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In-between identity: Authenticity vs modernity —applying Bauman's theoretical concepts to *News from Kebayoran* and *Al-Naddāha*

Shorouk Thabet*
Independent Translator, Egypt
Email: Shorouk.thabet@gmail.com

Abstract: *Modernity in formerly colonized nations is not merely an internal development but also a continuation of colonial control through Western-centrism as the dominant model of progress and civilization. This study argues that modernity, symbolized by capital cities, corrupts the innocence and authenticity of the countryside, represented by Fathiyah in Yusuf Idris's "Al-Naddāha" (The Caller) and Aminah in Pramoedya Ananta Toer's "Berita Dari Kebayoran" (News from Kebayoran). This study aims to identify similarities and differences between the short stories, compare manifestations and forms of liquid modernity based on Zygmunt Bauman's theory, and examine its consequences for the main characters' identities. Employing a mixed methodological approach combining sociological and comparative analysis, this research analyzes both short stories using Liquid Modernity (1999) as its primary theoretical reference. Data were collected through reading and note-taking techniques, with the researcher serving as the main research instrument. The findings reveal three key points. First, both short stories depict similar manifestations of liquid modernity. Second, values undergo radical transformations characterized by liquidity. Third, both protagonists experience similar consequences of modernity, resulting in the destruction of their already fragile identities. These findings demonstrate how modernity disrupts rural authenticity and destabilizes individual identities within formerly colonized societies.*

Keywords: *Identity, Modernity, postcolonial, literature, Zygmunt Bauman*

INTRODUCTION

It seems as if a man has forgotten his creator and his destiny, lost his mind as well as the ability to distinguish between good and evil, what is beautiful and what is ugly. Most of the prophets' teachings had failed a long time ago, the flame they have lighted had gone out due to the storms that blew after them. Nothing remained but faint light that affect merely some hearts let alone homes and countries (Al-Nadawi,1703:29).

The Palestine poet Mahmoud Darweesh wrote to his friend, the thinker Edward Saeed a poem under the title of "Antithesis" In which he said "I am from here, I am from there. I am not there, I am not here". The poem includes verses reflecting the state of lost and straying that the eastern peoples suffer from. It is a problem of identity started after the military colonialism and the western invasion to the east.

Afterwards, the eastern peoples had struggled a lot to obtain independence. As a result, the colonizer went away, from the military side, and bodies had been saved from annihilation, but what about identity? Would it be saved as well? Would colonialism be ended by the departure of the arms and the official departments? Is it represented in arms, immunities and soldiers or it had other forms and types?

Modernity is defined, in the context of post colonialism studies, as a means of superintendence that is not isolated from colonialism. Edward Saeed sees that western

*Corresponding author
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modernity and colonialism are a double- face currency (Said, 1979). Colonialism is not restricted to military supremacy by means of military occupation of a country. It is rather extended to knowledge and cultural supremacy under the umbrella of modernity. Napoleon claimed that he wanted to represent Egypt as a useful European model whose people would be blessed with realizing the promises of modernity including freedom, pleasure and security. In addition, he claimed to "provide Egypt with all the advantages of the European civilization that reached perfection" (Said, 1979:160).

In spite of all crimes and violations that fully contradicted with the slogans of Napoleon's campaign, they were neglected and under- estimated by talking about cultural gains and promises of progress realized by controlling the middle east and reformulating its identity according to the European identity as one which supersedes all non- European peoples and cultures. In this way, the campaigns of colonialism had been transformed into campaigns of enlightenment. Instead of invading countries with military troops, they colonized them under the claim of modernity. Thus, it has become more civilized and easier without mobilizing armies or immunities.

The sociologist George Ritzer introduced the term of *Mcdonalization*, meaning the process by which the concepts of junk food restaurants dominate the American society, and apply it all over the world as a model of knowledge. Ritzer had defined four major concepts that govern the Mcdonalization process in the modern rational age. They are as follows: Efficiency, calculability, predictability, and control (Ritzer,2021:2). Consequently, we can say that Mcdonalization is the applicable example of modernity, "solid modernity" in which materialism and rationalism have the upper hand.

In 1999, the British sociologist, Alan Briman introduced the term "*Disneyzation"* which means the supremacy of the consummative Disney lands concepts, transferring all the world cities into Disney lands based on entertainment and consumption, which is the main purpose regardless of the actual needs. Walt Disney had realized that Disney land, as a standard consummative city had great potentials to sell anything and everything such as food and various goods as well, it is not restricted to the games (Bryman, 2004).

Combining many forms of consumption in one place makes consumers stand embarrassed and fascinated by what they see, not knowing where to start from, or from where they can buy their needs or how to play! It was called "*hybrid consumption*" (Bryman, 2004: 33). Thus, we can say that Disneyzation is the post modernity practical equal or the "liquid modernity" as Bauman called it. *In Indonesia*, colonialism had concluded that it is necessary to get rid of everything that lacks modernity or contradicts with it. In some cases, the victims were a huge number of trees that were cut under the claim of widening the roads and installing electrical lines. (Colombijn & Coté, 2014:7) The same was made by the colonizer *in Egypt* where so many trees had been cut for the sake of modernity which was historically known as the "*tree massacre".*

In Indonesia, many houses, farms and whole villages had been removed to attain modernity whereas the identity of whole cities had been demolished. Houses were removed to widen the roads so that they can have more security control. Such plans did not aim at development but at achieving the colonizer security and economic interests. Cities were designed on the basis of isolating Indigenous quarters from the foreign ones.

Modernity had been applied in particular cities and districts which resulted in a huge gap in the standard of living between cities and countryside that had been

escalated in both *Egypt* and *Indonesia.* Countryside potentialities used to have been dedicated to service cities. The former has become, compared with cities, random areas whose citizens wish to leave. In 1927, the national government in Indonesia described the countryside as being "non- official random quarters" (Colombijn & Coté, 2014:19). The village had been the clear form that contradicts with modernity as to the European civil officials. **(**Colombijn & Coté, 2014:6) Thus, colonialism and modernity are simultaneous and connected with each other. Both of them express the capitalistic expansion.

Transferring to industry, as well as ignoring the countryside, both Egypt and Indonesia witnessed a wide scale of internal migration that resulted in cultural, economic and social problems due to the clash between the *traditional rural values* and the *urban modernization ones*. Consequently, the concept of "*Al-Naddaha*" has appeared as well as the far away dream in the eye of each peasant and the land paradise to which he should escape. Such conflict had been reflected in many literary works in the outset of the twentieth century.

"Al-Naddaha" by Yusuf Idris is one of the most famous short novels in the modern Arab literature. Al-Naddaha was translated into English under the title "The Siren" by the British translator and academic Catherine Cobham, this translation was published as part of a translated collection of Yusuf Idris's stories titled:"Rings of Burnished Brass", which was Published in 1984. It tells about "*Fatheyah*", the rural pretty ambitious girl who was fed up with the borders of her small village, so she moved to Cairo searching for more spacious life. But the city which she dreamed of for long had transferred into a superseding power that made her exhausted.

"Al Nadahah which mean "The caller" has become a symbol of every temptation that gets humans out of their roots and makes them feel alien, isolated and liquid. In addition, there is the novel *News from Kebajoran*, by Toer, which tells about *Aminah*, a girl from the countryside who came from her village searching for good luck and better life in the city. However, the city destroyed her innocence, made her exhausted and led her to feel alien, isolated and liquid. Both novels had been published approximately in the same era.

LITERATURE REVIEW

The theory of modernity has gained the interest of many eastern and western researchers. Oxenham in Higher Education in Liquid Modernity (2013) discusses the application of Zygmunt Bauman's theory to the higher education sector in Europe. It warns that the liquidity of education is transforming it into a rapidly expiring consumer commodity. Mark Davis, and Keith Tester in Bauman's Challenge: Sociological Issues for the 21st Century they discuss how human societies navigate the uncertainties of "liquid modernity". And The prominent Egyptian thinker Abdelwahab El-Messiri in book titeled Modernity and Postmodernity (2003) examines how modern and postmodern materialistic frameworks diminish human existence into utilitarian and fragmented parts. He contrasts this with a value-driven, human-centered civilizational vision found in the Islamic paradigm. The importance of this research is manifested in the fact that both novels have not been studied in the context of the comparison between the Egyptian and Indonesian societies, nor have they been discussed from the perspective of liquid modernity.

In between Identity as a Colonizing Heritage

The theory of post – colonialism – era studies the relationship between the colonizer and the people of the colony, the ego and the other, the effects of the colonizing government on the countries, the changes and developments that occur regarding the identity. Theories of post – colonialism – era include the theory of Hybridity or the Third Space by Homi K. Bahba. The theory of The Third Space by Homi K. Bahba points out that there are a common ground on which both the colonizer and the people of the colony meet so that the identity of the latter is subjected to some processes such as hybridity, imitation, negotiation, disregarding certain values or traditions as well as food, drink, clothin, etc. This mix results in the "Hybrid Identity" as Bahaba called it.

In a research under the title of Paradigm, Identity Formation, and Reality. Implications Homi K. Bhabha's Third Space on Palestinian Issue through Novel "Returning to Haifa" By Ghassan Kanafany (2022), researcher concluded that the Third Space referred to is a domesticated space which results in hybrid fragile identities. It is unsuitable space that should be forsaken by the colonies, not to adhere to. Therefore, the identity is subjected to an endless process of negotiation. It is no longer an imaginative space but rather an actual reality. In the post -modernity – era, identity is no longer the same but it enters into a process of endless development.

Consequently, the Third Space has developed and led to the "Modernization Space". The term "Age of Globalization" which refers to this age meant to remove barriers, decrease distances and eliminate cultural and economic differences. It is an openness without restrictions. It is similar to the view of Bauman who said: "we don't exaggerate if we say that the majority of people all over the world, except a few of them, have become modernized. Globalization has become an inevitable change that had been released forever" (Bauman, 2005/2016:46).

Accordingly, we can say that we are peoples who are obliged to enter that third space (the liquid modernity) having no opportunity to get acquainted with our original identity or how it should be. So, the hybrid identity is transferred into the third space in the post – colonialism era to the liquid identity in the space of modernization in the post – modernity era. Our identity, in the age of globalization and modernity, is an inbetween\ hybrid one from the date of birth (as a colonial heritage)! In this way, military colonialism of countries is transferred to "*colonialism of the life world*" (Habermas, 1987: 367) .

LITERATURE REVIEW

Bauman defines the liquid modernity as: "an endless process of continuous improvement and progress". (Bauman, 2000:28) The meaning of improvement and progress, in this context, is not a positive one because it depends on the meaning of progress and what it results in! Such continuous modernization extended to all aspects of human life; either body, society family, jobs, culture, art or creativity. Modernizing these aspects neither based on certain values or principles nor had an end, it was a continuous endless process.

The society that enters the 21th century is not inferior to that which came to the 20th century. All what we can say is that it is a modern society in a different way. It is the compulsory modernization, the endless crazy one that cannot be stopped. (Bauman,200:28) This modernization has lasted for a long time and extended to all

aspects of human life that Bauman described as "*Thirst for creative destruction* or for destructive creativity" **(**Bauman, 2000:28**)** We can say that *Snuff Movies* that began in 1976 is a practical example on the "*destructive creativity".* The endless modernization process leads to liquidity which results in dark web expressing endless pleasure or aggression with no moral reference (as a center). It is a state of liquidity under the name of absolute freedom and infinite creativity, or (creative liquidity) which affected many aspects of life.

It is the freedom that the western world adores and calls for as a means of happiness. Unlikely, it often results in misery and suffering with much less joy (Bauman:63). The problem we are facing is the need to be free from a society which develops, to a great extent, the human material and cultural needs, and delivers goods to a huge increasing sector of population. (Marcuse, as cited in Bauman, 2000:16) The consumptive liquidity, as Bauman called it, based on endless thirst which made man in the modern time longing for dreams that never come true because of the impossibility of ever being gratified (Bauman, 2000:28).

Liquidity has affected the human relationships that were based on stability. It disengaged man from his near relatives as well as the social entities which protected him, and led him to *individuality*. In the world of liquid modernity, there is no room for the kind, affectionate, reliable elder brother when it comes to what he should do to protect his little brother from the bullies who block his way. (Bauman,2000:30) Such relationships were replaced by liquid relations based on personal benefit and interest without responsibility. They are what Bauman called "pure relationships" (Bauman, 2000:89).

Replacing marriage, temporary relations have appeared with sexual intercourses. Such relations may be ended at any time and for any reason as soon as one of the two parties attains his desire. Bauman called such relations "lust – centered sex with no aim of having children. Time of romantic love expressed by the phrase: "*nothing will separate us but death"* (Bauman,2003:2,4) has expired due to the radical separation of the supporting relatives. There have been liquid experiences on a wide scale called "love" and the sexual relations lasting for one night has been called, in the age of liquid modernity, "making love". (Bauman,2003: 5).

So, the human relations have been treated as goods. Consequently, the body has become a commodity as relations have been built on interest and pleasure, whereas the foundation of marriage is based on mercy, affection and mutual responsibility "*the soul side*". The body has been subjected to continuous modernization in order to be compatible with beauty and fashion standards which are being changed rapidly and continuously.

The consumptive society generates more and more things, so old things have been forsaken and thrown in the wastebaskets. As to the relation between man and time and place, it is a temporary one as both time and place have lost their historical and symbolic value to be no more than a transitional station hard to be remembered, whereas they hold history, heritage and identity, in a rapid moving world where all differences disappeared and all borders had no existence. History, at the time of modernity, is nonsense.

"History is more or less bunk. It is a tradition. We don't want tradition. We want to live in the present." (Bauman, 2000:131). In The world of modernity, *"Flexibility is the*

only stable thing, change is the only permanent thing, and liquidity is the only solidity whereas uncertainty is the sole certainty". (Bauman,2000/2016: 23)

METHOD

This study adopts a mixed methodological approach, combining the sociological method and the comparative method. The sociological approach is utilized to analyze a shift in the value system and the Impact of These Transformations on Identity" Literature cannot be read as an isolated structure or merely as an individual creative act, but rather as a mirror reflecting society "(Madame de Staël,1800) while the comparative method This approach enables a deeper understanding of the phenomenon by situating it within a multidimensional context, The comparative method is a fundamental approach in scientific research; Harold D. Lasswell defines it as one of the essential and indispensable scientific methods (Lijphart: 682).

The data source for this research are: *Al-Naddaha* (The Caller) by Yusuf Idris, and News from Kebajoran by Toer It was translated by Benedict Anderson and published by the Cornell University Southeast Asia Program in 1999 as part of the short story collection Tales from Djakarta, and Liquid Modernity by Zgmunt Bauman. These two works were selected for several reasons: both authors (Idris, and Toer) hold similar ideological views, the selected works belong to the genre of realist literature, which reflects society during that period, the two works were published during the same era—after the Industrial Revolution and the opening of the East to European powers, and both texts feature class conflict—or, in other words, identity conflict—between the countryside and the city, or" between authenticity and modernity".

RESULTS AND DISCUSSION

RESULTS

Table 1. Manifestations and Consequences of Modernity

Comparison Criteria	Al-Naddaha	Tales from Kebajoran
Title	Turning away from the past	Longing for the past
In between Identity (Innocence of country side)	Fatheyah	Aminah
Liquid identities (Wolfs of City)	The Gentelman	Dian
Identities transferred from In between to iquidity	Fatheyah	Aminah
An example of the consequences of liquidity	Fatheyah had forsaken her motherhood	Aminah was deprived of motherhood

Discussion

The Combination Between Sociology and Literature

> "I thought that I went out of the world of literature, but I found that the social criticizing theory has no existence without literature. In the western modernity and its models of knowledge, in both the stages of solidity and liquidity, Bauman refers many aspects to literature" (Abu gabr,2016:7).

From the Village Authenticity to the City Liquidity

The village is the original starting point and the real historical stock that maintains the cradle of civilizations, and the place that kept the divine messages away from the alterations and noise of modernity. Here is a verse from a poem by Oliver Gold Smith "The deserted village": "Here I stand I see the rural virtues leave the land" (as cited in Williams, 1973:10). On the other hand "What can I do in Rome? I never learnt to lie" (Juvenal, as cited in Williams, 1973:46).

From Belonging and Warmth to Alienation

> "She longs to hear the news of her former yard which she still loves, of Saleh, of her Mama and of the atmosphere in her house as it had been when they were all together" (Toer, 1952/2002: 32).

As to "Al-Naddaha", the feeling of belonging and warmth were represented as a pure background that the heroin loses. When Fatheya left her village and moved to Cairo, she was far away from her family, so she was afraid. This indicates the feeling of warmth and affection she enjoyed in her village.

"She is the only one remaining captivated even by that narrow fracture through which she sees Cairo thinking that it is not a world or city, but a sea without shore" (Idris: 16). Therefore, she put on her old rural clothes in order to feel safe and protected, and restore the warmth of the village she had lost. "He saw something wearing the black galabiya in which she sought protection after having forsaken it and wearing colorful clothes like the people of Cairo" (Idris: 22).

Both Fatheya and Amina escaped from the village to the city seeking a better life and welfare, but the city ignored them, so they felt alienated and forgotten. She has not been registered as an inhabitant in the city and, officially, she has not even born nor has she ever set foot in Djakarta. She and her kindness remain powerless shadows of the night (Toer, 1952/2002: 27).

A city is "a human settlement in which strangers are likely to meet" (Sennett, as cited in Bauman, 2000: 94). Modernity has achieved a marvelous technological progress. Machines prevailed while man has become no more than a gear in a machine. He was deprived of his humanity to keep moving rapidly and continuously here and there amidst a noisy atmosphere where no one cares for the other, living in a state of alienation in which he feels desolated.

> "The gentleman has become ten and twenty, wearing jackets. All of them are walking faster than running, and wider than jumping but each is in a different direction!" (Idris: 8).

> **"**A radio is blaring in a radio repairing shop. Not her world! She has no time for dance music. Traffic roars by in front of her. Not her world! Government officials are streaming into their offices. Not her world!" (Toer, 1952/2002:29).

The Body, from Humanity to Market

A woman was connected with dignity, transparency and virtue: in The British culture "The great Point of Honor in Men is Courage, and in Women Chastity". In the Japanese culture, "a good woman is the basis of three generations", whereas in the African culture, there is a Ghanaian proverb which says: "When you teach a boy, you teach an individual**,** but when you teach a girl, you teach a people". In the Arab culture, there is the proverb: "The free woman may remain hungry, but don't do vicious things to earn her living".

The village was protecting heritage away from the city changes and liquidity. Land, as to peasants, isn't mere a geographical space to live on and then move easily to another geographical area as the city inhabitants. Unlikely, the land in the village is connected with the meanings of honor and dignity, and who abandons it seems as if he abandons his honor and becomes neglected suffering from humiliation.

Land and honor are closely connected, and the body, particularly that of a woman, is like the land which man sacrifices his soul for defending it. Thus, land and body are closely connected. When the shovels of modernity, in the village, took away the land of Amina and her family, modernity injures her honor in the city. In spite of all mercy and affection a mother has, her mother wished that her daughter could die because she lost her honor which was also theirs.

"She curses you and hopes you die covered in files". (Toer, 1952/2002:31).

Even when she was dying imagining her family, she admitted to herself that had made a grave mistake. She didn't blame her family but rather asked them forgiveness as she realized that her body is as valuable as the homeland which shouldn't be abandoned.

"Kak, please forgive all my sins. Take me home". (Toer, 1952/2002: 34).

Similarly, Fatheya wished if she could die after giving her honor to the gentleman, wished if time would come back, regretting what she had done.

The Body in the City Great Market (the Modernity)

The body lost its dignity, privacy and old reverence or that of pre – modernity – era. Acting as a consummative market, modernity eliminated all values including the ties among relatives, and subjected everything to negotiation. Everything can be bought and sold in a market where there is neither generosity, heroism, reality nor justice. The body, in the market of modernity, has become a commodity whose price is determined by demand and supply, and has an expiry date.

"She only moves her body for men who can pay her. At best: One ringgit! (Toer, 1952/2002: 28)

The gentleman in " Al-Naddaha" thought how to have Fatheya's body to be one of his victims. First, he thought, based on his consummative mentality, to buy it with money as usual, but realized that she is a rural girl who neither values money nor knows how to spend them.

"Money?" Such people don't value money. Only those who deal with money know their value" (Idris,1969 :20).

From Marriage to Cohabitation

From stable physical relationships to temporary liquid ones: The human relations in the village are clear; a husband and a wife, parents and sons, brothers and neighbors with joint responsibility. Amina used to sell palm fruit salad. "*And I couldn't sell Rudjak any more*" (Toer, 1952/2002: 30).

As to Fatheya, she enjoyed the love of her husband who saw her as a quiet and kind - hearted woman. He wished to have another baby holding her traits. (Idris, 1969:19) Both Fatheya and Hamed sit in the country yard, talking and smiling as a family described by the writer as "*a happy poor kind family"* (Idris, 19). This was vexing the city wolf (The gentleman).

In the city market (modernity), where human ties are treated as commodities, marriage has been transferred from a reverent relationship based on stability to a consummative one, subject to market circumstances and temporary benefit. Aminah heard about the city modernity, and had no power against the temptation of Deman, (the modernity wolf). She escaped with him searching for money, she disengaged herself from that relation as there is no longer a benefit tied her with Saleh. There is no money anymore. It was a consumptive relation expired as soon as money went out. She neither was patient nor searched for other solutions to get herself and family away from the financial crisis they were facing, like any wife may do in a stable marriage based on mercy and affection. Unlikely, she subjected herself to the concept of market based on sell and buy. She considered her husband as a commodity which had expired just after money had gone out.

> Not convinced with the reason to escape, her sister asked her: **"**Why did you run away?" (Toer, 1952/2002:30).
>
> Amina answered: **"**The money vanished. So, I went with Diman to Djakarta to try my luck there." (Toer, 1952/2002:30).

Aminah left her village, escaping to Djakarta streets searching for good luck! She accompanied Diman who exploited her fragile in between identity. He behaved like an as a marketing agent who promotes products by making purchase – incentive offers with coupons and competitions. Consequently, Aminah responded, as a consumer, to Diman's advertisements without any guarantees! It was he who took her to Djakarta to seek a new life.However, Aminah discovered that there is no space for her (in the city), so she blamed him. "If only you hadn't brought me here…" *He carelessly answered saying: "We can't return to the past, Minah"* (Toer, 1952/2002:32). It is similar to the following phrase used in the market place where people buy and sell goods**:** *"no exchange, no refund!*, Leaving the village, Aminah had forsaken the relationship of marriage to temporary liquid relations in the city.

As to Fatheya, she surrendered, at the end, to the (city wolf), showing weak resistance fascinated by *"his shaved face, long lashes* and *white bright teeth***"** (Idris: 25). She also fell in the trap just like a consumer who falls in the trap of the consummative

market that uses *Hollywood faces* to promote products by means of advertisement, based on their attractive appearance and glamour to attain immediate trust on the part of consumers as well as raise the trade mark value. So, she completely surrendered to him and he got all what he had dreamed of.

> "That ours is the time of weak ties" (Granovetter,as cited in Bauman, 2000:49)

The principles of virtue, as well as the bases of morals have collapsed to the degree that people prefer to remain single, free from marriage responsibilities to please themselves as much as they can. The collapse of marriage foundation paved the way to co-inhabitation which will be the perfect option as to callers of modernity (Bauman, 149). The same applies to corporations; the stable permanent work no longer exists. Such work which implied that a worker is an integral part of the corporation, a citizen with loyalty and belonging, exerting effort to attain progress and development for his corporation.

According to Ezzat (2024), "01:40" (01:59). Freelance culture has replaced the permanent work. Likely, the foundation of marriage has become temporary. In the past, Aminah had been a wife, but nowadays she turned to be a market commodity like those which are available for rent.

> "She managed to pocket twelve and half rupiah. Already five men have needed the warmth of her body**"** (Toer, 1952/2002: 28).

In "Al-Naddaha", the writer also pointed at the liquid relations criticized by Fatheya in the following quotation:

> "In spite of her wrong – mindedness, she can distinguish between the sister of a husband who goes to Alexandria each summer, with her children and his real brothers who visit the family all over the year." (Idris:17**).**

Thus, Fatheya surrendered to the gentleman and voluntarily escaped from her husband, Hamid to Cairo to meet Aminah's destiny.

From Moral Authenticity to Commercial Morals

"Have morals a space in a consummative globalized world**"?** (Bauman, 2008/2016:53). It is noticed that both *Fatheya* and *Aminah*, in the village, adhered to the moral principles and innate pride, which reflects that the village, as an environment, embraces sound human nature away from the complications an contamination of the materialistic civil life. Moreover, it maintains a great deal of the divine messages' instructions as well as the human dignity as the eternal honor bestowed on man by God.

> "And kak Saleh could not bear to live in someone else's house. Nor could I. Who can bear to stay in another's house, if they have once owned one of their own"! (Toer, 1952/2002:30).

Neither Aminah nor her husband accepted to live in a house that they don't own after they had a house, the old one Demolished by *bulldozers of modernity.* Hamed had refused to have his wife work as a maid for the landlord even if he was obliged to quit his work, whereas Fatheya rejected Hamed's attitude towards the landlord. (Idris:15). In the city, there are no longer moral rules which are commonly known as conscience. Morals have become liquid, subject to buy, sell, and measure, connected with mere materialistic benefit in a globalized consummative world.

> "Homo hotnini lupus is one of the most steadfast maxims of eternal morality" (Bauman,1994:7).

In the age of liquid modernity, morals have no starting point with firm ground of religion and traditions, neither have they an end point representing the maximum limit that can't be exceeded in order to maintain other people's rights, consequently it has become liquid, lacking form and identity and resulting in human wolfs threatening other peoples' lives.

When Aminah left to Djakarta, the city injured her pride as she lived on pavements with Diman, the modernity human wolf with liquid morals, who exploited her fragile personality and took her with him to be the first to have her and then, he presents her as a prey for anyone passing by.

> "..Diman usually comes and sleeps by her side, or be exact, after slipping down from on top of her". (Toer, 1952/2002:28)

Identity From in Between to Liquidity

In this way, identities are transferred to liquidity. Although Aminah had refused to make certain things in the village due to her pride, she accepted the much more vicious things in the city. She was satisfied with the pavements as a home, selling her body to those passing by. Consequently, she turned from a free beautiful filly to an ugly *monkey* with no soul!

> "But as time passes , fewer and fewer men come to her and fianally no one comes at all her her gaunt and sunken face, her wispy hair an her sagging skin make it difficult for them to tell Aminah from monkey" (Toer, 1952/2002:38)

She admitted Diman's rudeness only after he lost his passion in her as if she was an expired commodity.As to Fatheya, she took the road of the "sales men and the pigs in the story of *"Odesus*" Bauman says that, in a German version derived from the famous story mentioned in the Odyssey, Leon said that the salesmen whom Sercy had bewitched and transformed into pigs liked their new state, firmly resisting Odysseus' attempts to return them to their human state! (Bauman,2000:17).

Having fallen in the hands of the gentleman, Fatheya escaped from her husband, Hamed and returned to the gentleman who raped her in the city. She surrendered to him, thus she took the first steps towards liquid modernity to attain "individuality and emancipation " where the human ties lose the protection they used to give in the past. Such ties have become considered as being terrible and unbearable restrictions that

threaten the individual's freedom of choice and self- assurance. Fatheya voluntarily got free of all these ties, thus turned from in between identity to liquidity. She even rejected her motherhood and abandoned her children, returning to the maze of Cairo and the gentleman, where there is liquid sex based on the endless pleasure.

The Future of Childhood in the Cradle of Modernity

Bauman said that globalization has turned to be inevitable. Everything that occurs in one place affects peoples' life in the other. Any procedure taken in a place should consider the reactions in the other, for there are no longer political borders. Here, a question arose concerning the destiny of the children who are born at the age of modernity as well as the future of their identities.

In "Al Naddaha", what is the destiny of Fatheya's child whom she left and escaped to the city, that infant who was crying when his mother fell as a prey between the jaws of modernity, how would his identity be formed? Amina wished to have a child from Diman and to live in a hut in the city market or the modernity. How would the identity of a child, born in the vast city market, be formed? It is a market of consumption and endless pleasure, where electricity and lights exceed the sky lights, but without human ties. What would be the destiny of that child in the vast consumptive city market?

CONCLUSION

Modernity is an extension of colonialism. The village, in the two stories, was connected with warmth, belonging and safety whereas the city, in both of them, was connected with alienation, desolation and cheating. The city, in the Indonesian story, represented modernity surrounded by an atmosphere of desolation, gloominess and depression. In the " Al Naddaha", on the other hand, the city represented the meanings of deception and the fake shinning; savageness disguised in a nice appearance. The endings of both works perfectly reflect their titles. Al-Naddaha concludes with an open ending that echoes a mysterious call into the unknown. Meanwhile, News from Kebayoran ends by evoking past memories at the moment of death reflecting a longing for the past.

In both novels, Bauman's view as to modernity was realized as it broke its promises leading man to suffering in lieu of temporary pleasures. Modernity has achieved an outstanding technological progress represented, in both novels, in electricity, tram, cars, high buildings and dazzling lights that overcame the star lights. Modernity has given the two heroines, in both novels, the electric lamp that they wished to have, but gave them only suffering and misery. Therefore, it has stolen their identity. It gave them electricity but left them homeless and deprived of a family which was the source of protection to them. Their identity was melted turning to a liquid one, so they lived in isolation and alienation.

Both Fatheyah and Aminah were similar in both novels. They had, in the beginning, an in between identity and then the city lights and the modernity values penetrated to them and they ended up with liquid identities. Fatheya had forsaken her motherhood when she abandoned her children and escaped to the city where liquid relations prevail *the gentleman*. As to Aminah, she became a consummative commodity, thus she was deprived of motherhood and was afflicted with venereal decease as a result of falling in the liquid relation trap.

Consequently, we can say that entering the world of modernity without full awareness neither results in fragile liquid identities (in the form of monkeys as what happened to Amina and Fatheya might be led to the same destiny) or liquid identities in the form of wolfs (as the gentleman and Diman) and may be Fatheya also. Getting escaped to the city, might turn her into a monkey swinging between the memories of the village authenticity and the bitterness of the city reality and modernity. On the other hand, she might turn out to be a wolf tempting her victims with the city lights as had done the gentleman with her.

All the values of human modernity have prevailed divesting the village of its virtues. In the age of globalization, the world has become a small (village), so there wouldn't be a great difference between Fatheya's son who would be raised in the village, and Amina's son who is supposed to be raised in the city. Morals no more worth when it comes to materialism, whereas the identity, despite holding history, heritage, language, religion and morals, has turned to be just memories similar to Amina' longing for her village and Fatheya's regret which was too late.

The emergence of modernity negatively affected man. For the sake of the ultimate pleasure, there had been an empty soul and moral degradation. What is important is the pleasure and consumption while immoral behaviors, on the part of men or women, are not objected. With regard to the last question made by the researcher, at the end of his research, about the future of identities that will be born in the world of modernity, it has become necessary to restore man's relation with God and define himself according to the four existential identity questions: "Who am I? How I came to life? What's my role? What's my destination? " (Al Damanhury, 2021)

The Islamic paradigm includes a good answer and a clear vision of life and the universe. It was based on firm human grounds and maintained man's identity and dignity. Such model had managed to establish a great civilization that all divine messages, cultures and races conveyed. Like the sun, that civilization had spread science, literature and poetry, all of which had much benefit for Europe when the latter was taking the first steps to build its own civilization.

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