



Hybridity and Mimicry in the Novel Pangeran Dari Timur Iksaka Banu's Work

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Abstract

This study aims to describe and interpret the hybridity and mimicry in Iksaka Banu's novel, *Pangeran dari Timur*. This research is a descriptive qualitative study with a postcolonial approach. The data in this study are symptoms of hybridity and mimicry in the data source, namely the novel *Pangeran dari Timur* by Iksaka Banu. Data were collected using reading and note-taking techniques. The collected data then analyzed using the interactive analysis technique of Miles and Huberman. The results show that in the novel *Pangeran dari Timur* by Iksaka Banu, there is hybridity which includes the educational hybridity, fashion style, and the meaning of transportation. The mimicry contained in the novel is in the form of imitating lifestyle, ways of dressing, and transportation instrument.

Keywords: *Hybridity; Literary Work; Mimicry; Postcolonial*

Introduction

Colonialization in Indonesia is a very long story. Now, that colonialization is gone. Colonialization in Indonesia is only a story of the past. The occupation of western countries against their colonies has ended (Nasri, 2017: 26). However, it seems that the occupation has not finished yet. Colonialization has now taken another form (Rakhman, 2014: 108). Colonialization has permeated forms such as economic, social, and cultural. Through these manifestations, in the past, the former colony was still controlled by the former colonial country (Taufiqurrohman, 2018: 22).

Literary work is not a product that is born from the blank space of culture. Literary work is an imitation of human life because it contains the social and cultural elements in which it was grown (Jabrohim, 2015: 215). Human life depiction is reflected in literary works. That is what makes literary works full of advice. Literary work can even be a picture that reflects various times (Alwadhaf & Omar, 2011: 112). One of them is the colonial period. This illustration can be found in Iksaka Banu's work.

Through Iksaka Banu's novels, it depicted how the colonials perpetuated their power. Besides, what factors the colonialists used to exert influence on their authority is traceable. Culture is the central medium for doing this. Noticing that, Iksaka Banu's novels are attractive to approach with post-colonial studies.

Several researchers have conducted a post-colonial review of Indonesian literary works. Nugraheni Eko Wardani and Christina Evy (2020) researched 4 postcolonial Indonesian novels. The research is entitled *Hybridity, Mimicry, and Ambivalence of Female Characters in Indonesia: A study from Postcolonial Novels*. This study focuses on the symptoms of hybridity, mimicry, and ambivalence that occur in *priyayi* and *wong cilik* female characters in four postcolonial Indonesian novels. The novels include *Student Hidjo*, *Nyai Dasima*, *Bumi Manusia*, and *Para Priyayi*. The research shows that *priyayi* and *wong cilik* female characters have different symptoms of hybridity, mimicry, and ambivalence in the four postcolonial Indonesian novels.

Another research with a different research object is a study entitled *Mimicry in Novel Anak Semua Bangsa Pramoedya Ananta Toer Works: Postcolonial Review* conducted by Fiqih Irvan Asyafi, Sumarwati, and Nugraheni Eko Wardani (2020). Through a postcolonial approach, this research focused on exploring the form of mimicry in Pramoedya Ananta Toer's novel *Anak Semua Bangsa*. The results showed that the mimicry phenomena in that novel were in the shape of language imitation, transportation instrument, lifestyle, art, and fashion style.

Another research related to postcolonial studies is research entitled *Hybridization in Mandailing Culture: An Overview of Willem Iskander's Text Si Bulus-Bulus Si Rumbuk-Rumbuk*. Research conducted by Muharrina Harahap, Faruk, and Aprinus Salam (2019). With a postcolonial analysis approach, this research focuses on the study of the process of forming hybrid identities in the Mandailing community in a poetry and prose book entitled *Si Bulus-Bulus Si Rumbuk-Rumbuk* by Willem Iskander. The results showed that the Mandailing community hybridity symptom in the text resulted in ambivalence. This ambivalence manifests in social, political, and cultural life.

As a differentiator from existing research, the researcher chose Iksaka Banu's *Pangeran dari Timur* novel as the object of study used in this study. Postcolonial studies are the basis of this research. The purpose is to see how the characters in the *Pangeran dari Timur* novel by Iksaka Banu experienced hybridity and mimicry. Hybridity and mimicry are important postcolonial concepts that show that colonial and colonial relations are dynamic. As a literary work with a colonialism background written by Indonesian writers in the post-colonialism, *Pangeran dari Timur* contains many aspects of hybridity and mimicry.

One of the colonial discourse concepts presented by Homi K Bhabha, one of which is hybridity (Huddart, 2006: 1). Hybridity was a sign of dominant colonial power. The power referred to is the hegemonic process of domination through denial, namely the production of a discriminatory identity that secures the identity of the colonizer. Through hybridity, there is a reassessment of identity under colonial assumptions through the repetition of discriminatory identity effects. It displays the necessary deformations and displacement from all places of discrimination and domination (Ashcroft, 1995: 35). In the process of hybridity, colonized people as subordinates are hegemonic by the dominance of discourse and colonial power.

Hybridity does not only direct attention to the product of cultural fusion itself, but also how these cultural products are placed in the social and historical space under colonialism and become part of the imposition of colonial rule. In friction between the two cultural domains, hybrids were born as a compromise for the politics of the colonialism era and the attachment to indigenous traditions. Hybridity is a mark of the colonial power productiveness besides displacement and instability of power (Wardani & Widyahening, 2020: 427). The presence of hybridity is also a form of evaluation and a challenge to the prevailing domination of colonial identity. Being hybrid is no longer refers to opposite repression and materialist colonization but more like raises a series of complex and ambiguous ideological relationships (Bhabha, 2004: 159).

Another concept of colonial discourse introduced by Homi K Bhabha is mimicry. Mimicry is known as an imitation by the colonized against the invaders. Mimicry is a way of imitating sounds, colors, shapes, and other aspects. Mimicry in a postcolonial concept is an imitation between one

community group and another. Mimicry is a discourse that is born due to ambivalence as explained above. To be effective, mimicry must continue to keep the distance from the culture brought by the colonizer (Bhabha, 2004: 122). The real purpose of mimicry is a colonial culture mockery. The effect of mimicry is camouflage (Huddart, 2006: 39). Proactive action is the content of mimicry. Another purpose of this mimicry is defying colonial authority. The potential for mimicry is an action that leads to the subversion of invaders (Mehrvand & Khorsandi, 2018: 37-38).

The mimicry concept is not to show the dependence of the colonized on the invaders. Mimicry can perceive as a strategy for dealing with domination. Mimicry is ambivalent, perpetuating but negating its dominance at once. Mimicry produces a mottled effect of imitation. It is precisely the kind of camouflage technique practiced in human warfare. The goal of the mimicry process is reformation to be seen as another subject (Bhabha, 2004: 121).

The problem that existed around colonialism was not just the forced taking of territory. There is a more crucial problem, namely the waning awareness of one's identity. It happened as a result of colonialism sociologically and psychologically. Through post-colonial studies, the issue of identity has become the subject of study (Jerome et al., 2016: 36).

Postcolonialism is a study based on the historical facts of colonialism and its accompanying impacts (Ashcroft, 1995: 117). On this basis, it said that postcolonial studies are based on the incident when colonialism even collapsed. According to Arong (2018: 457), time is not the primary measure in postcolonial studies. Without realizing it, even though the colonial era has ended, the former colonies are still living under occupation. This new colonialism is known as neocolonialism (Spivak, 1999: 1).

In relation to literary work, postcolonial theory is used to dissect postcolonial literary texts and traceback colonial traces present in that script (Adzhani, 2014: 37). Postcolonialism saw as a criticism that asks questions intending to trace the trail of colonialism in literary texts (Foulcher & Day, 2008: 3). Therefore, the postcolonial approach is a struggle that tries to reveal the traces of colonial encounters, racism, and conditions of unequal relations (Fatimah, 2014: 44; Jeyifo, 2004: 99).

Method

This research is descriptive qualitative research. Qualitative research is research that produces descriptive data in the form of written or spoken words from observed behavior (Creswell, 2014: 4). The source of research data is the novel *Pangeran dari Timur* by Iksaka Banu. The data of this research are in the form of hybridity and mimicry elements in the data source, namely the *Pangeran dari Timur* novel by Iksaka Banu. Data were collected using document or library study techniques. The documentation study was carried out by reading and recording the data contained in the document in the form of the novel *Pangeran dari Timur* by Iksaka Banu. The data analysis technique used is the interactive analysis techniques. This analysis includes four steps, namely; (1) data collection, (2) data reduction, (3) data presentation, and (4) concluding (Miles & Huberman, 2014: 33).

Results and Discussion

The colonialization carried out by the Dutch towards Indonesia led to a cultural transformation between Indigenous and Western cultures. It gives rise to the inculcation of a mindset and the birth of an imitation. The mindset cultivation is known as hybridity, while impersonation is called mimicry. These two symptoms are also present in the novel *Pangeran dari Timur*. The following is a description of the hybridity and mimicry in the *Pangeran dari Timur* novel.

1. *Hybridity*

Cultural contact between the Dutch and the natives was unavoidable from the very beginning of their arrival in the Indies. It is the origin of the hybridity in Indian soil. Hybridity in the *Pangeran dari Timur* novel includes in terms of education, fashion style, and transportation instrument. The following is a description of the forms of hybridity in the *Pangeran dari Timur* novel.

a. *Hybridity in Education*

In the novel *Pangeran dari Timur*, hybridity is often found with the discourse that what the Dutch brought was something better and more civilized. One of the most dominant discourses and rolled out so heavily was about Dutch-style education. The Netherlands has always rolled out the preaching that the ideal education is their version. That's shown in the following quote.

Semua berawal dari sekolah bumiputra milik sebuah lembaga misionaris Katolik di Cianjur. Residen Cianjur, Letnan Kolonel Jonkher Robert Lieve Jasper van der Capellen, yang merupakan adik Godert Alexander Gerard Philip Baron van der Capellen, Gubernur Jenderal Hindia Belanda, merasa perlu membuka sekolah untuk anak-anak Nasrani dari Ambon. Orang tua mereka banyak menjadi tentara Hindia Belanda.

Dalam perkembangannya, sekolah ini sering mendapatkan titipan dari para bangsawan Jawa yang ingin anaknya mengenyam pendidikan dasar berhitung, membaca, dan menulis dalam aksara Romawi, Jawa, serta Arab (Banu, 2020: 19).

All started from a bumiputra school belonging to a Catholic missionary institution in Cianjur. A Resident of Cianjur, Lieutenant Colonel Jonkher Robert Lieve Jasper van der Capellen, who is the younger brother of Godert Alexander Gerard Philip Baron van der Capellen, Governor-General of the Dutch East Indies, felt the need to open a school for Christian children from Ambon. Many of their parents became Dutch East Indies soldiers.

During its development, this school often received entrusts from Javanese aristocrats who wanted their children to receive basic education in arithmetic, reading, and writing in Roman, Javanese, and Arabic characters. (English translation)

The company charter issued by the Parliament of the Republic of the Netherlands in 1617, required the spread of Christianity and general teaching in good schools (Vlekke, 2020: 178). During the process, these schools were opened to the public and attracted many native aristocrats to send their children to school. The aristocrats are the ones most affected by the discourse of colonialization. The reason is, they are the first and the most in contact with the colonizers. The awareness and ambition to receive colonial-style education were deeply ingrained in them. During the colonial period in Indonesia, education through schools established by the Dutch was a prominent tool to achieve a specific social status (Soekiman, 2014: 59). Thus, they were very enthusiastic about sending their children or their families to schools established by the Dutch.

As a child who lived in a circle of aristocrats, Sarip Saleh thought that the education provided by the Dutch was the best. Sarip is amazed at one of his siblings who has returned from studying abroad. Sarip Saleh experienced hybridity by assuming that the education provided by the Dutch was better than the one made by indigenous. That's shown in the following quotes.

Oh, kedua putra Kanjeng Paman Bupati itu.... Betapa Sarip ingin sekali meniru kepandaian serta keberuntungan mereka, dikirim ke India untuk bersekolah di Akademi Dhurromtollah selama tiga tahun. Belajar bahasa Inggris, matematika, serta sejarah Yunani di bawah perlindungan langsung Lord Minto, Gubernur Jenderal India, atasan Eyang Raffles saat Inggris masih berkuasa di Jawa.

Lama setelah dewasa Sarip baru mengetahui, nama sekolah itu sesungguhnya adalah Drummond Montessori School yang terletak di dalam Benteng William, di Dharmatala, Kalkuta (Banu, 2020: 22).

Oh, those two sons of Kanjeng Uncle Regent.... How much Sarip was eager to imitate their cleverness and luck, was sent to India to attend Dhurromtollah Academy for three years. Learned English, mathematics, and Greek history under the direct protection of Lord Minto, the General Governor of India, the superior of Grandpa Raffles when the British were still in power in Java. It was long after Sarip grew up that he learned the name of the school was Drummond Montessori School which is located inside Fort William, in Dharmatala, Calcutta. (English translation).

The success of experiencing a Dutch-style education is fortunate. Not many natives could receive the education provided by the colonialists. They are the elect, or because they have a position (Vlekke, 2020: 179). After completing colonial-style education, they will get a strategic position in government.

The Dutch hegemony about the ideal condition of education is deeply rooted in Sarip Saleh. The hybrid attitude as a result of the Dutch hegemony on education was massively embedded in Sarip Saleh. Until adulthood, he always considered that the ideal and best education was the education brought by the Dutch. That is a form of hybridity that is so massive in terms of education. As in the following quote.

Semua pikiran itu terus berkecamuk. Namun, sekarang dia semakin yakin, tawaran untuk mengunjungi Negeri Belanda ini begitu langka. Orang bodoh belaka yang menolaknya. Lagi pula, dia punya hak yang sah untuk itu. Gubernur Jenderal telah merestuinnya. Meskipun umumnya keluarga bangsawan punya kedekatan hubungan dengan Belanda, tidak semua anak bangsawan bisa membuktikan kecakapan pengetahuan seperti dirinya. Dia tahu ilmu ukur, cukup lancer berbahasa Melayu, Inggris, dan Belanda, pandai menulis Latin, serta paham hampir semua adat istiadat Melayu, seperti yang diakui oleh Inspektur De Linge (Banu, 2020: 75).

All those thoughts continued to rage. However, he is more convinced now, offers to visit the Netherlands are so rare. A mere fool who refused. After all, he had the legal right to do so. The Governor-General has blessed it. Although generally aristocratic families had close relations with the Dutch, not all noble children could attest to knowledge skills like him. He knows measuring science, is quite fluent in Malay, English, and Dutch is good at writing Latin, and understands almost all Malay customs, as admitted by Inspector De Linge. (English translation).

The source of all the hybridity of Dutch education that Raden Saleh experienced was the offer of a scholarship from the colonial government for Raden Saleh to attend school in the Netherlands. The presence of admiration for Dutch education made Raden Saleh unanimous in accepting this lucrative offer. The reason is, it is an offer that is so rare for natives. In fact, Raden Saleh thought that only stupid people rejected the offer. Raden Saleh's thinking shows how the hybridity that happened to Raden Saleh. For him, all Dutch things are good things, one of which is in terms of education.

b. Hybridity in Fashion Style

The Dutch hegemony towards ideal values for Indigenous people does not stop with the educational aspect. The Netherlands also exercises hegemony through fashion. As in the following quote.

“Minuman keras, seperti brendi atau konyak, masuk dengan leluasa ke dalam lingkungan pergaulan keraton bersama setelan jas, sepatu lars, dan mantel bulu, dijadikan ukuran kemuliaan yang baru bagi para bangsawan, menggantikan destar, surjan, atau semekan. Aku melihat sendiri, beberapa pakaian kebesaran kerajaan bukan lagi hasil karya ahli busana keraton, melainkan lahir

dari tangan perancang kulit putih, yang sudah tentu memiliki cara pandang berbeda dalam menata wibawa busana kebangsawanan. Mau jadi apa kita ini? (Banu, 2020: 29).

"Liquor, such as brandy or cognac, entered freely into the court's social environment with a suit, boots, and fur coat, used as a new measure of glory for the aristocrats, replacing destar, surjan, or semekan. I have seen for myself, that some royal clothes are no longer the work of court fashion experts, but are born out of the hands of white designers, who of course have different perspectives in arranging the dignity of aristocratic clothing. What do we want to be? (English translation)

In the mindset of indigenous elites, the use of Western culture is necessary to support prestige (Rahman, 2016: 17). One of them is the fashion style. The measure of glory is seen from the dress style that is used. The discourse is that Dutch-style clothing is a symbol of gloriousness. Suits and shoes are clothes that show dignity and social status. The hybridity in the way of dress is portrayed in the quotes above.

c. Hybridity in Transportation

Apart from the fashion style, it also appears how the indigenous mindset was formed to admire transportation instruments made by the colonialists. As in the following quote.

"Ada. Kita patut berterima kasih kepada penemu velocipede, fiets, alias kereta angin atau sepeda itu" (Banu, 2020: 43).

"There is. We should be grateful to the inventor of the velocipede, fiets, aka the wind chariot or the bike". (English translation)

The quote above shows hybridity in terms of transportation instrument. Syamsudin, as a person who was so close to Dutch education and culture, was so amazed at the production of the colonialists. One of them is a transportation instrument called a bike or wind chariot. At that time, only the Dutch or the aristocrats could own wind chariots.

2. Mimicry

Mimicry occurs as a result of hybridity. Mimicry is known as the process of imitating. Mimicry in the novel *Pangeran dari Timur* is in the form of imitation in terms of lifestyle, dress code, and transportation instrument. The following is an explanation of the three forms of mimicry.

a. Mimicry of Lifestyle

The dominant power discourse from a cultural point of view has had a lot of influence on the life of the subaltern. It's not only the mindset that is affected, but the lifestyle and attitudes of the subalterns also get a tangible influence. The colonial education that had been taken by some indigenous people immediately changed their behavior to westernized. That happened to Syafei's figure as found in the following quote.

"Ayo berdansa denganku, Ratna Juwita!" Sekali lagi Syafei mengajak. Dia gembira mengetahui nama gadis yang paling memesonanya perhatiannya. Mungkin justru karena paling ragu di antara kedua temannya.

Seperti dipagut sihir, Ratna bangkit dari kursi. Ajakan itu membuat aliran darah di tubuh Ratna berhenti sejenak. Memang benar ada keinginan berdansa, tetapi tak pernah terpikir ajakan itu

muncul mala mini, dari orang yang datang entah dari mimpi gelap mana. Syafei kini menarik tangannya. "Ayo, berdansa denganku, Ratna!" (Banu, 2020: 66).

"Come dance with me, Ratna Juwita!" Once again, Syafei asked him. He was happy to know the name of the girl who caught his eye the most. Maybe it was because of the most doubt between his two friends.

As if bitten by magic, Ratna got up from the chair. The invitation made the blood flow in Ratna's body to stop for a moment. There is indeed a desire to dance, but it never occurred to me that the invitation would appear at night, from someone who came from some dark dream. Syafei now withdrew his hand. "Come on, dance with me, Ratna!" (English translation)

Syafei's dance habit as a form of mimicry is evident in the quote above quote. Syafei did not feel awkward about inviting Ratna to dance, even though they were indigenous. This dance habit was very rare-practiced by the natives at that time. However, the two natives carried out these activities like a Dutch.

The obsession with being like the Netherlands seemed to have stuck with those who had taken colonial education. That is visible in Ratna Juwita and Syafei who appear and have been described in the above discussion. They are indigenous people with a lifestyle imitating the Dutch. The impersonation of the colonizers also happened to Raden Saleh. As shown in the following two quotes.

"Seberapa berlebihan?" Constancia melirik Raden Saleh yang sejak tadi tidak menggeser tatapan dari wajahnya. "Misalnya ini, rijsttafel dengan tiga puluh menu ini." Constancia menunjuk aneh hidangan yang telah tertata rapi. Beberapa masih tertutup tudung perak (Banu, 2020: 273).

"How much?" Constancia glanced at Raden Saleh, who had not moved his gaze from his face. "For example, this rijsttafel with thirty menus." Constancia pointed to the oddly arranged dish. Some are still covered by silver hoods. (English translation).

Rijsttafel is not Indies culture. The culture of eating luxuriously with a variety of menus is a culture that is so close to the Dutch and the priyayi natives. These two groups of people, always want to highlight greatness and splendor in terms of food and foodservice. Rijsttafel is here as a way to accommodate this desire (Rahman, 2016: 36). Raden Saleh is a highly educated native mimicry of this culture. Together with his lover, Constancia, Raden Saleh ordered a large-scale meal. It's done by Raden Saleh as a way to emphasize his social status as a European-educated native.

b. Mimicry of Fashion Style

Keraton is the center of Javanese culture. The elements of Javanese culture were so intense there. Javanese culture in the Palace continues to be preserved and preserved. However, it seems that this superiority slowly faded when colonialization took place. Mimicry appears to be present in the palace environment. The mimicry there is in terms of fashion style. This is shown in the following quote.

"Sayangnya, lantaran dibesarkan di tengah kelompok pendukung Sultan Raja, sultan baru ini cenderung memiliki haluan politik serupa ayahnya, sangat terbuka terhadap pengaruh Barat. Dia senang berpakaian gaya Barat, terutama seragam tentara. Dia memang diberikan pangkat mayor jenderal oleh Belanda. Dia menyukai seragam itu, lengkap dengan topi songkok berjumbai bulu dan bintang jasa milik mendiang ayahnya (Banu, 2020: 28).

"Unfortunately, because raised in support groups Sultan Raja, the new sultan is likely to have a similar political direction of his father, very open to Western influences. He likes to wear Western-style clothes, especially in an army uniform. He was indeed given the rank of major

general by the Dutch. He loves the uniform, complete with a feather-frayed songkok hat and his late father's star service. (English translation).

The quote above shows how a Sultan liked and wore western-style clothes. In fact, a sultan is the highest leader of a palace. His contact with many Dutch people changed his way of thinking. His mindset change and was accompanied by the change in the fashion style that imitated the Dutch (Soekiman, 2014: 9). Raden Saleh also imitated colonial culture from the way he dressed. The quote below describes how Raden Saleh mimicry the way he dresses.

Jenderal De Kock tertegun sejenak, mengamati lelaki muda berkulit cokelat dalam setelan jas berkancing ganda dan kemeja putih kerah tinggi yang berdiri dengan sangat percaya diri dihadapannya itu. Dalam sepersekian detik, benaknya bekerja keras memanggil kembali seluruh kenangannya tentang adat istiadat Jawa, berikut kesederhaan hidup penduduknya (Banu, 2020: 92).

General De Kock was stunned for a moment, watching the young, brown man in a double-buttoned suit and high-collar white shirt standing very confidently before him. In a split second, his mind works so hard to recall all his memories of Javanese mores, along with the simplicity of life for its inhabitants. (English translation).

Raden Saleh mimicry the Dutch fashion style. He appears to be wearing a suit that is identical to European clothing. For General de Kock, who was once the Governor-General of the Indies, this style of dress was unusual for a native of the Indies like Raden Saleh. Indies indigenous people are people with a simple lifestyle and style of dress (Stroomberg, 2018: 44). Raden Saleh's style of dress was born from the influence of socialization and education in Europe that he had undergone. Apart from Raden Saleh, Syafei also performs mimicry in his daily life. This can be found in the following quotation.

Seiring mereka memilih minuman yang dicatat dengan takzim oleh pelayan, sebuah sepeda berhenti tepat di seberang mereka. Seorang pemuda dengan kemeja dan pantalon putih, rambut lurus kaku yang tak mempan di remas pomade, sebalh kakinya turun ke jalan, menahan sepeda hitamnya agar tetap tegak (Banu, 2020: 62).

As they chose the drink that the waiter noted reverently, a bike stopped directly across them. A young man in a white shirt and pantaloons, straight stiff hair that doesn't work to be squeezed by pomade, before his legs go out into the road, holding his black bike upright. (English translation).

The quote above illustrates how westernized Syafei's dress style. He wore a shirt and trousers. Shirts and trousers are commonly used by the Dutch, but not by natives. There was mimicry in Syafei in terms of fashion style.

c. Mimicry of Transportation

In the early days of colonialization in Indonesia, horse-drawn carriages were the primary transportation instrument (Stockdale, 2020: 114). Then in the next period, the more-modern transportation instruments such as bikes, motorbikes, and cars slowly emerged. At that time, bikes were a transportation instrument that was widely used by the colonizers. Not many indigenous people use bikes as a transportation instrument. However, a native named Syamsudin has carried out the habit of using bikes. That is shown in the following quotation.

Sepeda Gazelle-nya diajak berkeliling dengan bunyi tik-tik yang khas. Sepasang ban Goodyear yang berputar menopang seluruh berat tubuhnya, setelah udara petang merengkuh Parijs van Java, menggelinding menyentuh kerikil di halaman rumah Thadeus di Bronbeekweg. Rambatan sirih

yang rimbun turun dari tepi genting berjuntai-juntai. Daunnya lebat dan tampak segar. Sinar temaram lampu yang tegak di tengah taman membiaskan warna kuning pada permukaan dedaunan itu (Banu, 2020: 57).

The Gazelle bike is ridden to go around with a distinctive ticking sound. A pair of rotating Goodyear tires supported his entire body weight, after the evening air grabbed Parijs van Java, rolling against the gravel in Thadeus's courtyard in the Bronbeekweg. Lush betel vines descending from the tiled edges dangling. The leaves are thick and look fresh. The dim light upright in the middle of the garden refracts the yellow color on the surface of the leaves. (English translation)

The quote above clearly illustrates that the bike is a transportation instrument that is always used by Syamsudin. Syamsudin is the owner of an architectural firm where Syafei works. The architectural bureau received many projects from the Dutch. That is what makes them like to imitate the Dutch in their daily lives. They did this to become equal to the Dutch people. The fact is, Syamsudin sometimes also uses a motorcycle. As in the following quote.

Pit Liong meletakkan gelas kopi, lalu menyibakkan tirai jendela rumahnya saat mendengar deru bromfiets memasuki halaman. Wajahnya semringah setelah mengetahui siapa yang datang. Dia segera ke luar menyambut sang tamu.

“Selamat pagi, Kang Syamsudin!” serunya. “Harley Davidson yang luar biasa cantik!” (Banu, 2020: 268).

Pit Liong put down his coffee cup, then pushed back the blinds of his house when he heard the roar of bromfiets entering the courtyard. His face was as happy as he knew who it was. He immediately came out to greet the guest.

"Good morning, Kang Syamsudin!" he exclaimed. "An incredibly beautiful Harley Davidson!" (English translation)

The quote above describes Syamsuddin's presence at Pit Liong's house on a motorcycle. Motorbikes at that time were a rarer item when compared to bikes. Not even all Dutch people have it. Syamsudin, although a native, owns it. He looks so Dutch. It is visible from the way he acts, dressed, and lives. It shows that mimicry happened to Syamsudin.

Conclusion

The discussion above explains how the hybridity and mimicry contained in the novel *Pangeran dari Timur*. The hybridity that occurs includes education, clothing, and transportation. Hybridity in terms of school occurs more in the aristocracy. Sarip Saleh whose later changed his name to Raden Saleh was one of the aristocrats who experienced hybridity in terms of education. Hybridity in the way of the dress also occurs in the aristocracy, especially in court circles. In the palace environment, it appears that a person's dignity is judged by the way he dresses. The best way to dress is the Dutch style of dress, such as using a coat and shoes. Syamsudin shows hybridity in terms of transportation instrument. As a native, Syamsudin was amazed and considered the transportation instrument brought by the colonizers to be the best.

Apart from hybridity, in the novel *Pangeran dari Timur*, the symptom of mimicry also appears. The mimicry in the novel includes mimicry of lifestyle, fashion style, and transportation instrument. Lifestyle mimicry comes in the form of dancing and rijsttafel. Two things that are common practice by the Dutch. However, Ratna Juwita, Syafei, Syamsudin, and Raden Saleh as natives carried out these activities. The sultan, Raden Saleh, and Syafei were seen mimicry in fashion style. The three figures imitate the Dutch dress style in their daily life. Mimicry in terms of transportation instrument was carried

out by Syamsudin. He was accustomed to using bikes and even motorbikes, the transportation instrument often used by the Dutch.

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