

Authorial Ideology and Worldview in Kijne's *Kota Emas*: A Genetic Structuralist Analysis

Insum Malawat

Faculty of Teacher Training and Education, University of Papua, Manokwari, Indonesia

Hengki

Faculty of Teacher Training and Education, University of Papua, Manokwari, Indonesia

Burhanuddin Arafah

Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

Abstract—This study investigates the authorial ideology and worldview in Izak Samuel Kijne's short story *Kota Emas* by employing Lucien Goldmann's genetic structuralism theory. The analysis focuses on five key components: human facts, collective subjects, worldviews, narrative structures, and the dialectic of understanding and explanation. The findings indicate that individual human emotions—anger, remorse, sorrow, and joy—reflect the power relations between Regina and Tomi, as well as the moral transformation experienced by both characters. Social facts emerge through depictions of communal cooperation, Wondama cultural practices, and mystical elements that represent the local belief systems. The collective subject illustrates the tension between Western and Eastern value systems, which is ultimately reconciled through friendship. Kijne's worldview is expressed through messages emphasizing equality, compassion, and human solidarity. Furthermore, the narrative's structural opposition between imagination and reality reinforces Kijne's vision of Papua as a harmonious and dignified "golden city".

Index Terms—genetic structuralism, authorial ideology, worldview, Papuan, *Kota Emas*

I. INTRODUCTION

Modern literary studies no longer view literary works as separate from their sociocultural environments (Arafah et al., 2024; Arifuddin et al., 2024). Instead, literature is seen as a cultural product intertwined with the social, historical, and ideological structures of its society (Arafah & Kaharuddin, 2019; Lestari et al., 2025). This perspective, emphasizing the link between textual representation and social reality, is crucial in Indonesian literature studies (Purwaningsih et al., 2020; Suhadi et al., 2022), especially from regions with colonial histories, like Papua. Here, literary texts often portray individual experiences while expressing a collective consciousness shaped by power relations, cultural transformation, and shifting identities (Fadillah et al., 2022; Rano et al., 2026; Yudith et al., 2023). Thus, the novel serves as a medium reflecting cultural values, social tensions, and human experiences (Arafah, 2018; Arafah et al., 2024; Arafah et al., 2026; Hasyim & Arafah, 2023b). This aligns with studies showing that cultural products often embed stereotypes and value systems reproducing broader ideological structures (Taqdir, 2025).

In addition, numerous literary and cultural studies have demonstrated how texts may function as mirrors of specific social conditions, such as gendered representations within colonial settings (Afiah et al., 2022; Asriyanti et al., 2022) or critiques of cultural and environmental inequalities (Jaelani et al., 2024; Siwi et al., 2022). Environmental inequalities include species loss, ecosystem damage, and the fading of the concept of cultural heritage (Manugeran et al., 2023; Takwa et al., 2024a). Similar tendencies are visible in research on local cultural traditions: studies on ritual discourse, for instance, reveal that traditional texts encode belief systems, collective norms, and the worldviews of the communities that produce them (Effendy et al., 2025; Takwa et al., 2024b; Takwa et al., 2025; Takwa et al., 2026). Due to changes in lifestyle, modernization, and technological development, the locality tends to be eroded (Arafah et al., 2025; Arifin et al., 2022). The existence of technological-based media has shifted human behavior into a massive user of internet or social media and the users keep growing in number in a stage where digital technologies are changing how people behave (Arafah & Hasyim, 2023a; Arafah & Hasyim, 2023b; Hasyim et al., 2026; Hasyim & Arafah, 2023a). On a broader level, issues of ideology and representation in texts can also be observed in analyses of how gender, identity, and power relations are symbolically constructed, as reflected in research on gender representation in foreign language textbooks (Taqdir et al., 2025; Taqdir et al., 2026). Discrimination against women is also a common issue presented in literary works (Asri et al., 2023). Furthermore, these conditions are portrayed in literary works as an attempt to increase people's awareness of the current situation using language as the communication tool in which language and culture has an interdependent relation (Arafah et al., 2023a). Literary works are also introduced in academic field as a source of material, provided both in printed materials as well as in a form of electronic (Arafah et al., 2023b). As a result of globalization era, literary works as the source of materials are sometimes provided in English in which the students need to learn in order to understand

the materials given (Kaharuddin et al., 2023; Kuswanty et al., 2023). Therefore, incorporating digital media and digital literacy in this digital age is beneficial as long as it meets the needs of both students and teachers (Idhan et al., 2026; Kaharuddin et al., 2024; Usman et al., 2024).

Literary work serves as a societal purpose as it reflects social reality (Arafah et al., 2023c). Lucien Goldmann's genetic structuralism provides a theoretical foundation for examining these connections between text and society. Goldmann argues that literary works represent the worldview of a collective subject expressed through narrative structure, symbolic oppositions, character relationships, and thematic development. Accordingly, literature is not merely the outcome of an individual's imagination but the product of a dialectical relationship between the author's consciousness and the broader social-historical structure in which the text is embedded. This view aligns with the argument that literary texts are always shaped by social structures and relations of power, including dominant ideologies that operate implicitly through narrative forms (Jamiluddin et al., 2026; Jusdalyana et al., 2024; Yudith et al., 2024). Recent scholarship also illustrates how social structures and value systems are mediated through language, symbolism, and character interactions in literary works (Radjaban et al., 2025; Sunyoto et al., 2022). The language style such as symbols and metaphors is a way to put some artistic values to convey ideas beautifully and effectively (Baa et al., 2023). However, since it needs to be observed by its context, there can be an issue of how the language is not understood properly (Iksora et al., 2022).

Izak Samuel Kijne's short story *Kota Emas* represents a particularly compelling text for such an analysis. Written in 1958, the story intertwines a simple tale of childhood friendship with deeper ideological tensions between Papuan society and external forces of modernity, education, and colonial structures of power. The characters Regina and Tomi function not only as narrative figures but also as symbolic embodiments of two contrasting value systems—the West and the East, modernity and tradition, superiority and subordination—that inform the interpretive dynamics of the story (Mare et al., 2025). From a theoretical standpoint, these tensions resonate with the ideological mechanisms frequently found in literary narratives, including domination, symbolic opposition, and the negotiation of power (Arafah et al., 2023e; Halil et al., 2024). Furthermore, literary texts often reveal the complexities of human experiences within broader social structures (Mutmainnah et al., 2022; Yudith et al., 2023).

Although *Kota Emas* has been widely used for cultural education and moral instruction, scholarly work employing genetic structuralism to examine this narrative remains limited. Studies of Papuan literature typically focus on issues of ethnic identity, land conflict, cultural resistance, and state–indigenous power dynamics. These perspectives are valuable but seldom address how collective consciousness and the author's worldview systematically operate within the textual structure. However, following Goldmann, literary works must be read as structures homologous to the social structures that produce them—an approach increasingly adopted in studies of ideology and representation in literature (Mokoginta & Arafah, 2021; Arnawa & Arafah, 2023).

Kijne's biographical and historical context further justifies the use of this approach. During nearly two decades of service in Papua as an educator and missionary, Kijne witnessed firsthand profound social changes, inequalities between settlers and indigenous communities, and challenges related to human development in the region. These experiences shaped the characters, symbols, conflicts, and themes in *Kota Emas*. The motif of the 'golden city,' for example, may be interpreted as a projection of collective aspirations rooted not only in moral imagination but also in local knowledge systems that sustain dignity, continuity, and communal resilience (Takwa et al., 2026).

As one of the earliest narrative representations of Papua in Indonesian literature, *Kota Emas* reflects global dynamics such as colonial encounters, cultural negotiation, and identity search. Thus, applying Goldmann's framework to this text fills a gap in Papuan literary studies and extends genetic structuralism to Eastern Indonesian literary contexts, under-represented in international scholarship. This study seeks to answer: How do the narrative structure and character representations in Izak Samuel Kijne's *Kota Emas* reflect collective consciousness and authorial ideology within Papua's socio-historical context? The findings contribute to (1) enriching Papuan literary scholarship by linking textual analysis to social structure and (2) expanding Goldmann's genetic structuralism in Indonesian literary studies, particularly from geographically and politically marginalized regions.

II. LITERATURE REVIEW

A. Lucien Goldmann's Genetic Structuralism

Genetic structuralism integrates the internal structure of a literary work with the socio-historical conditions that shape its production. According to Lucien Goldmann, literature is not merely the outcome of individual imagination but the expression of a collective consciousness belonging to a particular social group situated within specific historical conditions. This perspective contrasts with formalist structuralism, which primarily focuses on the internal relations among textual elements. By comparison, genetic structuralism emphasizes that literary structures emerge from historical, economic, and ideological dynamics that inform the consciousness of their creator (Goldmann, 1977).

From this viewpoint, a literary work maintains a homologous relationship with social structure; that is, the internal relations within the text correspond to relations within social reality. Thus, the aim of literary analysis is not only to identify narrative or symbolic patterns but also to uncover the worldview articulated through the text as a manifestation of the collective socio-historical experience.

- (a) Human Facts
- (b) Collective Subject

- (c) Worldview
- (d) Literary Structure
- (e) Dialectics of Understanding and Explanation

B. Previous Studies on Genetic Structuralism

In Indonesia, genetic structuralism has been applied in several literary studies, particularly those examining popular novels or texts that foreground social conflict. Pratiwi et al. (2017) employed this approach to investigate the worldview represented in *Perahu Kertas* by Dewi Lestari, while Sembada and Andalas (2019) used the same theoretical framework to uncover the social realities depicted in *Laut Bercerita*. Another study by Rukiyah (2019) explored the moral value of responsibility in *Laskar Pelangi* through the lens of genetic structuralism.

Although these studies contribute to the development of Goldmann's theoretical application in Indonesian literary criticism, most remain centered on texts set in urban contexts or reflect Java-centric cultural landscapes. The use of genetic structuralism to analyze literature from Eastern Indonesia, particularly Papua, remains limited. This gap highlights the need for further exploration of literary works originating from regions with complex colonial histories and distinct sociocultural dynamics.

Moreover, prior research tends to be descriptive in nature and has not fully integrated an in-depth analysis of narrative structure with the historical conditions and the ideological perspectives of the author. This methodological limitation presents a clear opportunity for a more comprehensive study of *Kota Emas*, especially in uncovering the author's worldview within Papua's socio-historical setting.

C. Studies on Papuan Literature and Cultural Representation

Recent scholarship on Papuan literature demonstrates that works from this region frequently foreground themes such as identity, resistance, land conflict, colonial encounters, and Indigenous communities' struggles. Analyses of Papuan poetry, for example, often reveal strong critiques of social and political marginalization. Studies of Papuan short stories and novels tend to focus on the representation of local cultural values, human–nature relationships, and narratives of resistance against state power and external settlers.

Despite these contributions, much of the existing research has not examined the ideological structures or the collective worldview embedded in these texts through systematic theoretical frameworks such as genetic structuralism. Papuan literature is often approached as an anthropological record rather than an expression of collective consciousness that can be interpreted structurally and dialectically.

In this context, *Kota Emas* occupies a distinctive position. The short story not only portrays Papuan cultural elements but also encapsulates symbolic representations of power relations, value conflicts, and social aspirations—elements that are particularly amenable to analysis through Goldmann's theory. Consequently, this study offers a new perspective by reading Papuan literature as an articulation of a group's worldview rather than merely as documentation of cultural practices.

III. METHOD

This study adopted a descriptive qualitative approach supported by content analysis. This approach is appropriate for examining literary texts as representations of social and ideological phenomena that cannot be quantified or measured. Content analysis was employed to identify, classify, and interpret meaningful units in *Kota Emas*, within the framework of Lucien Goldmann's genetic structuralism.

The primary data source is the short story *Kota Emas* by Izaak Samuel Kijne, published by J.B. Wolters in 1958. The text is regarded as an external official document because it was formally published and intended for public reading. Data were collected through close reading and systematic note taking. The text was read intensively to locate relevant elements, which were then recorded and organized into analytical tables corresponding to Goldmann's theoretical components.

Data analysis was performed in several stages. First, the data were classified according to the five major components of genetic structuralism: (1) human facts, (2) collective subject, (3) worldview, (4) literary structure, and (5) dialectic of understanding and explanation. Second, each category was examined using content analysis to identify patterns of values, conflicts, cultural oppositions, and social relations that emerged from the narrative. Third, a dialectical analysis was conducted by relating individual textual fragments to the overall narrative structure to establish homologies between the story and the broader social realities of Papuan society.

The analytic procedure follows Mahsun's (2012) qualitative analysis model, consisting of: (1) data provision through intensive reading, (2) data reduction through selection and categorization, (3) data presentation in the form of tables and analytical narratives, and (4) conclusion drawing by examining the dialectical relationship between the textual data and the collective consciousness represented in the story. The findings are presented through interpretive descriptions that link textual elements to the socio-historical context of Papua.

IV. RESULT AND DISCUSSION

A. *Individual Human Facts: Emotions and Character Transformation*(a). *Expressions of Anger*

The following excerpt illustrates Regina's outburst of anger toward Tomi after the accidental damage to her doll, Sarina: ...With a smile, she watched the children playing. Regi and Tom were chasing each other... Tomi jumped forward. Alas, he did not see the doll. His foot struck the chair. Tom fell. The chair fell. The doll fell. Oh no! Sarina's head was broken! Regina was furious. Angry and distressed. She sobbed uncontrollably. She ran toward Tomi. Tom trembled, his face pale. It was a disaster! Regi slapped Tom, shouting: "You stupid boy! Why weren't you careful?" "Oh, oh, my doll is completely ruined." Tom could not say anything. He was deeply ashamed... (Kijne, 1958, p. 11).

This passage depicts Regina's intense anger toward Tomi, revealing more than frustration over a broken toy. The incident highlights an embedded power structure in their relationship. Regina assumes the role of a "little master," feeling entitled to scold, strike, and blame, while Tomi, an Indigenous child, lacks authority or confidence to defend himself.

Regina's response reflects internalized colonial values. Her quickness to assert superiority—through insults and aggression—demonstrates how hierarchies of white–nonwhite, outsider–native, and master–servant shape interactions. The harsh reprimand, coupled with Tomi's wordless shame, underscores how inequality becomes internalized by the marginalized.

Tomi's reaction—silence, fear, and embarrassment—indicates how colonial power molds consciousness. He doesn't merely feel regret; he accepts blame as if inherently at fault. This moment becomes an entry point for reading cultural tension, social disparity, and domination ideology in the colonial setting of Papua.

Narratively, this scene initiates a trajectory of emotional and moral transformation. The anger rupturing their relationship serves as a catalyst for subsequent emotions—remorse, sorrow, and reconciliation. This progression highlights the characters' moral development and reinforces the narrative's central themes: friendship, equality, and dismantling hierarchical boundaries.

(b). *Expressions of Guilt*

The following passage illustrates a moment of profound self-awareness and remorse experienced by Regina after realizing that her harsh behavior has deeply hurt Tomi:

Oh, Regi! Her mouth fell open, her eyes widened, and for a moment she stood frozen. Then she turned back slowly, sobbing uncontrollably. "Oh, it is my fault. I am a wicked child. I was so angry at Tomi." As Regi descended from the mountain, many thoughts crowded her mind. "Good Tom—he always likes to help. Not once has he been rude to me. Not once has he used harsh words. And I am always the one wanting to be the master, while he is only the servant and errand boy." Regi no longer paid attention to the pain in her feet... (Kijne, 1958, p. 29)

This excerpt shows guilt emerging as deep introspection within Regina. Her remorse is not just emotional but marks significant moral and social awakening. For the first time, Regina views herself critically, recognizing the injustice of her attitude toward Tomi. Her guilt is conveyed through sobbing, losing composure, and ignoring physical pain. These reactions show she has stepped outside the superiority that justified her commanding and reprimanding. This shift is prompted by recalling Tomi's kindness: he is consistently helpful, gentle, and never harsh. Such reflections compel her to reevaluate her behavior, admitting she treated him unfairly and abusively.

The statement, "I always wanted to be the master, while he was only the servant and errand boy," reveals Regina's awareness of the social hierarchy she perpetuated. Her remorse signifies the collapse of her internalized colonial worldview—one that normalizes dominance and subordination. In Goldmann's genetic structuralism, this moment signifies a rupture in her consciousness and the emergence of a possible consciousness—an alternative, more egalitarian and humane way of understanding her relationship with Tomi.

Regina's guilt illustrates that ideologies of domination not only oppress the marginalized but distort the emotional and relational life of those in dominant positions. Her newfound awareness marks the beginning of a shift in power dynamics between herself and Tomi, paving the way for reconciliation. Thus, Regina's remorse is not just part of her emotional journey; it functions as a narrative mechanism reinforcing the central themes of the story—friendship, equality, and restoration of human relationships damaged by social hierarchies. Her guilt becomes the moral foundation for seeking Tomi, trying to mend the relationship, and ultimately rebuilding a bond rooted in affection and mutual respect.

(c). *Expressions of Grief*

The following passage illustrates the profound sorrow experienced by Regina after losing Tomi and confronting an overwhelming sense of emotional emptiness:

The flower garden was silent. The sky was merely gray, covered with clouds. Regina wandered alone in search of something to play with. But she could not play. Everything felt difficult. The flowers no longer sparkled. Even Pit the cassowary walked about pecking gloomily. Regi lamented, "Today is not good at all. I don't enjoy playing ball. I don't want to pick flowers. I am tired of running around with Pit. Never have I felt such great sorrow. Where is that beautiful light now? Where is the golden city?" (Kijne, 1958, p. 15)

This passage portrays grief as both an emotional response and a symbolic state reshaping Regina's perception of the world. Her sense of loss renders her surroundings colorless, lifeless, and joyless, suggesting grief as an existential experience disrupting her worldview. Descriptions of nature as "gray," "silent," and "no longer sparkling" reflect Regina's emotional landscape. In Goldmann's terms, shifts in environmental tone within a text often mirror a character's psychological structure. Here, Regina's grief extinguishes the vibrancy and beauty she once perceived. Even animals, typically lively companions, appear burdened, reinforcing how her sorrow reframes everything.

Regina's repeated complaints—her inability to enjoy cherished activities—underscore the absence of an emotional anchor: Tomi. Her grief emerges from realizing she lost a meaningful, previously taken-for-granted relationship. Thus, sorrow marks the second stage of her moral transformation, following anger and preceding reconciliation. Her question, "Where is the golden city?" reveals grief extends beyond personal loss, signifying the collapse of an ideal image of happiness. The Golden City, symbolizing peace, friendship, and balance, feels distant and unattainable, indicating Regina's understanding that such an ideal world only emerges through nurturing relationships—particularly with Tomi.

In the broader ideological context, this scene reinforces Kijne's worldview that emotional and social barrenness arises from ruptured relations of compassion. Regina's grief critiques the unequal relational structure she upheld and paves the way for new consciousness: realizing a beautiful life is built not on dominance but on friendship, cooperation, and mutual care.

(d). *Expressions of Joy*

The following passage captures the climactic moment of joy experienced by Regina and Tomi as they finally enter the Golden City together:

"Is it still far?" asked Tomi. "No, just a little more. Once we turn that corner you will see the city. Look! Its light is already shining on the rocks beyond that ledge!" "Oh Tomi, thank goodness, the gate is open." Hand in hand, the two of them ran toward the golden gate. The guard laughed. "Ha, so you've found Tomi? Good. Rejoice together, yes! Go on in, don't be afraid." The most beautiful golden light shone from inside the gate. The air was filled with melodious sounds. The two children just stood there, letting the joy seep deeper into their hearts. Tom sighed, "Do you dare go in?" Regina whispered, "Do you?" Then, hand in hand, they stepped under the archway and stood inside the Golden City. (Kijne, 1958, p. 44)

This passage portrays happiness not as fleeting delight but as a profound emotional and symbolic experience—restoring their relationship, fulfilling their quest, and embodying the author's worldview. The joy felt by Regina and Tomi marks the culmination of their journey and reconciliation after conflict.

First, this joy emerges from renewing their friendship. Their clasped hands, running together, and mutual question—"Do you dare go in?"—signal a transformed relationship grounded in equality and support. The master-servant hierarchy has dissolved; what remains is partnership and loyalty. In Goldmann's terms, this scene illustrates the realization of a possible consciousness—an alternative social relation that is more just, humane, and grounded in solidarity.

Second, the depiction of the Golden City—radiant light, melodious air, and overwhelming beauty—shows that happiness in this narrative is symbolic. The city is not just an imagined place but represents the author's highest values: peace, companionship, and harmonious living. Joy arises only when the children enter this symbolic space together, emphasizing that unity and affection are prerequisites for an ideal world.

Third, their happiness carries a dimension of moral transcendence. After passing through anger, remorse, and sorrow, the children experience inner exaltation marking their ethical transformation. The golden light that "seeps into their hearts" symbolizes moral illumination: true human connection is built through forgiveness and friendship.

Moreover, the brief dialogue—"Do you dare go in?"—demonstrates that happiness is not simply bestowed; it is a moral decision. Their choice to enter together suggests that an ideal society can be achieved through cooperation and courage. From the perspective of genetic structuralism, this symbolic act reflects the homology between narrative structure and the social vision the author upholds: a world where love transcends race, status, and historical domination.

Thus, the happiness depicted in this scene represents the apex of the story's emotional and social dialectic. It affirms that friendship and humanity are foundational principles of the Golden City—both as an imagined destination and as an ethical vision for Papua's future.

B. *Social Human Facts*

(a). *Social Activities*

The following passage illustrates how Regina and Tomi engage in a social activity involving cooperation as they climb a rocky terrain:

The path upward was still just as steep. The rocks were still large and sharp. Regina recognized all the thorns. But now the two of them helped each other. Regina supported Tom as he climbed the high rocks. Then Tom reached out his hand to pull Regina up. Tom called out, "Watch out, there are many thorns!" Regina shouted, "Be careful, that rock is about to fall...." (Kijne, 1958, p. 43)

This excerpt depicts a social activity that reflects values of togetherness, solidarity, and cooperation between Regina and Tomi. Their joint effort in climbing the rocky slope shows their relationship is now based on mutual dependence and

shared purpose, not hierarchy. The scene illustrates how social actions like helping each other reshape interpersonal relations.

This mutual assistance marks a significant shift in their relationship dynamics. Previously, Regina was dominant and Tomi submissive; now, both support each other physically and emotionally. Regina helps Tom climb, and Tom pulls Regina upward. Cooperation thus dismantles their earlier power asymmetry. The activity reflects what Goldmann describes as a collective subject, not limited to large groups but also small interactions expressing shared values and goals. Regina and Tomi form a small collective subject aiming for safety and companionship, signaling a new collective consciousness beyond class or ethnic distinctions. Brief exchanges like “Watch out, there are many thorns!” and “Be careful, that rock is about to fall!” highlight communication as integral to social activity. Their dialogue is now expressions of reciprocal concern, demonstrating healthy relationships built on mutual care, not domination. This scene serves as a microcosm of the author’s ideological vision. For Kijne, cooperation and mutual assistance are foundational values for building the “Golden City”—a symbol of an ideal society grounded in peace and justice.

Thus, this activity reflects the author’s aspirational worldview for Papua: a society where cultural and social differences are transcended through solidarity. The data show that social activities in the story function not merely as narrative elements but as expressions of the ideal social structure envisioned by the author. Regina and Tomi’s cooperation exemplifies a worldview placing love, equality, and communal harmony at the core of human life.

(b). *Cultural Activities*

The following passage depicts Regina’s interaction with *the kris ekor kipas (the fan-tailed kris)*, a Papuan fan-tailed bird that offers her a sacred feather and a magical incantation to guide her toward the Golden City:

Where is that beautiful light now? Where is the golden city? Suddenly *the fan-tailed kris* leapt onto the wooden fence—right in front of Regina’s nose! It whispered to her: “You can reach it, you can reach that city. Truly! I want to help you. Listen carefully! Just pluck one feather from my tail. Be careful, don’t lose it. If you ever need anything, just say: ‘Wirewit,’ while holding the feather.” Regina felt as though she were dreaming... She plucked the feather... and the bird had vanished. (Kijne, 1958, p. 41)

This passage reveals a strong cultural dimension, marked by Papuan folklore, natural symbolism, and magical practices serving narrative and ideological functions. Regina’s encounter with the fan-tailed kris is not just fantastical but represents living Papuan cultural traditions expressed through animals, symbols, and rituals. The fan-tailed kris—a bird native to Papua—is a crucial cultural signifier. It acts as a spiritual mediator, guiding Regina. In Papuan traditions, animals possess symbolic power, often serving as guardians, omens, or messengers. This scene reflects Papuan communities’ cultural imagination, conceptualizing humans’ relationship with nature as harmonious and sacred. The offering of a feather as a talisman and the mantra “Wirewit” mirror local practices. Across Indonesia, natural objects like feathers, stones, or leaves are imbued with transformative qualities.

The feather marks Regina’s entry into Papua’s cultural world, suggesting reaching the Golden City—an ideal social order—requires understanding and accepting local values. Her transformation is moral and cultural. This cultural activity highlights local wisdom as a guide to a better life. Regina cannot reach the Golden City alone; she needs help from a symbolic being representing indigenous knowledge. In Goldmann’s terms, this act reveals collective consciousness: true happiness is attainable only through harmonious relations between humans and nature, and newcomers and Indigenous inhabitants.

The passage affirms the author’s view on respecting local wisdom. As a missionary and educator, Kijne understood Papuan society couldn’t be shaped solely by Western values; it required synergy with long-standing traditions. This scene conveys an ideological message that modernity must coexist with tradition. Thus, this cultural activity reflects Papuan society’s social and symbolic structures while showing how local culture becomes the foundation for characters’ spiritual and moral journey. The integration of folklore, natural symbols, and ritual language underscores that the Golden City—Kijne’s envisioned ideal—can only be reached through appreciating and preserving local cultural heritage.

C. *Collective Subject*

“Regi!” Her mouth fell open, her eyes widened, and for a few moments she stood completely frozen. Then she turned around slowly, sobbing uncontrollably. “Oh, it is my fault, I am a bad child. I was so angry at Tomi.” As Regi descended the mountain, many thoughts arose in her heart. “Good Tom. He always likes to help. Not once has he been rude to me. Not once has he used harsh words. And I am the one who always wants to be the master and the lady, while he is only the servant and the helper”. (Kijne, 1958, p. 29)

This passage illustrates the collective subject within Kota Emas’s narrative. The “master and lady” versus “servant and helper” dichotomy is not just Regina’s personal view; it reflects the class hierarchy and power dynamics in colonial Papua. Regina’s self-awareness as “the master and the lady” signifies her position in the dominant European settler group, historically over Indigenous Papuans. Tomi represents the subaltern class, relegated to helper or servant roles.

This dynamic is not just interpersonal but arises from the collective consciousness of larger social groups, as Goldmann describes the collective subject: an ideological structure shared by a social group, manifesting in characters’ actions and attitudes. The passage shows the internalization of colonial ideology. Regina assumes command entitlement, while Tomi’s role is obedience, a product of her social structure, not individual reasoning.

Thus, Regina represents the colonial group, framing Indigenous people as subordinates. Regina's introspection—realizing Tomi's kindness and helpfulness—signals her inherited collective consciousness breaking down and a more egalitarian awareness emerging. In Goldmann's framework, this reflects a move toward possible consciousness, transcending class-based worldviews. Regina's transformation shows ideology is not static. Their hierarchical relationship shifts toward a horizontal, friendship-based dynamic, critiquing the colonial social order. Kijne suggests equitable relations emerge when dominant group members recognize and reshape old structure injustices. Thus, this passage represents Goldmann's collective subject concept: characters act with social structures, ideologies, and collective consciousness of their groups. The move from "master–servant" relations to genuine friendship marks the social structure transformation idealized by the author.

D. *Worldview*

"...Indeed, if you are grieving, you will surely find joy in the city. But... I have heard from Kris the fan-tailed bird that you have a friend. Why have you come here alone? Why did you not call your companion first? He must accompany you, must he not? 'To grieve together, to rejoice together.' If you were to enter now, you would not be able to find happiness". (Kijne, 1958, p. 29)

This passage reveals the worldview the author constructs in Kota Emas, centered on friendship, togetherness, and solidarity as foundations of human happiness. The phrase "To grieve together, to rejoice together" encapsulates the author's stance on forming human relations.

First, the gatekeeper's statement underscores that happiness cannot be attained individually. Regina wishes to enter the city to soothe her sorrow, yet the gatekeeper prevents her because she arrives alone. In Goldmann's framework, this reflects that moral and social resolutions cannot be achieved in isolation; individuals exist within relational networks. Kota Emas, as a symbol of the ideal world, is accessible only to those in healthy, egalitarian relationships.

Second, the text emphasizes friendship as a moral prerequisite for genuine happiness, contrasting with the colonial consciousness earlier portrayed—where Regina was "master" and Tomi the "servant." By requiring Regina to enter the city only with Tomi, the narrative rejects hierarchical social structures as incompatible with the ideal world. Friendship signals ethical equality forming the basis of Kota Emas.

Third, the assertion that she "would not be able to find happiness" if she entered alone suggests happiness is not determined by external circumstances but by one's internal state and social relations. From Goldmann's perspective, this aligns with the notion that literary works express a collective consciousness concerning values necessary for an ideal life.

Fourth, the symbolic figures—the gatekeeper, Kris the fan-tailed bird, and Kota Emas itself—demonstrate how the author weaves local cultural motifs with universal moral principles. Kota Emas is not merely fantastical but represents the ethical ideal: happiness must be cultivated within the community rather than individualistic pursuit.

Thus, this passage illustrates that the author's worldview centers on moral messages of humanity, equality, and solidarity. In the story, Kota Emas functions not only as an imaginative space but also as a symbolic vision of an ideal society—one attainable only through respectful, compassionate, and mutually supportive social relationships.

E. *Narrative Structure*

(a). *Cultural Opposition: Imagination vs. Reality*

"Oh Tom, look over there!" whispered Regi to Tom. "Across that place. Behind the forest! It looks like a city of gold!" The faces of the two children gleamed in the golden light radiating from the horizon. Houses and walls, gates and towers appeared—all golden, shining brilliantly. "Regi...!" "Yes, Tom!" "Do you know what I wish for? I want to have wings so that I can fly. I want to fly there, to that bright city. Beyond the distant hills, near the sun! I think the Good Lord lives there. Ah, if only I could enter it, even for just one hour!" (Kijne, 1958, p. 7)

This passage illustrates imagination's crucial role in the story's structure. Kota Emas appears as a utopian vision, existing only in the children's imagination, contrasting the real world of conflict with an ideal world of purity and joy. This vision emphasizes the tension between reality and aspiration. Regina and Tomi live in an unequal society but imagine a city "gleaming in golden light," symbolizing hope.

This contrast highlights the difference between their reality and the ideal world they desire. The city, described as "brilliant" and "near the sun," is a transcendental space in the children's consciousness, aligning with Goldmann's concept of a possible world, a vision of a just, humane existence. Tomi's wish to "have wings" to fly there shows the ideal world as initially unattainable, accessible only through fantasy. Imagination motivates the characters toward moral transformation. The notion that "the Good Lord lives there" reinforces Kota Emas as a moral ideal, embodying divine values.

Thus, the children's vision represents an ideological construct of life's ultimate purpose. Imagination vs. reality is a cultural opposition in the story, with imagination offering hope and vision, while reality presents conflict. The narrative moves from imagination to actualization, making this opposition central to the plot. In sum, imagination is integral to the story's ideology, suggesting an ideal life can be envisioned and realized through moral transformation and restored relationships.

(b). *Narrative Structure – The Hero Figure*

One morning Regina said, “Let’s go to the forest, come on!” “But you can’t, Regi. Your parents have forbidden it, haven’t they?” “Not far, just a little bit. And you are always allowed to go.” The two of them left the flower garden and entered the forest... “Oh no! Look over there! A big boar! Across the river.” Tom, the good-hearted boy, turned back—astonishingly brave. He, too, was afraid of the boar, but he refused to abandon his friend. Quickly he helped Regi to her feet. Holding hands, the two friends ran back toward the garden. Pit the cassowary did not understand why his two friends were sitting pale-faced on the grass. (Kijne, 1958, p. 9)

This passage presents Tomi as a heroic figure through courage and self-sacrifice, revealing his capacity to overcome fear to protect Regina, reflecting the moral values promoted by the author. Tomi’s bravery is clear when he faces the wild boar despite fear. The line “he was also afraid of the boar, but he refused to abandon his friend” shows his heroic action stems from responsibility and concern for others. Within the story’s moral framework, courage is acting despite fear for another’s sake. Tomi emerges as both guardian and rescuer, warning Regina, helping her up, and guiding her to safety, contrasting earlier depictions of him as a “jongos” or servant.

This marks a crucial shift, showing heroic qualities often emerge from those seen as inferior within colonial structures. Within genetic structuralism, Tomi’s act reflects a shift in consciousness. He is no longer a passive social subject but a moral agent directing the narrative’s ethical trajectory, moving from a subaltern role to a moral protagonist, establishing equality with Regina. The scene critiques colonial hierarchies, emphasizing courage and moral worth are not determined by race, skin color, or class.

This scene also sets the stage for Regina’s transformation. Tomi’s bravery compels her to recognize her dependence on him, leading to reflection, remorse, and reconciliation in later sections. Thus, Tomi’s act is not just physical intervention but a catalyst for emotional and moral development throughout the story. The event reinforces a central value of *Kota Emas*: friendship and mutual protection. Tomi’s heroism shows the Golden City is reached not through adventure alone, but moral courage and compassion. Tomi’s heroism embodies the author’s worldview that humanity, bravery, and solidarity transcend social boundaries constructed by colonial society. Tomi’s courage symbolizes the potential of marginalized individuals to become agents of change within the narrative’s social structure and emotional progression.

V. CONCLUSION

The analysis of *Kota Emas* by Izak S. Kijne through genetic structuralism shows the story’s deep link between characters’ experiences and the colonial social structure of Papua. The human facts, collective subject, and cultural oppositions in the narrative highlight social tensions between Western dominance and the subaltern Papuan communities, while opening a space for a shift toward egalitarian relationships. Kijne’s worldview emphasizes friendship, solidarity, and compassion as moral foundations to overcome class, race, and cultural differences. Moreover, the story’s structure—symbolized by the Golden City and conflicts and reconciliations—creates a homology between the text and Papua’s socio-historical reality. Through understanding and explanation, the narrative affirms the author’s vision of harmony, cooperation, and humanity as essential for a just, peaceful society. These findings show *Kota Emas* is not just a children’s tale but an ideological text reflecting Papuan society’s aspirations and contributing significantly to Eastern Indonesian literary studies.

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Insum Malawat obtained her Doctoral degree in Indonesian Language Education at the State University of Malang (UM), Indonesia 2017. Her Master's degree in Indonesian Literature was obtained at Gadjah Mada University (UGM) Indonesia in 2010. Her Bachelor's Degree in Indonesian Language Education was obtained at Cenderawasih University (Uncen).



Hengki Mofu is a Dean at the Faculty of Teacher Training and Education, University of Papua. He teaches several linguistics courses, such as phonology, morphology, syntax, semantics/pragmatics, and psycholinguistics. He has also researched Rising and Falling intonation in yes/no questions among English Study program students and Morphological Process through Inflectional Suffixation in English and Muna Language: A Contrastive Study.



Burhanuddin Arafah obtained his PhD in English (Australian) literature at the University of Newcastle, Australia, in 2003. He earned his Master's degree in American literature at Gadjah Mada University (UGM) Yogyakarta of Indonesia in 1995 and his Bachelor's degree in English literature at Hasanuddin University (UNHAS) in 1988. He is currently a full professor of English literature at the English Literature Study Program, Faculty of Cultural Sciences of UNHAS, Indonesia.