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The Form of Hybridity in Social-Cultural Context in The Culture Collection of *SemuauntukHindia* by IksakaBanu: Post-Colonial Study

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ABSTRACT :The research objective was to describe the form of hybridity in IksakaBanu's collection of short stories "SemuauntukHindia" by using a postcolonial approach, namely discovering colonial discourse using the concept of hybridity represented by short stories. Data collection techniques using library techniques. As for how, this technique is used to find various references and data in the form of sentences needed in research. The stages of data analysis in the study include identifying data, classifying data, analyzing data, and making conclusions obtained based on the research focus, namely hybridity in the collection of short stories "SemuauntukHindia" by IksakaBanu. The conclusion of this research is in the form of hybridity aspects in the collection of short stories "Semua untuk Hindia" which can be seen from the style of dress, property, food, means of transportation, thinking, and language.

Keywords –post-colonial, hybridity, short stories

I. INTRODUCTION

Culture in the current era of globalization is very fast, such as the way to dress. This way of dressing is a trace left in colonial times. As a country that was once a colonized country, there must be traces left by the colonizers. Colonial is an effort made by the colonizer which aims to control all the resources available in a colonized country. The colonizer to dominate, limit, regulate, and force the colonized country, while in the economic field, the colonizer unilaterally transfers the wealth contained in the colonized country to the colonizer. In terms of politics, the colonialists will destroy the politics, psychology, and morals of the colonized country in the form of colonial traces.

Postcolonial seeks the truth about colonialism through colonial signs and influences. There are five literary works that are considered appropriate to be analyzed through post-colonial theories (1) in this literary work the cultural phenomenon of literature displays a very complex communication system, namely through: literary works and readers, (2) literary works display various problems of life, emotionality, and intertextuality, fiction and facts, literary works are society itself, (3) literary works are not bound by time and space, contemporarily is the most significant manifestation, (4) literary works are language, whereas language itself is the only way to signal the occurrence of polemics, namely colonial polemics, (5) the various problems intended are symbolically depicted, hidden, so that their real goals are not visible[1].

So it can be concluded that postcolonial is a reflection of and cultural exchange between the west and the east. So this postcolonial analysis is of great relevance to research on traces of colonialism. This research will focus on a postcolonial expert put forward by Homi K. Bhaba, Homi K. Bhaba is an American and British man. One of the things used by Homi K. Bhaba in the analysis of post-colonial literary studies is hybridity. The data used in this research is the book collection of short stories *SemuauntukHindia* by IksakaBanu.

The short stories collection tells the Dutch perspective as a colonizer who colonized Indonesia as a colonized country, discusses various polemics in terms of culture, literature, economy carried out by the colonizers in the pre and post-colonial era. Therefore, there are colonial traces in the short stories that are still in the work and in my opinion it is very relevant to study the postcolonial analysis put forward by Homi K. Bhabha is the traces of western and eastern cultural exchange found in the short stories collection. So, this research looks for traces of colonialism, namely hybridity. Hybridity is a cultural form between East and West by means

of cross-cultural exchange by directing a product it uses with neglected historical and social status placement. This means that seeing a product is not arbitrary for the colonizer but the colonized can use the product to lead to a new culture.

The reason for this research is to use a postcolonial approach to dismantle colonial discourse in colonial areas, such as Indonesia. Thus, this theory can be used to dismantle Western discourses that are still left behind in these short literary works[2]. The result is to discover colonial discourse using the concept of hybridity represented by short stories. So the research objective is to describe the form of hybridity in a collection of short stories *Semua untuk Hindia* by Iksaka Banu using a postcolonial approach.

II. LITERATURE REVIEW

2.1. Post-colonial

Etymologically, colonial does not mean colonialism, domination, occupation, and other exploitative connotations. The negative colonial connotations arise after an unbalanced interaction between the ruled indigenous population and the immigrant population as the rulers[1]. Postcolonial appeared in 1990 with several figures, among others, Gayatri Spivak, Homi K. Bhabha, and Edward Said. Meanwhile, as a theory, postcolonial is an intellectual tradition with relative limitations.

The word colonialism comes from the Roman 'colony' which means 'farms' or 'settlement', and is called Romans who settled on other lands but still retained their citizenship[3]. Therefore, colonialism describes it as: a settlement in a new country, a group of people living in a new state locality, forming communities that are subject to or connected to their parents' state; a community is formed, consisting of native immigrants and their descendants and successors, as long as its relationship with the parent country. Hybridity refers to the meeting of two or more cultures which then gives birth to a new culture, but the old culture is not abandoned.

One of the figures in post-colonial studies built a definition of hybridity on the foundation of Edward Said and Fanon's thoughts[4]. Hybridity begins when the boundaries that exist in a system or culture are flexed, so that clarity and clarity about what can be done or cannot be obscured, which in turn produces a new space. Hybridity actually refers to the creation of a new trans-culture that exists in the meeting area which was produced through colonialization[5].

2.2. Hybridity

Hybridity as one of the key concepts in postcolonial studies is a relatively new concept. Although new, hybridity is interpreted in various terms. Some interpret it as syncretism, accommodation, mixing[6]. In hybridity, usually the old identity does not just disappear, even though the new cultural identity will strongly influence the old identity. This is where the ambiguity of identity takes place, which puts a person in a position of "in-between" or "in the middle"[7]. This is what Bhabha then called that hybridity is a cultural tactic and strategy, where hybrid cultural products always avoid all kinds of binary categorization, immigrants versus natives, capitalism versus socialism, where in the end hybrid cultural products will occupy what is called the third space in each category binary.

Bhabha added that postcoloniality not only creates a culture or hybrid practice, but also creates new forms of resistance and negotiations for a group of people in their social and political relations[8]. However, hybridity also allows for the introduction of new forms of identity production and cultural forms. So hybridity can be accepted as a means of understanding cultural change through strategic breakdown or temporary stabilization of cultural categories[9]. The concept of liminality is used to describe an "intermediate space" in which cultural change can take place, that is, an intercultural space where personal and communal strategies of self-reliance can be developed[8]. Besides that, it can also be seen as an area where there is a continuous process of movement and exchange between different statuses. This split/split condition makes the subject always in the liminal space between cultures, where the dividing line is never fixed and cannot know the boundaries and ends..

III. RESEARCH METHOD

This research will present colonial traces in Iksaka's collection of short stories *Semua untuk Hindia*, a form of hybridity. Data collection techniques using library techniques. As for how, this technique is used to find various references and data in the form of sentences needed in research. The stages of data analysis in the study include identifying data, classifying data, analyzing data, and making conclusions obtained based on the research focus, namely hybridity in the collection of short stories *Semua untuk Hindia* by Iksaka Banu.

IV. RESULTS AND DISCUSSION

Hybridity refers to new transcultural due to colonialization and analyzes the relationship between colonizers and colonized parties, giving rise to cultural measurement. The imitation of the dominant culture became a strategy to undermine colonial hegemony. Culture in Indonesia was heavily influenced by the

postcolonial styles of the time, including the writing of history. In addition, the way of life of Indonesian people in general, and Javanese people in particular, has become acculturated, so that Java is no longer pure.

Imitation between two cultures as in the collection of short stories *Semua untuk Hindia*. There is an imitation of Javanese (East) culture with Europe (West) which gave birth to a new culture. Initially the European culture was more prominent than the indigenous culture. However, after careful observation the combination between the two cultures gave birth to a mixed culture. Culture that is able to stand alone. This can be seen from the style of dress, property, food, means of transportation, thoughts, and language. The following is a description of the hybridity in the collection of short stories *Semua untuk Hindia*.

4.1 Style of Dress, Property, dan Food

4.1.1 Style of Dress

The Javanese style of dress at that time was that the men wore *surjan*, *beskap*, *jarik*, slippers, etc., while the women wore *kebaya*, *jarik*, etc. As for the people who experience hybrids, the men wear a coat, trousers, tie, shoes, etc., while the women wear a blouse, skirt, shoes, etc.

The hybridity in Untung Suropati's dress is seen in the painting of the Cnoll family, painted by Jacob Jansz Coeman (1632-1676). Suropati is seen carrying an umbrella and carrying an orange. [10, p. 128]

In the painting, we can see little Untung Suropati wearing Dutch clothes with trousers, tie, shoes and coat. Seen a rich Dutch family with their luxurious clothes. In this context, Untung, who at that time was appointed as a slave in the Cnoll family, also dressed like his Dutch master. Unlike the adult Untung Suropati who has worn native clothes.

4.1.2 Property

Property is one of the imitations made in the colonial era. The hybridity in the short stories *Penunjuk Jalan* is the use of a military umbrella. Military umbrellas were brought by the Dutch as accessories. After Jorijs had a long journey to Batavia and in the middle of the trip, he met Untung Suropati (a spiritual prince). Finally Jorijs spent the night at the house of his colleague who was a lawyer. The following excerpt describes that Untung carries a military umbrella.

"I took a closer look. Suddenly I gasped. Over there, behind Cornelis. Painted in brownish green tones. A young man with long hair shouldered a military umbrella on his right shoulder, while his left hand wittily shoplifted an orange carried by a slave girl. [10, pp. 127–128]

Based on this excerpt, it can be described that Untung, who was employed as a slave at that time, was assigned to carry an umbrella in the Cnoll family. It takes trust to be able to carry an umbrella, which is an accessory of the rich Dutch. Untung Suropati Hybridity is the use of military umbrella accessories. The indigenous people at that time only used the hat as a tool to avoid the sun or rain. Meanwhile, Dutch people who are familiar with modern culture use umbrellas as accessories.

4.1.3 Food

Apart from property and clothing style, imitation also occurs in terms of food. The figure who experiences hybridity is Imah. Every morning, the Dutch have prepared traditional foods, namely toast, hot coffee, jam and eggs. In contrast to the natives in the past, who only ate food that was minimal. In Javanese tradition, most of the natives only eat *tiwul* rice or corn rice. This is due to the high price of rice and the inability to buy it. In contrast to the life of Imah, who lives with a Dutch tobacco plantation administrator. Here's an excerpt from Fred's description.

Early in the morning, all corners of the room are neat and clean. At the dining table served strong hot coffee, complete with toast, jam and hard boiled eggs. At noon, he ordered Unang to deliver lunch in a container. That night, after the whole series of activities had been completed, Imah would come over to me in bed. Pouring the rubbing oil, then playing his fingers from end to toe. Shedding fatigue that clung to the body for one day. Often this activity leads to the woman in my arms. Yes, me and Imah. Master and housekeeper. It's a little weird at first, but we do it quite often. [10, p. 42]

In connection with the above quotation Imah's hybridity is influenced by Fred, who is a Dutch national. So that his habits changed with his daily life with the Dutch.

4.2 Architecture/Transportation

Another hybridity is the means of transportation used by Jorijs. A Dutch doctor who was assigned to work in Batavia to deal with the increasing spread of disease. The hybridity of the means of transportation that is experiencing imitation is the use of the postal train. Generally, the Dutch used a car or a locomotief train. However, Jorijs preferred to use the postal train as a means of transportation after

landing in Banten. He traveled to Batavia for three days. The following is an excerpt explaining that Jorijs used the postal train as the vehicle.

“Apparently the coachman failed to regain balance after taking a sharp turn from the top of the hill, so the postal train we were riding on fell into a steep ravine, then slammed several times upward before one of the axles fell off into a kind of giant mace that crushed the head of the coachman and crushed the porter's feet. Really, five twinkling minutes. Describes the state between life and death.” [10, p. 117]

Based on the quotation above, Jorijs experiences hybridity in terms of transportation facilities. This imitation is influenced by many factors in the environment. Both from a personal perspective and from an interpersonal perspective. From personal, that is, he is already fond of things related to natives, while from interpersonal, it can be influenced by conditions that force him to use the postal train as his means.

4.3 Attitude/Mindset

Hybridity that affects one culture with another also occurs from the mindset and attitude. As in the short stories *Penunjuk Jalan*, the character Jorijs Handlanger. Seorang warga negara Belanda yang mempunyai pemikiran yang sama dengan pribumiyaitu Suropati. The hybridity described is based on the dialogue between the characters and the descriptions of the characters. The following is an excerpt which confirms that Jorijs has the same thoughts as Untung Suropati.

“Tuan is very observant. Bontius discussed the rotting air and garbage mud in his journal. And I guess you are right, Batavia's authority were probably romantic people who were homesick. Dreaming of moving the Netherlands here. Though the climate and soil are very different. The canals that had been excavated for irrigation and traffic purposes actually accelerated the spread of disease throughout the city.” [10, p. 123]

In this context, it is seen that Jorijs offset Untung Suropati's argument. In addition, Jorijs also gave his views on the Dutch Government which was not wise in determining any of its policies. Likewise with the arrangement of Batavia. Due to the carelessness of the Dutch government, the disease spread throughout the city. This is what prompted Jorijs to come to Batavia.

Imitation also occurs in natives. The hybridity that appears in the short stories on negative Dutch behavior. The following is an excerpt describing the attitude of the indigenous people who imitated the Dutch through Untung Suropati's description.

That's what happened. The Dutch carry only bad habits. Eating a lot of meat, drinking a lot of wine, knocking each other out for glory. Unfortunately, the nobility of the Bumiputra are not a few who are affected. The formerly feared Mataram Kingdom is now busy fighting over the crown. Their kings were no longer fond of *kanuragan*. Lazy, fat. Certainly no match for Panembahan Senopati and Sultan Agung.” [10, p. 123]

The excerpt above explains that the arrival of the Dutch had a bad impact on some people. It is described in the excerpt that the present kings were not fond of *kanuragan*. More lazy, fat and so on.

4.4 Language

Another hybridity is in the language aspect. Language is more often imitated because of the intensity of the two cultures in carrying out their activities. Therefore, the language aspect of the short stories *Semua untuk Hindia* is mostly experiencing the above hybridization. Cultural formation in terms of imitation of another culture can form a new culture. Likewise with the short stories *Penunjuk Jalan* which contained the hybridity of Untung Suropati character. The hybridity he acquired was obtained since Untung became a slave in a Dutch family. Untung, who came from Bali, was looked after by his employer in Batavia. During his time as a slave, Untung indirectly learned Dutch because he had to deal with the Dutch every day. The following is an excerpt from the short stories *Penunjuk Jalan* which explains the hybridity of language.

“The young man let go of his gaze. The tension broke. I lived with a Dutch family who had a lot of dealing with *chirurgijners*. “I know your job very well, Mr. Doctor,” he said in Dutch. Yes, Dutch!! [10, p. 120]

The above excerpt was uttered by Untung Suropati perfectly, so that Jorijs, who at that time had a dialogue with him, could not believe it with an astonished expression. The word *chirurgijnen* in Indonesian means surgical hall. The following excerpt describes Jorijs' admiration for Untung Suropati.

“*Donder en bliksem!*” I jumped back. “How eloquent. My praise to sir,” I continued. This time it's entirely in Dutch.” [10, p. 120]

From the conversation, it can be seen that Untung imitates Dutch culture in terms of language. “*Donder en bliksem!*” which in Indonesian means thunder and lightning. Said in Dutch can mean an expression of awe and awe which is expressed in the form of an action.

V. CONCLUSION

The conclusion of this research is in the form of hybridity aspects in the collection of short stories *Semua untuk Hindia* which can be seen from the style of dress, property, food, transportation, thought, and language. As for the hybridity in terms of property, namely the use of an umbrella by Untung Suropati (Bumiputra). There are two short stories that have hybridized in terms of clothing style, highlighted by Untung Suropati and Geertje. In the aspect of food, namely the character Imah. The hybridity aspect of transportation means is his desire to provide news to Bastian De Wit by using letters. There is a hybridity of attitudes, behaviors and thoughts of the characters in the short stories.

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