

CHAPTER I

INTRODUCTION

1.A. Background of the Study

In 1500s Dutch with its much intention came to Indonesia. They were interested in Indonesia's famous spices and wanted to spread their Christian religion in Indonesia. Knowing the prosperity and the wealth of Indonesian's nature, both the source of energy in the water and land of Indonesia, Dutch became ambitious and infatuated with Indonesia. They refused to leave this country then continued their intention to authorize Indonesia step by step. During 350 years, Indonesian lived under Dutch oppression and pressure. Moreover, in colonization period, Dutch soldiers were permitted to have some natives' women to be their bedmate to fulfil their sexual need. They engaged in sexual relationship outside marriage institution. So it was not a surprising thing that in this period, there were a lot of Dutchmen who had extra marital sexual relationship with natives women. As a consequence, in Colonization period in Indonesia there were mixed blood families, which each of them has produced many kinds of skin, eye and hair colours as the physical appearance of their children (Yani: 39) The children's character are also often different from each other. Dutch-Indies parents were often confused whenever their baby's skin, hair, or eyes have native appearance. The baby born with dark skin or hair was not like what they expected. In the opposite, some of Dutch-Indies children, eventhough they have Dutch

physical appearance, their behaviour were native. Dutch-Indies people often experienced this ambiguous character.

Inevitably, in that time, people who have native appearance were often discriminated and underestimated by the Dutch “totok”. “Totok” is the term from Javanese (“genuine,” full-blooded”) that came to mean a full-blooded European, especially a Dutchman (De Nijs: 175) The skin tone of the indigenous people displaces their representational authority leaving dark skin to be associated with certain traits, dirty, beastly, grotesque, and uneducated (Bhaba: 92). In colonial period, Dutch were very dominant toward the Dutch-Indies and native people. Dutch “totok” consider themselves superior to Dutch-Indies and native people. While Dutch-Indies consider native social class is lower than theirs so subjugated for them to consider that native is ugly, dirty, uneducated etc. They think that Western style and culture should be dominating, restructuring, and having authority over the Indies people as the Orient. (Said: 3)

The fusion of Indies and Dutch culture is not an easy thing. Native and Dutch-Indies culture as a colonized culture is always considered inferior, while the culture of Dutch as a colonizer is superior. Dutch-Indies and natives were always discriminated by Dutch “totok” as their object. It makes them have an expectation to imitate the Dutch’s life style in order to raise their social status. By imitating the style of life and habits of Dutchmen, Dutch-Indies and native think that it will make them more honorable. The coming of the Dutch as a colonizer into the native’s land influences the life of native and Dutch-Indies people. It also invites the ambivalence of their character, both for the colonizer and colonized

people were inclined ambiguous in their character. In this thesis, the writer will give priority in discussing about the natives and Dutch-Indies people who like to imitate the Dutch lifestyle and appearance which is accordance with Homi K Bhaba's Concept of Mimicry. As the result of mimicry, the character of some Dutch-Indies and natives were ambiguous. In one hand they expect to imitate Dutch taste and lifestyle, on the other hand they cannot leave their native traditions. Mostly, the mix-blood people whose native appearance were dark skin, black hair and eyes, have to struggle to raise their social status, which are different from with their sisters or brothers whose Dutch appearance were blond hair, blue eyes and white skin, because they were easier to get sympathy and acknowledgement as a Dutchman or woman.

The ambiguity condition of mix-blood people can be observed inside the novel Faded Portraits. The ambiguous character is represented by Aunt Sophie, one of the main characters in the story of Faded Portraits. She always claims herself to be having a European upbringing, but in reality, she is still doing anything that have native taste. She likes massage or in Javanese called "pidjet", "djamus", the Javanese medicine, believes in the supernatural thing, and celebrates the happy events by making some food and share them to their neighbours and family, like the Javanese tradition generally which is called "selamatan". For example when Kitty is born, De Paul's family do this tradition. She was still doing many native cultures.

Faded Portraits is the novel, which was written by E. Breton De Nijs. He is the pseudonym of Rob Nieuwenhuys. Nieuwenhuys was born in 1908 in

Semarang. His father was a Dutchman and his mother was mix-blood from Solo in Central Java. "As a child, young man, and adult he spent nearly four decades in the Indies. He could never call himself of either region. However, though he was a product of both worlds, he was always partial to his mother's homeland. In addition, in his father's country, he acquired knowledge, and it was there that his intellect was formed" (DeNijs: 2-3) The story of his extended family inspired him to write his only novel, Faded Portraits. Here, he tells and shares his own experience how to exist in his mix-blood family and face kinds of characters of his family, including the ambiguous character. Aunt Sophie represents this character in his novel.

In Faded Portraits, Aunt Sophie is the main character. She is caught up in the conflicts, which happened among some people in the story. Through her ambiguous character toward other characters, Aunt Sophie plays a very important part in building the story of this novel. She does Javanese tradition and hobbies, while on contrary she always forbids the other member of *De Paulys* family to do something that has native taste. She also discriminates her member of family who has native appearance and attitude. She treats Kitty who has blond hair, white skin, and blue eyes better than the three daughters of Alex and Tuti who are very native in their appearance. She forgets that she also likes to do some native traditions. The ambiguity of Aunt Sophie is the one of many things that makes the writer was interested to analyze more detailed, so then this thesis was titled *Aunt Sophie's Ambiguity in E Breton De Nijs' Faded Portraits*.

I. B. Statement of the Problems

1. What are the cultural backgrounds of Aunt Sophie that mostly influence her character's development?
2. How is her ambiguous character reflected in the story?

I. C. Objective of the Study

The statements of the problems will help the writer to look at the usage of reading a novel such as Faded Portraits. They lead us to the objectives of the study, which are mentioned bellows:

1. To describe the background of Aunt Sophie in the development of her character.
2. To give the description of the ambiguous character of Aunt Sophie in the story.

I.D. Significance of the Study

The writer has a significant purpose in emerging the issue of ambiguity of mix-blood or Indies-Dutch people. In particular the study will give additional knowledge about the period of Dutch colonization.

The writer also hopes that this study may give helpful contribution for the students of English Department, especially to those who are interested in the literary works of Dutch-Indies author like the author of this novel's background of life.

I. E. Scope and Limitation

In order to make the analysis clearer, more specific and more directed, the writer focuses her analysis on the character analysis. She emphasizes the analysis on the character of Aunt Sophie, which will lead her to understand her conflicts and her relationship with other characters. From the analysis, the writer will finally know deeper about Aunt Sophie's ambiguity.

I. F. Theoretical Background of the Study

In analyzing the novel, Faded Portraits, the writer uses Post-Colonial criticism. Considering that Post Colonial criticism has many theories so the writer will choose one theory only that will be appropriate in the analysis of the novel. The writer uses Homi K Bhaba's concept of mimicry and, as a result, ambiguity condition experienced by the main character. The writer uses this theory since in the analysis she focuses in discussing the ambiguous character of Aunt Sophie.

I. G. Method of the Study

The writer collects the data and information to support the analysis from dictionaries, encyclopedias, or other printed material dealing with E Breton de Nijs' work, Faded Portraits. The main source of the study is the novel itself. The writer also collects other information from the Internet. With that information, the writer will go deeper into the intrinsic elements of the work, and then the study directed the reader to see the work through the theory. The analysis will use the

descriptive analysis to describe and reveal the hidden or deeper meaning of this literary work.

I. H. Definition of Keyterms

Native : a person born in a place, country; natural to and having its origin in a certain area/place

Ambiguous : having more than one interpretation

Ambiguity : expression of an idea so that more than one meaning is possible; the state of being ambiguous

Character : the mental or moral qualities that make one person etc different from others; moral strength, reputation; a person in the story of a book; a leading main or minor character

Mimicry : the resemblance of one to another in its surroundings for concealment; the act of mimicking; imitative behaviour

Dutch-Indies : a person with one native and one Dutch parent

CHAPTER II

**THEORETICAL FRAMEWORK
AND RELATED STUDIES**