

Resistance and Oppression in J.K. Rowling's *The Ickabog*

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ABSTRACT

This study aims to discuss the oppression experienced by the Cornucopians and how the main characters and any other characters countered the oppressors in The Ickabog. This study is categorized into literary criticism using an objective approach by applying Young's Five Faces of Oppression theory (1990) and supported by Scott's Concept of Resistance (2000). The data were taken from words, phrases, sentences, and paragraphs in the novel The Ickabog by J. K. Rowling. The data were identified and interpreted, and then the conclusion was drawn. There were two results from this study. First, the characters of The Ickabog, the Cornucopians, suffered from oppression. Most of them had been oppressed by their government. They were forced to hand over what they had to the government. Otherwise, they could be arrested or even killed. Second, the novel's main characters, Daisy Dovetail and Bert Beamish, were accompanied by some characters successfully performing the resistance against the oppressors. The form of their resistance was done openly or closely. In summary, Daisy and Bert, alongside the other Cornucopians, could finally liberate themselves from their oppressive rulers, and Cornucopia became a peaceful country once again. Future researchers are suggested to analyze The Ickabog through other approaches and theories, such as Marxism, psychoanalysis, or feminism.

Keywords: oppression, resistance, *The Ickabog*

INTRODUCTION

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 causalities

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.

The researchers find 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 researchers' reason to choose J. K. Rowling's *The Ickabog* as the object of this research.

The researchers argue 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 researchers 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; Istiadiyah, 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 Shoib and Zafar (2022), together they inspected some practical and symbolic tactics of resistance the female elocutionists in the selected poems of Kishwar Naheed.

Different from the 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*.

RESEARCH METHOD

This current study is included in literary criticism because it analyzes a novel literary work (Pradotokusumo, in Herawati, 2021). Since the study focuses on the story of the novel, it used objective criticism (Abrams, 1999) as the approach, which then applied Iris Marion Young's Five Faces of Oppression theory (1990) and Scott's Concept of Resistance (2000). 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 researchers not only seek the kinds of oppression that the characters' experience in the novel but also find out how they resist the evil characters to free themselves from oppression by using Scott's Concept of Resistance. Then, the research data are words, phrases, sentences, and paragraphs taken from the first edition of a printed novel entitled *The Ickabog* written by J. K. Rowling, published by Scholastic Inc., New York City, United States of America in 2020, consisting of 250 pages with 64 chapters. Next, the data were collected by close reading, annotating, and gathering based on the topic. Finally, the collected data were analyzed by sorting, classifying, describing, interpreting, and drawing conclusions.

FINDINGS & DISCUSSION

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 researchers use Five Faces of Oppressions by Young (1990) and divide 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:

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.

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 fact — “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.

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.

“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 now he’s been — been killed!” sobbed Roderick. “Major Roach is dead?” said Bert, taken aback. “How?” “Sp-Spittleworth,” sobbed Roderick. “He came to our house with soldiers when 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 came to our house with soldiers when 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 falls into tears and cannot continue his story.

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.

"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.

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.

"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 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 researchers apply 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:

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.

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. 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 case of their open resistance.

"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.

Open Resistance by Other Characters

In this sub-point, the researchers 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.

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.

Closed Resistance by Main Character

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 thinks 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.

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.

CONCLUSION & SUGGESTION

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.

In sum, the researchers hope and suggest 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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