

Mimicry and Resistance in Tere Liye's *Anak Nusantara* Novel Series

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Abstract

The practice of colonialism still exists today. It looks at literary works, like the novel series *Anak Nusantara*. This research aims to analyze the forms of mimicry and resistance in the novel series *Anak Nusantara*. This research uses a postcolonialism approach. The data in this study consists of text quotations in the form of sentence fragments that show mimicry and resistance. The data source in this study is the novel series *Anak Nusantara* by Tere Liye. It consists of five (5) novels: *Si Anak Kuat* (2018) has 397 pages; *Si Anak Spesial* (2018) has 333 pages; *Si Anak Pintar* (2018) has 349 pages; *Si Anak Pemberani* (2018) has 424 pages; and *Si Anak Cahaya* (2018) has 421 pages. The five novels are recovered from the novel series *Anak Mamak* published by Republika. The results show the existence of mimicry and resistance. The form of mimicry in the novel is shown in the form of behavior, the use of transportation, language, and buildings. The form of resistance is shown in the form of passive resistance and radical resistance.

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INTRODUCTION

Literary works express ideas or ideas of the author based on personal experience or observation of the environment. A novel is a literary work containing a complex picture of various societal problems. Nurgiyantoro (1998) argues that "the distinctive advantage of the novel is its ability to convey complex problems in full." The problem that has become the author's anxiety is that there is still a colonial shadow even though Indonesia is already independent. Indonesians live colonialism as a legacy. Martin (2017) supports this statement by saying that "Fiction which is art has become an accepted form of depicting the postcolonial reality to a global audience (along with other art forms, practices and products, of course)." Readers accept fiction as a form of postcolonial reality in society.

Colonialism occurred before independence, actually when Europeans colonized Indonesia. It lasted for so long that it was difficult for people to escape the influence of colonialism. Colonialism indirectly changed the way of thinking, even the order of life of the indigenous people. Nowadays, people practice colonialism against their people. Colonialism positioned rural or inland communities as inferior (low, worthless, and backward) and urban communities as superior (higher in rank, more deserving of power, and feeling a duty to "organize" inferior communities). This treatment elicits a variety of responses. Some people think that to be a modern human being, the human must mimic the actions of the superior society. It is possible to fight back (resistance) to get their rights.

This form of resistance is illustrated in the novel *Si Anak Pemberani* by Tere Liye. Tere Liye wants to convey his anxiety about the exploitation of nature in the forests of Sumatra by the power holders who are supposed to protect and preserve the forest for the next generation. The characters in this novel resist, as evidenced by the discourses of resistance to the colonial authorities. This novel's quotations

show the villager's resistance against the city people, both passively and radically.

The characters' acts of resistance and mimicry had a profound and disruptive effect on the authority of colonial discourse. Cultural differences between rural and urban communities cause inequality. The most prominent cultural difference in the novel *Si Anak Pemberani* is the discriminatory attitude.

The postcolonial theory views that colonialism practice still occurs in formerly colonized countries. Westerners feel superior to organizing Eastern nations that are considered less civilized. Said (Emzir, 2017) said Europeans in the 19th century tried to justify their territorial conquests by spreading false beliefs, namely the formation of stereotypes for non-European people such as: a) Lazy; b) Unwise; c) Sexually immoral; d) Irresponsible; e) Wild. Thus, postcolonialism focuses on foreign domination.

Based on this, the Indonesian people experienced various oppressions, including natural resources exploitation through trade monopoly and the exploitation of people's labor through slave recruitment. The colonizers controlled the natives, placed them in the lowest social class, and were obliged to carry out all orders of the ruler (Niboer in Yasa, 2014).

Social class differences are Bhabha's concern, especially the sharp differences between the two categories. The cultural phenomenon of migration from different regions with different backgrounds leads to the meeting of various cultures as a necessity. Migration events lead to cultural encounters, but often conflictual, rather than compromising and dialogical. The practice of colonization encouraged migration. The arrival of colonialists under the pretext of carrying a 'noble' mission justifies exploitation, dehumanization, and war.

The mission of reform and civilization is threatening to intend to displace the local population. They have a discursive process that causes deterioration due to the ambivalence of mimicry. Ibrahim (2015) adds that "Homi Bhabha has played an important role in changing perspectives on colonial discourse via coining new concepts such as mimicry,

hybridity, and ambivalence. Differing by other postcolonial critics, Bhabha shifts the focus from the colonized/colonizer confrontation to a third space beyond the binary structure." Bhabha has played important role to changing perspectives on colonial discourses, such as mimicry, hybridity, and ambivalence.

Mimicry as a form of imitation (to look the same) or as a defense process (adaptation to the imitated object) also has the possibility of failure. Thus, mimicry is both a resemblance and a threat. The threat is a form of community resistance (resistance) to occur inequality or injustice.

Simply put, mimicry is synonymous with the act of imitation. Bhabha (2021) argues that mimicry is an ambivalent discourse. On the one hand, mimicry builds identity or equality. On the other hand, mimicry maintains differences. Indonesians' imitation creates identity or equality that can be seen in the superior group's lives and thinks way. Heather and Sutherland (in Faruk, 2001) explain that the imitation of lifestyles by Indonesians manifests the colonized society's desire to adapt to the times, achieve progress, and place themselves equal to the superior. Otherwise, people perform acts of mimicry to maintain differences. Hardiningtyas (2018) adds that mimicry also means incompatibility or resistance. In practice, mimicry is also mockery.

Mimicry has 2 (two) basic concepts. First, colonized people who are close to their 'masters' (owners of power) assume the mindset, style of dress, and behavior of their masters. Although he remains a slave mentally, he does not think about freeing himself. Secondly, colonized people who work for their masters and badly treated, continuously try to free themselves from slavery.

Several studies are relevant to this research, including research conducted by Ratu (2018) examining Mimicry and Indigenous Resistance to Colonialism in Fahmi Syariff's *The Last General: A Postcolonial Study*. The practice of colonialism in the play is the background of the research that emerged as mimicry and resistance. The research analyzes

the process behind mimicry and resistance by the natives against colonialism. It focused on Bhabha's postcolonial studies.

The research is descriptive qualitative literature research. The data source is Fahmi Syariff's play *The Last General*, published by Masagena Press in 2013. The research data is in the form of dialog or sentences that show the background of the formation of mimicry and resistance. The research applied reading and note-taking data collection techniques. The data analysis techniques used are data reduction, data analysis presentation, and conclusion drawing.

The results of this study show that the *Last General* drama dares to show the depravity of Dutch East Indies life. The process of the formation of indigenous mimicry and resistance is shown by the appointment of Arung Bontohiru as the royal general. Furthermore, there is also mimicry and resistance towards Arung Bakka (internal affairs of the kingdom) and mimicry and resistance towards the Dutch (external affairs of the kingdom).

There are similarities and differences between Ratu's research and this study. The similarity lies in the research subject, namely mimicry, and resistance in a literary work based on Bhabha's perspective. The difference lies in the object of research. Ratu's research object is a drama script while the object in this research is a novel.

Abu Bakar (2017) conducted research entitled "*Suara-Suara dari Pedalaman*" *Bias and the Dilemma of Nationalism Identity in the Novel Burung-Burung Banyak: An Attempt to Achieve "Strategic Essentialism"*. This research is motivated by the issue of national identity in postcolonial countries, it cannot separate the power relations between the majority and minority camps. The problems in this study are (1) The discourse of national identity in modern Indonesian novels, in favor of subaltern voices; (2) Bias and the dilemma of "strategic essentialism" of subaltern positions in the narrative that is trying to be voiced. This research uses Spivak's postcolonial theory, with a deconstructive research method.

The results show that: the voice of the subaltern as a sub-ordinate, intense critical voice the commitment to national identity. However, due to the still hegemonic effects of colonialism (the desire to be the 'center'), the critical 'voice' represents the discourse of national identity in the voice codification of the 'center', a sign of the perpetuation of colonial hegemony. It is evidenced in the novel *Burung-Burung Manyar* by YB. Mangunwijaya's *Burung-Burung Manyar* novel, in terms of achieving the "Strategic Essentialism" of national identity discourse, still presents an unequal dichotomy of center and periphery. As a result, horizontally, the national identity built by the subaltern voice (inland) increasingly places it in a marginal position and vertically under the authority of the central voices.

These statements show similarities and differences. The similarities are the dilemma of national identity in the former colonies, and the inequality between the rulers and the non-rulers. The difference is that the postcolonial study in that research is based on Gayatri Spivak's perspective, while this research based on Bhabha's perspective.

METHODOLOGY

The approaches used in this research consist of theoretical approaches and methodological approaches. The theoretical approach used in this research is the postcolonial approach. This approach was chosen because in the *Nusantara* children's series novels, there are conflicts that reflect the practice of colonialism, such as resistance to powerful figures, and the existence of mimicry actions to be able to defend themselves, some want to be considered the same as the ruler, and the emergence of cultural differences contained in the novel. The main theory used in this research is Homi Bhabha's postcolonial theory, to analyze the forms of resistance and mimicry. The methodological approach used is descriptive qualitative. The qualitative approach is used as a research procedure that produces descriptive data

(Moleong, 2017). Researchers present research results in the form of words or descriptively.

The data used in this research are text quotations (sentence fragments) from the novel series *Anak Nusantara* by Tere Liye. The data source in this research is the novel series *Anak Nusantara* by Tere Liye. The selected novels totaled five (5) novels. The novels, namely *Si Anak Kuat* (2018) have 397 pages; *Si Anak Spesial* (2018) has 333 pages; *Si Anak Pintar* (2018) has 349 pages; *Si Anak Pemberani* (2018) has 424 pages; and *Si Anak Cahaya* (2018) has 421 pages were published by Republika. These five novels recover from Mamak's children's series into an archipelago children's series. There are some stories that are changed, and there will be subsequent novels about the children of the archipelago.

The data collection technique used in this research is the heuristic reading method, which is the first-level semiotic reading method based on linguistic rules. Supriyanto (2021) says that heuristic reading or first-level reading is used for data retrieval. The data analysis technique used in this research is the hermeneutic method. Supriyanto (2021) said that the hermeneutic method is a technique of interpreting texts from not understanding to understanding. This method is used to analyze and interpret the text.

RESULTS AND DISCUSSION

Forms of Mimicry and Resistance in the *Anak Nusantara's* novel series

Mimicry that appears is shown by the characters in the novel. The characters in the novel perform mimicry behavior for their purposes. First, the characters show mimicry behavior as a way of defending themselves and as a form of resistance. Second, the characters show mimicry as a form of equality. Some parties feel they have power, so they can oppress others.

Eliana, who was about to catch up with her father in the meeting room, faintly heard that Johan, the mine owner, was having a dialogue with her father with demeaning

sentences to give permission for mining operations.

“Ayolah, Syahdan, Sudah berapa lama kau menghabiskan waktu di kampung sejak pulang jadi kuli bandara. Lima belas? Dua puluh tahun? Kehidupan apa yang kau peroleh di kampung? Sadarlah, orang sehebat kau terperangkap di kampung, Kawan. Miskin hidup seadanya tidak punya masa depan.” (SAPe, 2018:11)

The quote shows an attitude of mimicry or imitation of colonialism, assuming that life in the village is inferior and has no future. Johan, who had known Syahdan for a long time while working on the airport construction project, gave Syahdan options to consider. Johan knew Syahdan as a great man and felt sorry for him if he had to live a simple life in his village. Johan continued to offer options to get Syahdan to grant permission to open the mining operation. These options included sharing the mining area and having their heavy equipment for the mining operation. This offer was certainly very tempting for some people. However, for Syahdan, it was not worth the preservation of his village's nature.

The following quote has the context of Johan still trying to persuade Mr. Syahdan to permit him to conduct mining operations in his village. Johan promised that if the mine was successful, he could repair the school that was about to collapse, build a better village hall, create jobs, and promise other things.

“Kami justru datang menawarkan kehidupan yang lebih baik. Kami bisa memperbaiki sekolah kalian yang hampir roboh. Membangun balai desa yang lebih baik. Memberikan puluhan lapangan pekerjaan. Dan di atas segalanya, kami bisa memberikan kesempatan untuk kau sendiri menjadi seseorang yang penting Syahdan...” (SAPe, 2018:11).

The quote shows an act of colonial mimicry. It wasn't enough to offer Syahdan a position and wealth, Johan offered many things related to the development of the village, such as improving the school, and village hall and providing dozens of jobs. The jobs in question were just to make the villagers work as mining laborers, as the villagers were only elementary

school graduates and some didn't study at school. Parents prefer their children to help in the garden rather than at school. This statement is also shown in the quote below.

“Kaulah yang tidak akan pernah mengerti kesempatan besar ini, Syahdan.” Suara serak itu semakin kencang. “Kau tahu, tambang pasir ini hanya sebagian kecil dari rencana besarku. Untuk kesepuluh kali aku tegaskan, hutan kampung kalian menyimpan harta karun. Bukan minyak bumi, bukan emas berlian, melainkan sesuatu yang tidak kalah berharga. Puluhan meter di bawah hutan kalian terbenam harta karun, Syahdan. Emas hitam. Batu bara miliaran ton jumlahnya. Kaulah yang tidak mau mengerti kesempatan besar yang kami tawarkan. Kau membuang kesempatan menjadikan seluruh kampung kaya raya.” (SAPe, 2018:12).

Johan didn't just give up on Syahdan's refusal. Johan told him that the hidden treasure was of very high value. Such a generous and lucrative offer would be worth even more if the mining operation could proceed without a hitch. Several village elders representing the village were also waiting for a firm answer from Syahdan. But Syahdan knew what Johan was like. A cunning man with many ways of getting what he wanted, this wasn't just a matter of saying 'no'. Johan wasn't going to give up. Johan offered to work with Syahdan's father. To participate in mining coal, Johan also promised power and wealth if Mr. Syahdan agreed to the deal.

“Sebentar.. Sebentar..” Suara serak itu justru menahanku. Lelaki Tambun itu Melambaikan tangan, menggeleng. “Lihatlah, Syahdan, kehidupan apa yang kauberikan pada anak-anakmu? Seragam bekas? Astaga! Dua bidadari kecil ini memakai baju lungsuran? Kejutan apa lagi yang kudengar setelah kabar sekolah yang bangunannya nyaris roboh? Guru honorer yang berpuluh tahun mengajar sendirian dan tak pernah jadi PNS? Ayolah, kita bisa mengubahnya jadi lebih baik. Kami bisa membantu kalian sepanjang kalian membantu kami.” (SAPe, 2018:14).

Johan heard Amelia's report about the leased clothes given by Koh Acan. Amelia didn't seem to mind the condition. However, this

became an opportunity for Johan to demean Syahdan. Besides Syahdan, Johan also mentioned Pak Bin. Mr. Bin was a teacher who had served for 25 years but had never become a civil servant and almost always failed because of young teachers who had not yet taught at the school.

Kalian camkan ini, sungguh, aku akan ingat selalu kejadian hari itu. tidak akan pernah kulupakan detail detik per detiknya. Jauh-jauh hari aku sudah membenci mereka. belasan truk yang mondar-mandir di sungai kampung kami. Alat-alat berat yang mengaduk pasir sungai. Air menjadi keruh, ikan-ikan mati, mandi tidak nyaman lagi. Hari itu aku bertemu langsung dengan orang-orang yang paling bertanggung jawab. Namanya Johan. dia telah menertawakan dan menghina bapakku begitu saja, menghina orang yang paling kuhormati seumur hidupku. Aku bersumpah, aku akan melawan mereka sampai kapanpun. (SAPe, 2018:16).

The quote clearly illustrates that Johan did not care about the residents' rejection. He still sending sand trucks and other heavy equipment to bring off mining operations. He ignored the meeting. It shows that Johan has a colonial character, using power and wealth by occupying a place that does not belong to him, and exploiting it.

The opening of the mine has made residents uneasy. It has long-term impacts like environmental damage. In this novel, the character Eliana fights back with her friends. Setiari (2016) argues that Eliana rebelled against the sand mine that entered by force, which has an impact on residents' livelihoods, the surrounding environment, and acts of injustice for residents who fought against this sand mine.

On the way to the village, after the meeting with the mine owner, Wak Yati praised Eliana's courage to defend her father and village. Eliana dared to speak out against Johan's mining operation. However, Syahdan did not agree with Eliana doing so.

"Nah, hanya kau yang keberatan, bukan?" Wak Yati mengarahkan pandangan pada bapak, mendengus puas.

Bapak menyisir rambut dengan jemari. "Itu berlebihan, Kak. Di ruangan ada Bupati dan pejabat pemerintah lainnya. Tidak pantas--"

"Itu pantas-pantas aja. Dan peduli amat dengan Bupati, dia orang yang tidak berguna, nutteloze persoon!" Wak Yati berseru sebal.

"Eliana justru membuat kesimpulan pembicaraan lebih baik dibanding semua orang. Lima Jam bicara kosong dengan mereka, berputar-putar, kau susah sekali bilang tidak..."

"Kalau urusan ini sekedar bilang 'tidak', sejak awal pembicaraan sudah selesai, Kak." Bapak menatap Wak Yati lambat-lambat akhirnya bicara. "Sayangnya urusan ini lebih rumit." (SAPe, 2018:18).

Eliana's defense didn't simply solve the problem. Syahdan recognized the government's authority, and that the issue was too complex, so instead of just saying 'no', steps were taken. Moreover, many people's land and houses don't have certificates, which could be a tool for them to take away people's rights. That's why father figures can't just try because they need to think carefully.

Johan never gave up. After the incident of attacking the mine site, Johan brought more help easily, namely armed officers.

Harus beberapa kali kukatakan, mereka punya izin lengkap sekarang." Mang Dullah menghela nafas, menunjuk berkas di atas meja. "Dan kali ini mereka dikawal oleh petugas. Surat yang mereka kirimkan padaku tadi pagi jelas menulis, Siapa pun yang mengganggu tambang pasir siapapun penduduk yang berada radius 50 meter dari mereka maka akan ditangkap". (SAPe, 2018:143)

Instead of getting better, the attack by Marhotap got worse. Johan took this opportunity to increase the guard personnel. Moreover, the guards had weapons, so it was not easy to approach the mining area. Johan was also able to make his own rules, namely that residents were not allowed in the mining area within a radius of 50 meters. The residents were slowly eliminated because they could not come to their gardens that located not far from the mining area.

Marhotap's actions by sabotaging the mining truck indirectly allowed Johan to tighten the guard.

Bagaimana mungkin mereka hanya disuruh beraktivitas seperti biasa, diminta diam menonton . Bapak mengusap wajah, Mang Dullah menghela nafas. Mau Bagaimana lagi? Urusan ini bukan sekedar bilang "tidak". Pembicaraan dengan pemilik tambang sudah berkali-kali dilakukan, dan berkali-kali pula gagal. Pemilik tambang memutuskan tutup mata. Terus beroperasi dengan menggunakan kekuasaan. (SAPe, 2018:144)

The village head held a community meeting at the village hall. Syahdan warned them not to do anything rash because it would hurt the village even more if it continued. Syahdan would try to get help from the government in the provincial town, in the hope that someone would still be willing to help their village. In this case, mimicry is performed by Johan by using his power and wealth, so that the regency government sides with him instead of the villagers.

Mimicry behavior is also shown by the character Pak Bin. Pak Bin is one of the teachers who actively teach at school. His dedication aims to guide children to gain knowledge and be able to continue their education at the next level.

Tentu bukan karena Marhotap menjawab asal yang membuat Pak Bin jengkel. Di tengah keterbatasan sekolah Pak Bin selalu menekankan tentang disiplin, disiplin dan disiplin. Itulah jawaban semua keterbatasan. Pak Bin berada di garis terdepan pendidikan anak-anak kampung kami. Dia bisa siang malam mendatangi rumah kawan kami yang tiba-tiba berhenti sekolah. Membujuk kawan kami itu. Mengajak bicara orang tuanya. Pak Bin percaya pendidikan yang baik akan memberikan masa depan yang lebih baik bagi kami bukan sekedar menjadi petani miskin tinggal di kampung (SAPe, 2018:88).

Mr. Bin believes that a bright future is not only in the village. There are many things out there, as well as a form of resistance to poverty. Therefore, Pak Bin constantly persuaded his parents to realize the importance of education.

There is some Dutch vocabulary by Wak Yati (Syahdan's eldest sister). Wak Yati has sailed to the Netherlands, so on several occasions Wak Yati uses Dutch vocabulary.

Mereka bilang apa? sesuai hukuman? hukum apa yang mereka maksud? Domme wetten. Suara serak Wak Yati terdengar di langit-langit balai pertemuan boleh pertemuan. "Mereka telah mengotak-atik hukum agar sesuai keinginan jidat mereka. Gosh, baca kitab undang-undang Belanda, sungai adalah wilayah terlarang untuk aktivitas tambang haram hukumnya menyentuh Sungai. (SAPe, 2018:144)

Wak Yati was certainly fluent in Dutch. She has read many Dutch books and Dutch laws. The word used in the quote is *domme wetten*, which means trash law. Based on the Dutch laws she read, a river is a forbidden place for mining activities. Here it is shown that Wak Yati performs mimicry by imitating the language of other countries, and is guided by the laws of other countries.

In addition to characters, means of transportation, and language, there is mimicry or imitation of the shape of buildings. The buildings in the city are towering and magnificent, while in the village they still use old buildings, namely houses on stilts. This can be proven by the following quote.

"Aku masih mendekap erat erat amplop besar berwarna coklat, mendongak, menatap pintu masuk, pintu kaca bergagang besi. bangunan ini bagus sekali, beratus kali lebih bagus dibandingkan gedung sekolah kami yang bocor atapnya, retak dindingnya, dan berlubang tegelnya, sedangkan keramik lantai gedung ini putih mengkilap." (SAPe, 2018:8)

Eliana and Amelia, who were waiting for their father at Koh Acan's shop, rushed to the blue building where the meeting between the villagers' representatives and the mine owner, and the Regency government was taking place. The building of mining company is described as a luxurious building. The higher the building, the higher the status. In contrast, in the village, the buildings are simple and even still use wood, not yet using solid walls.

Eliana's defense in the novel SAPE was done when Johan continued to issue sentences that degraded and dropped Syahdan (Eliana's father). Described in the following quote.

"Bapakku lebih terhormat puluhan kali dibanding kalian. Kau dengar itu, bapakku lebih terhormat!" Aku mengibaskan tangan Pak Bin. Sakit hati membuatku kalap, loncat ke depan, hendak mencengkram lengan lelaki tambun itu.

"Cukup, Eli." Pak Bin menahan lenganku.

"Kaulah yang hina! Kau merusak seluruh hutan, sungai, gunung! Rakus!" Aku tidak peduli, terus berteriak. (SAPE, 2018:15-16)

It is depicted that the character Eliana performs passive resistance by defending her father and village. Eliana as a brave child is not afraid of anything. She did not look at anyone present at the meeting, including the regent and other government officials. From the beginning, Eliana did not like the mining operation in her village.

Radical resistance is characterized by an organized plan. One of the efforts made to be able to fight the mine owner is to infiltrate the opponent's area. Before carrying out the infiltration action, they made plans and carried out reconnaissance several days before the execution.

Sudah empat hari aku merencanakan ini. Mengamati truk-truk dari kejauhan bersama Hima dan Damdas. Menghafal rutinitas mereka. Menghitung jumlah pekerja dan petugasnya. Mencatat semuanya. Aku bahkan menamai geng kami bertiga dengan nama Tiga Musang- meniru film aksi yang ditonton di televisi Bapak. (SAPE, 2018:149).

Eliana has a gang consisting of Eliana, Damdas, and Hima. They agreed to do reconnaissance around the mine to devise an infiltration plan. They couldn't just stand by and watch their dredged river. Reconnaissance continued until they found the right time to carry out the plan that had been drawn up.

CONCLUSION

The practice of colonialism that is suspected to exist in the novel series Anak Nusantara is evidenced by mimicry behavior. The mimicry behavior found in the novel series Anak Nusantara. Mimicry performed by Johan as a character who has a colonial character; the use of the Indonesian-Dutch language performed by Wak Yati; and the use of technology in the form of train transportation. Before using trains, people in the village used buffalo-drawn carts. Resistance actions are taken in the form of passive and radical resistance. Passive resistance is in the form of defense, and higher education, while radical resistance is shown by organized plans such as reconnaissance to carry out physical attacks.

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