

CHAPTER II

THEORETICAL FRAMEWORK & RELATED STUDIES

In analyzing a work of literature, theory is needed in order to support the analysis so that it achieves its scientific degree. In this analysis the writer applies Post-Colonial Criticism. The writer will apply Homi K. Bhaba's concept of mimicry as the main concept find the answer to the statements of the problem. The writer applies this concept to analyze the ambiguity of Aunt Sophie, one of many characters in Faded Portraits. The ambiguity of character experienced by Dutch-Indies and native people is the result of mimicry that is by imitating Dutch lifestyle. On the other hand, those who have Dutch appearance and upbringing also conducted native habits and tradition. The character of Aunt Sophie in Faded Portraits represents this ambiguity of character. The writer also supports the analysis with several reviews related to the concept used, are written in Related Studies.

"The field of Postcolonial Studies has been gaining prominence since 1970s. Some noted its rise in the Western academy from the publication of Edward Said's influential critique of Western constructions of the Orient in his 1978 book, "Orientalism." The growing currency within the academy of the term "postcolonial" was consolidated by the appearance in 1989 of The Empire Writes Back: Theory and Practice in Post-Colonial Literatures by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. There is considerable debate over the precise parameters of the field and the definition of the term postcolonial"



(www.emory.edu). In a very general sense, it is the study of the interactions between European nations and the societies as the colonized people in the colonial period. In this particular case, the Dutch as the colonizer and the Indies people as the colonized.

Faded Portraits is closely related to the Dutch-Indies people in Indonesia, the new status appears among the Dutch people as the colonizer and the native, in this particular case is the Javanese Indies people, as the colonized. This relation will be properly analysed from the post-colonial criticism point of view, which will reveal the real condition of the native people as the oppressed people upon their land. The coming of the colonizer into the native's land influences their life. It also invites the ambivalence of their character; both colonizer and colonized people were inclining ambiguity in their character. The writer decided to prioritise the analysis about the natives who imitate the colonizer lifestyle and appearance, which is called mimicry, whereas their own traditions are also difficult to be abandoned. So then their characters become ambiguous. Thus Homi K Bhaba's concept of mimicry as one of the theories in Postcolonial criticism is suitable concept to be used for recognizing the colonized people in finding their identity.

II. A. HOMI K. BHABA'S CONCEPT OF MIMICRY

The mimicry concept of Homi K Bhaba itself asks the reader to know more about the liminal space between cultures, whereas the separated limitation between colonizer and the colonized is never static and can never be known. "Both the colonizer and the colonized people always caught up in ambivalence,

which signals their relationship in the certain history context” (Bhaba: 89). Bhabha believes that ambivalence occurs at the site of colonial dominance. Both the colonizer and colonized people are inclining ambivalence.

'The 'Other' is admitted into the system but is simultaneously the subject of colonial authority. Mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge. Mimicry is the desire for a reformed, recognizable 'Other', as a subject of difference that is almost the same but not quite.
(www.emory.edu)

From the statement above, it can be known that the colonized, as the object of the colonizer authority, cannot claim themselves and their culture clearly. As the “other,” because of their impersonation, they are already accustomed to the colonizer lifestyle, culture, and education. But, although they have intellectual and European life style; their physical appearance cannot cover their true identity that they are native. The words above says, “almost the same but not quite or white”. It shows that the colonized can imitate their colonizer’s upbringing, having European life style and language so then they are almost the same with the colonizer, but their skin, as one of their typical native appearances are still not as white as the European as the colonizer. So, it is impossible to be admitted as a pure European. They can be admitted, but they are still as the object of colonial authority. The colonized also do not realize that the coloniser uses mimicry as their strategies of colonial power and knowledge. Together with many kinds of

prosecution, from the development of colonial bureaucracy, the Dutch create an opportunity for impersonation or mimicry especially in western style education toward the native and Indies; it appears that the Dutch very sympathetic toward the native and they are very kind, but they have an intention to make it easier in showing the difference between them, as colonizer with the native. It is difficult for the natives to produce their desire through impersonation. It strengthens the power of colonial authority so they can harass natives easily. Then the native with their dark skin unconsciously approve the trademark created by the Dutch people that they are uncivilized and uneducated.

Homi K Bhaba said, "in the ambivalent world of 'not quite or not white' the founding objects of the Western world become the erratic, eccentric, accidental objects troves of the colonial discourse - the part-objects of presence"(Bhabha: 92).

In this case the founding object of the Western is the native who considered as group of people who are strange to be placed in one community, especially colonizer community. Although the colonized have tried and succeeded in imitating the colonizer style, but again that their native appearance is unable support their ambition to be western.

Mimicry is at once resemblance and menace. The menace of mimicry is its double vision, which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of the partial representation or recognition of the colonial object. (Bhaba: 88).

From the statement above, it is clear that there are two effects of mimicry. First, mimicry resulted in the resemblance between the colonized and colonizer. Because the colonized imitate the colonizer, can appear similar in lifestyle, language and intelligent. Although their physical appearance still reflects that they are native people. They are different in their color of hair, skin and eyes. Second, the menace can be identified there is an ambivalence of the colonized who wants to imitate European so then they could claims themselves that they are not purely native. But, in the other hand they cannot leave their native tradition and hobbies. While, the colonizer who also ambivalence, in one hand, they uses one repressive strategy that is the re-education of native. The Dutch open a chance toward native to do impersonation, especially in Western style education. "During re-education, natives are inundated with negative images of themselves and their culture, as well as idyllic, nearly perfect images of the colonizer" (www.emory.edu). But in the other hand the Dutch is also make rules that natives have to engage in their own culture without imitate them. For colonizer, the difference between them and colonized people has to be maintained. Natives can be thought to imitate them, but that imitation would always be blocked by their physical appearance that distinguish colonizer and colonized. It can be looked from the rules that every society groups of indigenous people have to uses their own native life style. (Faruk: 3).

According to Homi K Bhaba in his book The Location Of Culture, the writer found that:

The very place of identification, caught in the tension of demand and desire, is a space of splitting, “Black Skin, White Masks” is not a neat division: it is a doubling, dissembling image of being in at least two places at once that makes it impossible for the devaluated...to accept the colonizer’s imitation to identity.... It is not the colonialist self or the colonized other, but the disturbing distance in-between that constitutes the figure of colonial otherness, the white man’s artifice inscribed on the black man’s body. (Bhaba: 44-46).

From the quotation above, the writer describes that Bhaba also wants to say that the words “Black Skin and White Masks” is in one individually colonized who has dark skin but have *white* upbringing and style. The word “Masks” means how the colonized do efforts in making themselves like white people by changing their upbringing, lifestyle and language. They are very ambitious to be intellect. The mask represents what the colonized do toward themselves to be as white. Even their physical appearance is native.

According to Bhaba, mimicry always produces disturbing distance “in-between” the colonizer and colonized who incline in the ambivalence attitude and view. “A white man’s artifice inscribed on the black man’s body”. It reveals that inside the black man, in this particular case the natives or Indies, people’s body is concerning *white* or Dutch intellectual and lifestyle. Because of mimicry there is no limitation space that separate the relationship of the colonizer “Self “and

colonized “Other”, because in at least two places at once being two images in one individual.

MIMICRY AND AMBIVALENCE

There is a strong relation between mimicry and ambivalence. Bhaba believes there is always ambivalence at the site of colonial dominance. The term ambivalence are used by Bhaba to explain “the fuzziness and ambiguity of”(Loomba:49)the construction of “Other”. Through mimicry, “Other” as the colonized expect to raise new identity so they would be admitted as honorable as white people. The effect of this, they engage in mimicry, where they have colonizer’s culture and also their own culture, which is conjoined in a mixed culture and lifestyle. The mixed culture caused an ambiguous lifestyle and attitude. This ambivalence is revealed the way the colonized are able to have the same lifestyle and upbringing as white people or colonizer, but at the same time they cannot leave their traditional and other native habits.

Without “Other” or the colonized people there is no authority of colonial discourse, so through mimicry the “Other” is formed in which the Euro-centric world may reigned. The indigenous”Other” cannot escape the boundaries of colonial discourse. It is the evidence that the skin colour has become the privileged marker of races. (www.eng.fju.edu.tw).

The meeting of two different cultures resists the two different things as the same in consciousness individually. It reveals that in one ‘other’, as an object of colonizer, there are two different sides on them. In one hand they still maintain

their own culture, but on the other hand as their motivation to imitate the colonizer they have to act as the whites. However, these differences have to be neglected because those two different things will be considered as one as mentioned by Macaulay in Minute on Indian Education, “ that a class of persons Indian in blood and color but english in taste, opinions, moral, and intellectual.” (www.emory.edu). The Indians and native both represents the image of indigenous people who remained original in physical appearance, but experienced an ambiguity between white and native in their character.

II. B. RELATED STUDIES

One study related with this thesis and influences the writer to analyze the ambiguity character of an Dutch-Indies blood woman, Sophie in E Breton De Nijs' Faded Portraits is the previous thesis with the title Complex Marginalization Experienced by Titi as a Nyai in e Breton De Nijs' Faded Portrits (Usma Nur Dian Rosyidah, 2005). This thesis helps the writer to compare the existence of life and character of Sophie and Titi and then analyze the novel through Post-Colonial studies, especially based on Homi K Bhaba's theory.

This thesis talks about the struggle of a woman named Titi, who posses an identity as a “Nyai” because of her sexual relationship with Alex, an Dutch-Indies man, Sophie's brother. Titi has an identity as a a woman, as a Javanese/Sundanese and as a native who experiences complex marginalization both from her native society Javanese/Sundanese) and the foreign society (Dutch/European). As an

indigenous woman, Titi is marginalized by Sophie, Alex's sister. Titi's racial and social class which is completely native makes Sophie consider her as "Other", who deserves to be subordinated. The contact with the colonizer causes Nyai to be rejected by traditional Javanese social hierarchy. In Javanese/Sundanese her status as a "Nyai" is considered negative because having this status means Titi has betrays the social norms of her society. As a native the relationship with the colonizers open the chances for her in between position in which leads her into not being accepted by the two of societies, the native and moreover, the Dutch. Then the writer of this thesis could compare the character of Sophie and Titi and how their existence in each of their society.

Usma Nur Dian analyses the phenomena of "Nyai" which is experiences by Titi, while the writer of this thesis will explore about the ambiguity character of Aunt Sophie. Both of them are two of the characters in E Breton De Nijs' Faded Portraits. And the two of the writers are use Post-colonial theory, especially the concept of Homi K Bhaba. This concept will useful to point out how the identity of those characters are constructed and stereotyped.

There are many differences between Sophie and Titi. Sophie who has a higher social class than Titi, is equally the same with Titi in her daily life who is often does native tradition. Eventhough Sophie is mix-blood with Dutch-Indies parents, while Titi whose really native parents and she is also very native. Sophie admitted her native habits that she does is like her mother has. But in every occasions she always claims herself that she has European upbringing. She also

use the Dutch language and style and proud of herself as well as the really *white*. From this analysis, the writer discovers Sophie's ambiguous character.

The writer find many differences of Sophie and Titi after comparing both characters. From the brief explanation in the paragraph above, known that Sophie, although has Dutch upbringing, behavior, style and language, claims and proud of herself as well as a pure *white*, but in reality she often does many native traditions. She said that in this particular case she is like her mother, an Indies woman. It looks that Sophie does not realize her ambiguous character. Although she often does native tradition, because she also not pure Dutch woman, she underestimates everyone who posses native taste and physical appearance. She forgets that she often does habits that only done by native Javanes/Sundanese, different with Titi who does the native tradition in her daily life because she is a native. Many aspects in Titi's life, tradition, taste, style of language and physical appearance, are very native. And she never tries to deny her destiny as native, even when she has a sexual relationship with Dutch-Indies man until she has the three daughter who being under Sophie treatment later. If Titi wants, through an efforts, her identity as a "Nyai" and her three daughters with Alex, Sophie's brother, could give her chance in entering a new life as a part of Dutch society. Knowing that this identity is also cannot be accepted by her own native society because she is considered as a traitor of their tradition. Dutch society also cannot accept her because of her native status, the lowest status in colonization society. But she never complain about this marginalization. Although she is marginalized by the two of societies, her own society and Dutch society. Titi experiences the

marginalization patiently and passively, she realize that it is the consequence of her “relationship” with Alex.

Concerning the differences between Sophie and Titi, the writer discovered that the social class of them is absolutely different. It is undeniable that Sophie’s social class is higher than Titi. Sophie often mock Titi. Based on the story of Faded Portraits, one of Sophie’s characters is her oppression toward Titi as a mother of the three of her nieces, and Titi accept her treatment passively without any kinds of action to against Sophie. Titi is really accept her destiny as a colonised who has to be marginalized by Dutch society, because she is native. And also has to be marginalized by her own society because her sexual relationship with Dutch-Indies man, Alex who is also Sophie’s brother, so Titi is considered as betrayer. She has to accept the consequence of her love desire toward Alex, marginalized by the society of Dutch and also native. It can be subjugated why Titi as a “Nyai” has to accept and experience complex marginalization of the societies. Beside her habits, lifestyle and language, her physical appearance is also native. Different with Sophie, she is accepted by Dutch society because of her upbringing, style and friendliness with Dutch society and she always does her native hobbies secretly. So, generally public or and her society did not realize about her native habits.

At last, one of the results of the writer’s analysis after comparing the characters of Sophie and Titi in Faded Portraits is about the character of Sophie which very in the opposite of Titi’s character. Sophie is a struggling woman, ambitious, active and always does her effort to raise higher social class in order to

be a honored woman in society, different with Titi who experiences marginalization of Dutch and native society patiently and passively. Nevertheless, both of those women are same in doing their native habits. Sophie is able to cover this tradition in front of public, while Titi does not, because Titi is really native woman and she is never deny about her true identity. And the writer could say that in this particular case, the ambiguous character of Sophie are aroused.

CHAPTER III

SOCIETY OF JAVA IN THE 1900S ERA