was gonna have to change
the rules” (Cameron, 2007, p. 117).

Finally, there is only one way to be trusted, to win the natives’ hearts over. It is to show them that the half-blood heroes are special people with the ability to lead. Callenbacker therefore is able to lead people of Banda Islands; Neira, Lontor, Ai, Run and Rosengain, by cooperating with the Ternate kingdom and English to provide the citizens of Banda with the guns and canons while teaching them to fight as well (Mangunwijaya, 2015, p. 370). He therefore, becomes the leader and controls over people from various races and ethnic groups.

It happens so to Jake Sully who goes to different clans in Pandora. Using the Toruk Macto label, he persuades the clans to help him fight the colonialists:

JAKE (V.O.)

We rode out to the four winds. To the
horse clans of the plain, to the ikran
people of the mountains. When Toruk
Macto called them, they came.

Status and the position of both characters, Callenbacker and Jake Sully is somehow having the issues. However, they are able to utilize their unique position and status in the society for the greater achievement, liberate the oppressed, the natives. The most difficult task for the half-blood heroes is to win native people's hearts. Therefore, the only way to get their attention is that both characters maximize their advantage of being half-blooded, though physical strength, manship or cleverness and wisdom.

Heroic Principles

Heroism has been known since the history ever remembered by mankind. It has been reflected in the culture, religion and mythologies (Campbell, 2004). As heroes, they have the philosophical values and heroic principles for their actions. Often, the heroes deal with the machismo to solve the problems and battle the evils to show their power, strength and superiority over the evils or the enemies (Fahy, 2010), even though it is not rarely the heroes have the emotions and fear come to their senses (Boal, 2008). Dirk Joncker Callenbecker and Jake Sully are the half-blood heroes that have the qualities of heroic principles. Bravery is one of their absolute principles. Being courageous is a must and necessity. They have to sacrifice their life and unafraid of death and enemies. Callenbacker is not afraid to die when he has to fight against the Dutch. He is calm when facing the death. He is neither afraid nor sad. As a half-blood or Indo, he inherits the high pride and self-esteem of the Banda and Lontor people who is unflinching against the oppressors. They are free, independent, and sovereign (Mangunwijaya, 2015, p. 384). Jake Sully in another side is also a brave figure. He effortlessly fights the human troopers when they attack the Na' Vi dwellings. The bravery is also shown when Jake Sully conquers the Last Shadow, a fearful name for all humanoids of Pandora.

Another heroic principle is the action of fighting the colonialist and helping the weak, the natives. The colonialists consider themselves as better species than their inferiors, the natives. In Indonesia, as the location background setting of Mangunwijaya's *Ikan-IkanHiud, Ido, Homa*, the colonialists refer themselves as masters and have the right to rule and create orders: a more structured and peaceful society, as the Aryan blood flows to their veins, or simply to have the economical profits and advantages, business and marketing (Brown, 2003; Hannigan, 2015; Mangunwijaya, 2015; Niwandhono, 2011; Rattansi, 2007; Rothermund, 2006). It is no wonder the colonialism also connects to racism. The colonial ideologies are supported by racism (Sartre, 2005).

In the novel *Ikan-IkanHiu, Ido, Homa*, Jan Peterszoon Coen as a 'pure-blood' colonial stands as the antagonist, the symbol of colonialism and villain. He represents the Dutch colonial government colonize Banda for the monopoly of nutmegs (*pala*). In the movie *Avatar*, Colonel Miles Quaritch is the colonialist. He has the mission to colonize Pandora Planet for the monopoly of *unobtainium*, a fictitious precious and expensive substance. Both of the characters take the repressive actions to make the people of Banda islands (*Lontor, Neira, Ai and Run*) and Pandora to follow their power and rules. The tendency of the colonialists is to force the people – as the employers to workers – to produce objects which they have no control because the objects belong to the colonialists or the employers, in this case is nutmegs and *unobtainium*. These objects in the end will be used against those who produced them by increasing the wealth and power of the employers. The he workers therefore are alienated from their essential humanity (Eagleton, 2006; Singer, 2000; Vlekke, 2016). Hence, a struggle toward the freedom of the people is a must and essential for the heroes as an act of good fights the evil. It is without any doubt that Callenbacker and Jake Sully represent the oppressed and struggle for their independence toward the colonialists, even though with the struggles they fight themselves in ensuring the natives of their alignments.

There is a little difference in the reason behind the half-blood heroes struggle. Jake Sully's reason in defending the natives is purely an act of heroic code of ideals, the unfairness of the superiors and the protection of the weak, while Callenbacker holds the more nationalist ideals, having the feeling of part of the Banda people who falls

*Half-Blood,
Structuralism,
Semiotics*

in love with the people and culture which have given him the life. Ultimately, resulting from their status and position and their ideals, both characters choose to put themselves in the oppressed side, the natives as the weak ones and as the protagonists. They obviously choose to be the heroes and act heroically to fulfill their ideals and principles.

V. CONCLUSION

Heroes throughout the ages have been described as having perfect physical appearance and strength and worshipped by people and nations. However, there are also depictions that a hero has a dilemma when he has the half-blood descendant of both the people he fights for and the enemy he fights to, of man's and god's, and of the colonialist's and natives'. As the result, it is often found that the heroes are having trust issue from the people they protect. In Y. B. Mangunwijaya's novel, *Ikan-Ikan Hiu, Ido, Homa* and James Cameron's movie, *Avatar*, the characters of Dirk Joncker Callenbacker and Jake Sully both are half-blood heroes who fight for the people who are the weak and oppressed from the colonialists. The result can be found that the half-blood heroes both in the novel and movie have the prominent physical appearance of superiority and strength compared to others. They also deal with the dilemma in status and position in the society as the half-blood or mixed-blood heroes, and they hold the heroic principles such as bravery and the ideal of protecting the weak and fight for the oppressed. Even though they are half-blooded eventually, both characters choose to put themselves in the oppressed side, which is the natives, as the weak ones and as the protagonists. They obviously choose to be the heroes and act heroically to fulfill their ideals and principles.

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