Derik The Dutch and The Klapertaart and Other Stories: Children's Picture Book Exploring Racist Bullying

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ABSTRACT

This paper discusses the process of making children's picture book with low fantasy as the genre which explore racist bullying among children. The creative work emphasizes on the victims more than the bullies, thus, three stories implement Transactional Theory of Stress and Coping to show how children can cope with the stress of being racially bullied. The main characters in the three stories use problem focused coping, especially planful problem solving to stop the racist bullies from bullying them. The other two stories use Developmental Intergroup Theory to show how children learn prejudices toward other races by learning from the adults around them. The main characters in the last two stories are influenced by the adults around them in developing prejudices against others of different races and bullying them.

Keywords: Racist Bullying, Coping Strategy, Transactional Theory of Stress and Coping, Developmental Intergroup Theory, Children's Picture Books, Low Fantasy.

INTRODUCTION

The creative work here is in the form of children's picture books which is a story containing illustrations with limited words and rich vocabularies on every page (Ciecierski, Nageldinger, Bintz, & Moore, 2017; Hladikova, 2014). The decision to write a creative work in this form is made because in Indonesia children have low reading ability. In 2018, PISA (Program for International Student Assessment) concluded from their research that 15 years old Indonesians' reading ability is quite low as they ranked 74th among 79 countries (Cahya, April 5, 2020). The fact that 15 years old in Indonesians' reading ability are low reflects how little they were taught reading skills at an early age. However, it is important for children to read at early age, as it has benefits for children: "greater rhyming ability, verbal comprehension, and concept formation" (Niklas, Cohrssen, & Tayler, 2016). Fortunately, through reading children's picture books with their visualization, it is said that children can develop a love for reading for a long time (Hladíková, 2014).

Children's picture books can also help parents introduce heavy topics to their children. Wayne Fleisig, a clinical psychologist, said picture books can be used to discuss difficult subjects without having to discuss it directly because the pictures are there to distract them (Roberts, 2018). It implies parents do not need to go through the hard times trying to explain heavy topics, as they can always read to their children or give them picture books to read by themselves and learn those difficult topics.

The statement above supports the topic addressed in the creative work which is racist bullying. According to Rodriguez-Hidalgo, a professor at the Psychology Department, University of Cordoba, racist bullying "singles out people because of skin color, race or ethnic background" (Rodríguez-Hidalgo, et al., 2019 as cited in Gordon, 2020). Meanwhile, according to Welsh Government, racist bullying is the hurtful actions or comments toward people of different races, making people feel they are worthless and marginalized because of their ethnicity (Llywodraeth

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Cymru Welsh Government, 2011). The difference between racist bullying and bullying is while racist bullying is an act of intentionally harming people specifically basing on their race, bullying does not necessarily base the act on prejudices toward certain ethnicity or race. Meanwhile, racist people may not harm others, unlike the racist bullies, but they have prejudices or have a 'bias which devalues people because of their perceived membership of a social group.' (Abrams, 2010). 'Social group' here does not necessarily mean groups of races, thus, having prejudices does not necessarily mean they are racist. Racism itself is prejudices toward people that have different ethnic backgrounds and recognize themselves as superior to others (Pachter, Bernstein, Szalacha, & Coll, 2010).

Racist bullying is an issue that needs attention in Indonesia. As reported in BBC News Indonesia, a Papuan girl named Theresia Wellung confessed that she is verbally bullied by fellow Indonesian in the past (Endang, 2020). Fellow Indonesians asked Wellung if Papuans have TVs and if Papuans eat human food. The remarks imply that Papuans are lesser than humans, indicating the one who said that is a potential racist. Another case comes from a 5-year-old kid making a remark which highlighted her black skin. There is also Sebastian, a fourth-grade elementary school student, who was stabbed by a pen because he physically looks like a Chinese-Indonesian ("Anak SD yang dibully dengan kata-kata 'dasar Ahok', ekses Pilkada DKI Jakarta", October 31, 2017). These cases support the notion that racism and bullying are related to one another, and that many children become the victim of racist bullying and can be racist bullies.

This type of incidents bears negative consequences. Children can have mental health problems while being the target of racist bullying. Dr. Irma Lidia, who is a part of the doctor team at Jovee, said being exposed to bullying constantly can make children have low self-esteem, depression, and even suicidal thoughts (Lidia, 2020). Also, according to then Indonesian Social Minister, Khofifah, forty percent of the children who committed suicide in Indonesia did so because they were the victim of bullying (Syah, 2015). Even though the data above are just talking about bullying and not particularly racist bullying, the effects on the victims of ordinary bullying may apply to the victims of racist bullying.

The selection of this topic is also important because there are not enough children's picture books in Indonesia that discuss racist bullying. Children's picture books that discuss topics similar to racist bullying in Indonesia that we found are Emotional Intelligence Series 2: *Warna-Warni Pelangi dan 5 Cerita Lainnya* (2005); *Jenggo, Ayam yang Sombong* (2018); *Kitu, Kucing Kecil Bersuara Ganjil* (2017); *Prasangka Moka* (2018); *Cap Go meh* (2014); and *Beegu* (2003). However, among these books, two of them are translated from English: *The Colors of Rainbow* and *Beegu*. Among the books mentioned, the only Indonesian children's picture book that talks about racist bullying is *Jenggo, Ayam yang Sombong*.

Thus, more children's picture books addressing this issue should be introduced. Literature that includes cultural nuances among racial or ethnic groups could give children a sense of how the social class, ethnicity, and identity work; and empower those who are considered as the minority (Chaudhri and Teale 2013; Agbaw 2014 as cited in Monoyiou & Symeonidou, 2015). The topic of racist bullying needs to be discussed directly to empower children who are being bullied because of their races and make adults aware of the reason why children can develop racist behavior.

Children's picture books usually target children around two until the maximum age of ten years old (Bowman, 2019). However, ones in this paper have a more specific target age group: six until eight years old children. Schonfeld, a professor of pediatrics at The University of Southern California, said younger children do realize differences, but they do not identify races, at least

not until they reach the age of six when it is easier to talk explicitly of racism (Ratliff, 2020). Thus, by making children six to eight years old as the target readers, these stories are read by children who are already familiar with the topic which has something to do with recognizing differences in race.

As for the genre, the creative works falls within low fantasy . Low fantasy genre is a fictional work that is set in the real world with the intrusion of magical elements (Moore, 2014). As low fantasy provides a little bit of illogical and bizarre elements, it allows the readers to escape from reality. Children like to read stories that is easy to picture them in their minds (Guttery, 1941). Using low fantasy as the genre can make the children reading these works feel familiar with the conflicts and problems in the story as works with low fantasy genre is set in the real world. Also, through low fantasy, these stories can explore outsiders in the society more because the characters are of different races and some of them become the target of the racist bullies. Low fantasy works usually discuss those who are considered outsiders in a society (Moore, 2014).

These children's picture books are to find out how the victims of racist bullying in the first three stories cope with the stress of being bullied, and how the racist bullies in the last two stories develop such prejudices toward different races and become racist bullies. These works are also intended for two groups of people: for parents, to make them understand of how children can become racist bullies with the hope for them to prevent it from happening in real life; and for children, to show that they could learn about how to accept differences instead of bullying or excluding others of different races and that the victims of racist bullying can cope with the stress of being racially bullied by using their analytic skill to show what they are truly capable of regardless of what their races are.

As for the theoretical framework, there are two theories used to create the characters and the plot for the children book. The first theory applied in the first three stories is The Transactional Theory of Stress and Coping by Lazarus and Folkman which discusses the ways people can deal with external or internal causes of stress. This theory of coping is divided by two: Emotion-focused coping and problem-focused coping. Emotion-focused coping is a strategy to take control over distressing emotion, without trying to fix the situation they are in (Baqutayan, 2015). This coping strategy is more focused on regulating their negative emotion and into accepting the situation rather than changing the situation. Emotional-focused coping strategy is more into avoiding the stressor which is a good strategy if the situation is permanent, like physical illness which is uncontrollable (Baqutayan, 2015; Maghan, 2012). However, in the situation that are not permanent like racist bullying case, emotion-focused coping strategy is not effective.

Meanwhile, problem-focused coping is a way to manage the stressor by trying to change the situation by changing either something in the environment or changing how they interact with others (Baqutayan, 2015). This type of coping can be used in a situation that is not permanent and can be changed (Maryam, 2017). Thus, problem-solving coping strategy is a better option in coping with the stress of being racially bullied. The ways to cope using problem-focused coping include seeking social support, confrontative coping, and planful problem-solving (Baqutayan, 2015). Planful problem-solving uses analytic skill to study the situation, plan, and do an action (Maryam, 2017). Using this way of coping, people need to have patience and a clear head, so that they can execute their plan well and solve the stressful situation they are in. Wong in 2015 found that 53 children aged 6 to 7 years old commonly cope with school problems by using strategies of active solution of the problem, followed by search for information and social support (Rodríguez, et al., 2016). According to the research, it can be said that children can use planful problem solving that requires them to use analytic skill to solve their problems.

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Two of the characters, Anita and Derik, apply planful problem solving while another character, Maruna, uses all three problem-focused copings in order to stop others from bullying them because of their races. Anita uses her analytic skill to observe what she can do to show that she is worthy even though she is not fully Chinese, by looking for the missing statue of *Warak Ngendhog*. Next, Derik finds out how he can show that he is not a greedy Dutch and does not take credit for himself by silently helping his friends in finding the missing *Klapertaart*. Meanwhile Maruna, a Papuan girl, applies all three of the ways of problem-focused coping. She confronts and seek for technical help from her mother, but finding it not working, she ends up using her own analytic skill and finds a way to convince their friends that she is not wild and is a good model.

The second theory is Developmental Intergroup Theory by Bigler and Liben. According to this theory, stereotyping and affective responses or prejudices among children are made possible if they are exposed to social categorization or preferences toward certain races shown by adults whether implicitly or explicitly (Bigler & Liben, 2006, 2007; Kowalski & Lo, 2001; as cited in Farago, Sanders, and Gaias, 2015). First, the definition of implicit social categorization is an unspoken behavior toward a social group whether consciously or unconsciously done by adults which is likely to cause children to learn prejudices (Bigler & Liben, 2007). For example, implicit social categorization is when parents or adults behave weirdly or try to avoid people of certain races every time they meet them. On the other hand, explicit social categorization is a spoken behavior such as labeling a certain group of people and relating it to an attribute (Bigler & Liben, 2007). An example is when adults address race differences verbally, such as: 'black people are hostile'. Explicit social categorization has a more powerful effect because not only does it label a group of people which makes that certain group the center of attention, it also provides information about attributes that are connected to the group (Bigler & Liben, 2007). So, it is more impactful to children's prejudices if they are being exposed to explicit categorization because children can get the message more easily than being exposed to implicit social categorization that requires them to actively search for the meaning behind adults' behavior toward certain groups of people.

This theory is applied in the two characters in the two last stories. Winda and Da Ji learn to have prejudices against others of different races from the adults around them. Winda learns it from her mother and her friend's mother that the Chinese are selfish. So, when Sabita Yue, a Chinese, wants to join her basketball team, Winda wishes to stop a selfish Chinese like Sabita from being a part of the team. In the other story, Da Ji, a Chinese-Indonesian, is warned by her older sister and a Chinese woman about how Javanese can do magic to hurt people if they do not get what they want. Thus, Da Ji bullies Indra by giving unfair challenges to Indra who wants to join her party. However, in the end, Winda and Da Ji learn about differences as they find out through their journey that Sabita and Indra are not like what the adults in their circle say.

CONCEPT OF THE CREATIVE WORK

Theme

The theme of these children's picture books is that victims of racist bullying can cope from the stress of being racially bullied, while perpetrators learn that the racial prejudices which they gain from adults are all false. Three of the creative works' protagonists do everything in their power to make the antagonists believe that the prejudices against them are groundless and proven wrong. Furthermore, the racist bullies in my other two stories actively learn how they are wrong to bully the victims and that the prejudices they adopted from adults around them are proven wrong.

Plot
Here are the plots for the five children's picture books.

I Am Not Wild!

In the beginning, Maruna knows that she will not walk on the runway as a model and given an ugly tree costume instead. The conflicts escalates when Ayu mocks her, saying that Maruna cannot participate because she is a wild Papuan and cannot be an elegant model. First, Maruna confronts Ayu, but it makes the conflict worse. Next, Maruna feels the need to prove herself that she is not wild by practicing which does not change Ayu and Ms. Dee's thoughts of her. The climax is when Maruna proves herself that she can be clever, saving the event from Mother of Nature's wrath because of Ayu's mistake by driving away the bees using mint plant and walks elegantly on the runway. Then the tension recedes when Ayu, Ms. Dee, and the others recognize her ability and know that the prejudice that she is wild is baseless and wrong.

My Akong's Missing Statue

The story begins when Anita, a half-Chinese and half-Javanese who lives in a big house of a Chinese family, gets accused of peeling off the seal that keeps Akong's statue, Warak Ngendhog, from turning into an alive creature and escaping. The conflict starts when Akong says the ones who can retrieve Warak Ngendhog are the Chinese. Anita wishes to prove that she is also worthy despite the fact that she is not fully Chinese, so she wants to find the statue. First, Anita wants to help finding out the way to capture the creature . Yet, Xiu Fang, her cousin, thinks that Anita, being biracial,cannot read mandarin and will only slow down Xiu Fang, but Anita proves her wrong. Then, when Anita wants to help Xiu Fang, who makes the creature angry, Xiu Fang lets Anita deal with the Warak Ngendhog alone and hides. The story reaches climax when Anita tries to escape and the creature spots Xiu Fang again, but Anita is able to help Xiu Fang and sticks the seal to the body of the creature, once again turning it into a statue. At the end, Xiu Fang and her Akong know that Anita is worthy, brave, and intelligent although she is half Chinese and half Javanese.

Derik The Dutch and The Klapertaart!

Derik, a half Dutch, half Indonesian, gathers with his neighborhood friends to celebrate Christmas around the Sinterklaas when they find out the klapertaart, which is essential for the Christmas celebration, is swallowed by an old tree in the magical forest. The point of attack will be Derik wants to help finding the klapertaart. The first conflict starts when Derik tries to persuade the others, Budi convinces the others not to follow Derik and tells the others that he is a greedy Dutch who wants to take the credit of finding the klapertaart by himself if they help him. So, Derik plans to silently help them in finding the klapertaart, but sees Budi falls into a magic hole which has a rule that something should be inside the hole. Derik pulls Budi out, but when Budi gets out, he is pulled into the hole instead. After escaping from the hole, Derik finds the big old tree and figures out a way to retrieve the Klapertaart. The peak of the story is when Derik receives the gifts but decides to share it with Budi and the others. In the end, his friends see him not as a greedy Dutch but a generous boy.

Selfish Sabita… Or Is She?

The story starts when Winda, a Javanese, meets a new Chinese girl, Sabita, who she does not like at first sight. Conflicts begin when Sabita wants to join the basketball team, and Winda is afraid that Sabita will ruin her team based on the prejudice she learns from her mother. First conflict emerges within Winda as she sees Sabita helps Yetri who falls during the tryout, which is not a trait of selfish people. Winda takes Yetri home, and Yetri's mom also talks about how Chinese are selfish. So, Winda challenges Sabita to an almost impossible mission, but Sabita passes the challenge, and Winda accuses her of getting help from the God of luck, Fu Xing. The climax of the story is when Fu Xing almost curses Winda for accusing Sabita of cheating with

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her help, but Sabita saves Winda. The conflict recedes as Winda finally sees Sabita is not selfish and accepts her to the team.

Da Ji and Indra's Magic

The story unfolds when Da Ji and the others are preparing for her birthday party on the field in their neighborhood. When Indra, the only Javanese in the neighborhood, comes, Nuwa, Da Ji's sister, warns her that Indra is dangerous. A Chinese catering guy also says that Javanese can do magic to hurt others when they do not get what they want. Those cause the conflicts to arise. The first conflict starts when Da Ji plans to get rid of Indra. The first thing Da Ji does is that she challenges him to a game of tug of war; Indra against Da Ji and her sister. But when Indra wins, Da Ji challenges him again to a game of paper rock scissors. When Da Ji accuses him of using magic because she notices how Indra always stomps his foot before winning, Indra becomes angry, and there is a thunder and rain coming down, ruining the party. The climax of the story is when it rains and Da Ji and the others cannot have a party, Indra helps them by stopping the rain despite the fact that Da Ji and the others told him to go away. In the end, Da Ji and the others know that Indra is not using his ability to do bad things, instead, Indra helps them with his power.

Characters

I am Not Wild!

Protagonist: Maruna, 8 years old, is a Papuan girl who has brown skin and curly hair. She is also very thin as she is a model to be. She finds comfort in petting animals and taking care of plants. She likes fashion, too, but hates it when people wear clothes made from animal skins. She can braid her hair herself and choose clothes on her own, often gets praised because of her choice in clothes. Experimenting and trying new clothes are a couple ofof her hobbies. A kind-hearted girl, she can easily cry, and easily take pity on people. She can never hate Ayu even though Ayu is mean to her. Even though Ayu thinks she is jealous of Ayu, she is never jealous, she even admires Ayu.

Antagonist: Ayu is a 7 years old girl with wide eyes, straight hair, and olive skinned. She has one little sister. Her mother and father are very strict and want her to appear neat all the time as her father is a high ranked police officer. She once heard her father making a remark about how Papuans are wild and uncivilized when a Papuan girl is shown on the TV. She likes to excel at anything; she wants to be the best because her parents told her to. She likes to joke a lot and is a bit mischievous.

My Akong's Missing Statue

Protagonist: Anita, 6 years old girl, half-Chinese and Half-Javanese, as her father is Javanese, and her mother is Chinese. Even though she is of a Chinese descent, her eyes are big and wide. Her skin is like the color of the sand on the beach, and her hair is a bit curly. She easily becomes awkward and nervous around many people and is afraid to be avoided. Especially with Xiu Fang, she is a little bit afraid of her, but she cares a great deal about Xiu Fang. However, she is quite daring, brave, and smart. She also does not like to be compared with others. She likes wearing the same comfortable clothes repeatedly. Her favorite color is red because she wants to be brave.

Antagonist: Xiu Fang is a 7 years old girl who is from a very traditional Chinese family who believes the Chinese are exclusive and the best. She is very proud of herself, very spoiled, as she is the first-born child and the first grandchild her Akong has. She cares about her Akong a lot and wants to help him in many ways. She has long hair, usually in a ponytail. Her eyes are shaped like the fox eyes, beautiful but sharp. She often wears her red shirt with a lion print on the front side, as it is her favorite.

Derik the Dutch and The Klapertaart!

Protagonist: Derik, a 7 year old boy, is the oldest brother of three siblings. He aspires to be a good leader as he is the oldest brother of three. Among children his age, he is the wisest. He can talk sweetly and make others like him, but his ancestral history is not helping him to be liked by others. Budi, especially, likes to bully Derik whenever they meet, even though Derik rarely talks with him and never says anything that can anger him. Derik often sees Budi helps elderly, and Derik cannot help but think Budi is a kind person despite bullying him. As for his appearance, his posture is very rigid even though he is tall, he does not try to bend down to make his height equal to his friends. He has blonde hair and blue eyes which makes him stand out among his friends. Watching adventure and heroic films is his hobby.

Antagonist: Budi, a 7 year old selfish boy, is the only child in the family and spoiled. Whatever his mother and father say, he does it. Budi is often seen in the neighborhood helping elderly. He wants to be known as a good boy among adults and parents. However, he can be naughty when he wants to, but he does it in secret so that his parents do not know.

Selfish Sabita… Or Is She?

Protagonist: Winda is a 10 year old girl who has one older sister and younger brother. She rarely gets attention because she is the middle child and thus, she cares a lot about her friends and teammates as she knows how it feels to be ignored. A competitive and sly girl, the kind of girl who will cheat on exams. She never plays with other children with different races because in her surroundings, all of them are Javanese until Sabita joins the team. She dislikes and does not trust Sabita ever since she knew of her because she thinks Sabita will ruin her team's performance. Her parents have a high position in the government, so she has a strong sense of leadership. She is obedient to her parents and teachers. She is quite tall among her peers, even the boys, and has short hair that does not quite reach her shoulders. She is brown skinned, a shade darker than the others because she often practices basketball on the outdoor court.

Antagonist: Sabita Yue is 9 years old and is the last born in the family. She is a shy but strong Chinese girl who is easily spooked, afraid of being yelled at and mocked. When she speaks, people need to lower their head to hear her. However, she is determined and never backs down on anything although she likes to cry a lot. She likes to wear dresses and ties her hair in pigtails. She is the definition of feminine but athletic. She likes to play with makeup in her free time when she is alone, but when her father comes home, she plays any kind of sports with him. She likes purple, so her room's walls are painted purple, and most of her belongings are purple.

Da Ji and Indra's Magic

Protagonist: Da Ji is 6 years old and the oldest child from a wealthy family. Her father is a boss of a jewelry store. She is stingy and bossy. Her father hangs out a lot with Chinese people and rather belittles Javanese. When she meets Indra, she thinks that he is weird as he is different from the others in the neighborhood and she also hears from her big sister and a catering guy who warns and talks about how Indra, as a Javanese, may have magic and use it for bad things. She is very organized and hates it if something is not happening according to what she wants. In other word, a perfectionist. However, she is very loyal to her friends. She always ties her long straight black hair. Her eyes and mouth are small on her small face. Blue is her favorite color ever since she finds out that blue means loyal, and she is loyal to her friends.

Antagonist: Indra is a 6 year old Javanese boy born in a family that keeps the tradition of wearing magical Blangkon which has existed for generations. He is easily annoyed and mad if excluded from any big events because he is an extrovert who likes to interact with others. He is the only child, so he is easily bored and likes to make friends outside. He gets mad and sad

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easily, but he can forgive easily and does not back down from his goal. Whenever he is upset about something, he usually avoids more conflicts, but he will return a lot calmer.

Conflicts

The creative works have both internal and external conflicts. Internal conflicts or Man vs Self is the conflict when "a character experiences conflict within his or her own mind" (Thompson, 2018). For example, Maruna, Anita, and Derik deal with their sadness and anger for being bullied because of their races. Meanwhile Winda and Da Ji, are debating in their own mind what to think of their friends of different races.

Moreover, the external conflicts the stories use a combination of two types: Man vs Man and Man vs Society. Man vs. Man is a conflict "between a protagonist and his or her antagonist, although it can also appear between friends or acquaintances, as well" (Thompson, 2018). In the creative works, the racist bullies and the victims of racist bullying are having conflicts with each other. Another external conflict existing in the creative works is Man vs Society which is defined as "an external conflict that involves a protagonist at odds with a ruling body (which could be one's family), or social or cultural norms" (Thompson, 2018). Maruna, Anita, and Derik are being mocked and excluded from society because they are of different races. The antagonists in their story serve as the representative of that society. That being said, the dominant conflicts in the creative works are Man vs. Self and Man vs. Man even though the conflict of Man vs. Society will also take place in the stories as the background of why the conflict of Man vs. Man happens.

CONCLUSION

These works are dedicated to exploring the topic of racist bullying, with the aim of showing children how to cope with the stress of being racially bullied and of making both parents and children understand what causes children to bully people of other races. First, in three of the picture books, the characters are coping with the stress of being racially bullied by using problem focused coping by Lazarus and Folkman, especially planful problem solving in which they plan to change the situation they are in and are succeeding in resolving their problems. The first character, Maruna seeks for social support and confronts the racist bullies, but she later finds out that it does not stop the racist bullies. Near the end of the story, Maruna uses planful problem solving to prove she can be an elegant model as a Papuan by finding a way to save the modelling event from the swarm of the bees with her knowledge. The other two characters from the stories My Akong's Missing Statue and Derik The Dutch and The Klapertaart, Anita and Derik, only use planful problem solving to cope with the stress of being bullied because of their races. Anita plans to retrieve the Warak Ngendhog statue to be seen worthy by her cousin and Akong. Meanwhile Derik is thinking his way out to show he is not greedy by deciding to follow and help Budi and the others finding the missing Klapertaart.

Second, two of the stories discuss how the racist bullies develop such prejudices toward different races and become racist bullies. Selfish Sabita… Or Is She? and Da Ji and Indra's Magic are written from the perpetrator's point of view to both make parents aware of the reason why racist bullying happens among children and show children how it is a wrong thing to do. In accordance with Developmental Intergroup Theory by Bigler and Liben, the characters have prejudices or bias against other races which leads to them being racist bullies because they learn from the adults around them. For example, Winda bullies Sabita because she learns the notion that Chinese are selfish from her mother and her friends' mother who explicitly mock Sabita as selfish. Meanwhile, Da Ji learns the prejudice toward Indra, a Javanese, and bully him because her big sister acts like he is dangerous, and because a catering guy warns Da Ji not to get close to Indra.

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