

The West Hegemony and the East Resistance in Fictions Entitled “Semua Untuk Hindia” and “The Dan Pengkhianat” By Iksaka Banu

Nuratikah Nuratikah¹   and Wiyatmi Wiyatmi² 

¹Postgraduate Student, Indonesian Language and Literature Education, Yogyakarta State University, Indonesia

²Postgraduate Lecturer, Indonesian Language and Literature Education, Yogyakarta State University, Indonesia

✉ **Corresponding Author:** Nuratikah Nuratikah, **E-mail:** nuratikah.2019@student.uny.ac.id

ARTICLE INFORMATION

Received: April 04, 2021

Accepted: May 25, 2021

Volume: 4

Issue: 5

DOI: 10.32996/ijllt.2021.4.5.22

KEYWORDS

Postcolonial, Hegemony,
Resistance, Iksaka Banu, Fiction

ABSTRACT

Colonialism exerts its influence on the colonized in the fields of economy, politics, and ideology. Iksaka Banu, a well-known Indonesian writer, takes colonialism issues as the topic in his works. This qualitative descriptive research implemented postcolonial approach to uncover and explain various forms of the West hegemony and the East resistance in fictions entitled “Semua Untuk Hindia” and “Teh dan Pengkhianat”. The research results reveal that: (1) there are forms of hegemony carried out by the colonizer (West) in perpetuating its power in the colonized (East), (2) there are forms of resistance carried out by the colonized (East) to resist the power domination carried out by the colonizer, (3) The forms of hegemony carried out by the colonizer include torturing, restricting access, and degrading the natives, and (4) the forms of resistance carried out by the colonized include performing both passive and active resistances such as learning a language, wearing traditional clothes, building schools, building painting studios, performing coolie rebellion, and kidnapping the colonizer.

1. Introduction

The culture of a former colony is greatly influenced by the traces of culture left by its former colonizer. Indonesia, which was a colony of European nations, has its culture more or less influenced by colonialism. This postcolonial research was conducted to see the hegemony exercised by the colonizer and the resistance by the colonized to defend their rights as told in fictions entitled “All for Indies” and “Tea and Traitor” by Iksaka Banu. These two fictions were selected as the objects of this research because Iksaka Banu is an Indonesian writer who actively raises the issue of colonialism experienced by the Indonesian people before they obtained their independence. Furthermore, this research examined the postcolonial symptoms present in Indonesian society, such as mimicry and hybridity, which are unwittingly embodied in the coloniser's ideology.

This postcolonial research was conducted to investigate various forms of hegemony and resistance that the author raises in his fictions. In this research, western characters are represented as individuals and groups of Dutch and British citizens, while eastern characters are represented as individuals or groups of Indonesian citizens (the colonized) or referred to as the natives.

2. Literature Review

2.1 Postcolonial

Tyson (cited in Siamardi and Deedari, 2016, p.123) explained that post-colonialism is a theory related to cultural relations and contacts between the colonizer and the colonized. Furthermore, Loomba (2000) argued that the scope of postcolonial theory is very broad that it becomes heterogeneous as it interacts and combines with other disciplines, such as literature, culture, economics, politics, and others. Freud (2009) stated that literary works are mirrors that reflect the inner motives of the author. Peter and Patrick (2014) argued that postcolonial is the period of times that begins after the end of colonialism. Post-colonialism discusses ideological and political differences and how each party maintains the existing relationships between resistance and post-colonialism.

Ghandi (1998, p.4) elaborated that post-colonialism can be seen as theoretical resistance to forgotten issues after colonialism. Postcolonial is a disciplinary projection that aims to uncover, remember, and investigate the past during colonialism. It seeks to investigate colonialism issues viewed from colonialism discourses. Social life during colonialism was categorized into two, namely the colonialism reign and the natives' mystical reign (Maimunah, 2014, p. 335).

2.2 Hegemony

Hegemony is used to show the domination of positions claimed by city-states (polis or city-states) individually. Simon (2004, p. 19) argued that hegemony is a consensus organization in which a certain class and its members exercise power over other classes under the legitimation of violence and persuasion. Gramsci (in Simon, 2004, p. 22) suggested that hegemony is a relationship between a certain class and other social classes. The hegemonic or dominating class gets approval from other social classes by creating and maintaining systems and rules through political struggle, discourse, or ideology.

Hegemony is an important thing between colonizer-colonized relations because it allows for domination. In addition, the state officers not only protects but also encourages or supports the interests of the dominating party (Daldal, 2014, p. 157). Furthermore, Bates (2010, p. 352) stated that hegemonic power is produced and exercised through agreements, and these agreements propagate and popularize the view of the ruling state. Also, Ashcroft (2007, p. 218) explained that the result of hegemony is that the suppressed (colonized) class is dominated politically, economically, socially, and culturally by the colonizer. This condition then places the colonizer in a central position while the colonized is pushed at the periphery. This raises an understanding that the colonizer has the rights and responsibilities to exercise power over their subordinates. Then it is the rights and obligations of the colonized to meet such obligations and obey orders from their colonizer. This is known as a hegemonic construction (Ward, 2008, p. 431-432).

Bhabha (2007, p. 155) argued that the existence of two cultures between the colonizer and the colonized is explained through "liminality" model, or it can also be referred to as "the third space" or "the space in-between". The awareness of the existence of "the third space" is then interpreted as ambivalent because it is born from the intersection of cultures. Bhabha adopted the concept of ambivalence from Freud's thinking which uses the analogy of hostility between people to describe the ambivalence of love and hate at the same time. Ambivalence is regarded as an attitude or behavior with double standards that result from the pressure of the authorities and the political environment. Ambivalence also has the possibility of appearing in mimicry and hybridity.

2.3 Resistance

Wisayaresmi (In Miftakhuiddin, 2019, p. 160) argued that knowledge and power are two inseparable things. Furthermore, post-colonialism is centred on categorizing or separating between the West and the East, the North and the South, the black and the white, as well as the colonizer and the colonized. Meanwhile, resistance is defined as an effort to fight for equality carried out by the colonized to deconstruct a structured discourse brought by the West, in this case, politics and power.

Fanon (1965, p. 1-10), in his book *The Wretched of the Earth*, discussed resistance where he argued that national liberation, national revival, or national recovery for the people, or whatever term is used, decolonization always leads to violent incidents. Thus, Fanon believed that resistance and violence against the colonizer is carried out to achieve decolonization. In addition, he stated that the colonized has no other choice but to face the colonizer physical and emotional violence also with violence. The colonized will always be marginalized, oppressed, exiled, shackled, and controlled by the colonizer, and experience various physical and mental pressures. This in turn will form negative stigma against the colonized people so that a mental construction will emerge in the colonized as defeated, backward, poor, and so on. Meanwhile, the colonized will always fight to achieve independence even though property, body, and soul sacrifices are required (Santosa, 2009; Suastika, 2012).

Cudjoe (in Ashcroft, 2001, p. 28) mentioned resistance as actions taken to free society from oppression. The oppressions experienced by the society are represented autonomously by taking into account the aesthetic principles in literary works. In addition, Harlow (1987), in his book *Resistance Literature*, suggested a new potential for literary criticism to discuss various types of resistance. In the foreword of his book, he explained that resistance and the national liberation movement are both forms of participation in demanding recognition and existence.

Resistance is not only represented by engaging in frontal or radical resistance. It can also take the form of passivity by maintaining identity and culture. Efforts to maintain identity and culture can be applied by conducting mimicry of the dominating power. Radical resistance is marked by the emergence of structured and organized movements, which are often followed by attacks. The attacks can be carried out directly, causing warfare, or indirectly by producing discourses or texts. Meanwhile, passive resistance tends to manifest rejection by maintaining self-identity and cultural ownership (Ashcroft, 2001, p. 28; Yasa, 2013, p. 256).

3. Methodology

This research implemented a descriptive qualitative method with a postcolonial approach. Padmavathi (2015, p. 142) explained that the postcolonial approach is a literary approach that simply describes a country after colonialism and is usually written based on under-colonialism experience. Therefore, this research was conducted by looking for data in fictions that tell the relationship with the three formulations of the postcolonial theory that had been found. The three formulations included attempts at resistance, treason, and ambivalence, leading to the discovery of forms of resistance and hegemony in the two fictions. The three formulations were seen in the form of name, language, culture, and defence. Then, these forms were re-explained with respect to the previously set indicators. The technique used in this research was content analysis. The research steps consisted of determining the data source, data collection, data classification, and data analysis. Data analysis was performed by data reduction, data presentation, and conclusion drawing.

4. Results and Discussion

The research results reveal that: (1) there are forms of hegemony carried out by the colonizer (West) in perpetuating its power in the colonized (East), (2) there are forms of resistance carried out by the colonized (East) to resist the power domination carried out by the colonizer, (3) The forms of hegemony carried out by the colonizer include torturing, restricting access, and degrading the natives, (4) the forms of resistance carried out by the colonized include performing both passive and active resistances such as learning a language, wearing traditional clothes, building schools, building painting studios, performing coolie rebellion, and kidnapping the colonizer, and (5) the hegemony and resistance of the two fictions can be found by looking for forms of mimicry, ambivalence, and hybridity.

4.1 Forms of Hegemony in a Fiction Entitled "Semua Untuk Hindia"

The imbalance interaction between the colonizer and the colonized gave rise to efforts done by the colonizer to exert hegemony of power.

- (1) I turned the lock on the door to the room, I stripped off the lacy white kebaya and all my clothes, but I did not immediately change my clothes. Instead, I picked the brown envelope again (Banu, 2020, p. 14).

The above quotation describes a native woman, *Nyai*, who became a slave to a Dutchman. She frequently received indecent treatment from her master. Native maids and slaves were under the power and control of Dutchmen. This was because their strength was so oppressive that they were free to treat the natives at will. Hill (2016, p. 177) argued that the colonizer attitude towards the colonized is an authentic fact that happened to certain native people, which in turn had a greater and wider influence on their treatment of the natives in general. There is also a native *Nyai* who experienced physical and psychological abuse in another quote.

- (2) How did you become a *Nyai*. The lips with a firm curve, which let out a charismatic voice moved along the edge of my ear (Banu, 2020, p. 15).

The above quotation also shows the powerlessness of women in rejecting displeasing treatment from Dutchmen. The quotation shows an imbalance between the native *Nyai* and the Dutchman. The native *Nyai* acted on the principle of obedience to her master. In line with this, Spivak (2017: 139) argued that the subaltern is intended for the oppressed class and refers to access restrictions experienced by all levels of society, including that *Nyai*.

- (3) "I asked him, not you. Jeepers!. The commander slapped Dullah's cheek. "Your friends died because of bullets, yet you joined the colonizer. Go away, get lost!" (Banu, 2020, p. 2).

The quotation above tells of a Dutchman beating a warehouse keeper for neglecting his duty. The colonizer may commit any forms of violence to the natives, including physical violence.

- (4) I could feel blood streamed down my eyes and cheeks. Apparently, Willenkens deliberately bound his fingers with iron rings. I launched a kick into Willenkens' groin as hard as I could (Banu, 2020: 80).
- (5) That sudden hit made the two officers holding my hand chain running away in a hurry. I slammed one of them. He coughed several times (Banu, 2020, p.80).

The above quotation describes the colonizer who took control over a territory. Then, that territory would be given separate and special rules. Violation and defiance of these rules would result in punishment in the form of physical violence. This violence was considered justified because it punished defiance against the rules that had been set.

- (6) Next to Paseban, a coolie pulled a whip which was flung over his body, making the owner of the whip thrown from the horse's back, greeted by fists and kicks by other coolies. The fellows of that poor soldier came, swinging rifle stocks wildly (Banu, 2020, p. 98).

The quotation explains that violence and abuse carried out by the colonizer were caused by imbalanced power relations, resulting in resistance from the colonized party.

In addition, another quotation depicts a Dutchman who wanted to commit violence against his maid because she was considered to be disturbing the inmates in prison.

- (7) Why are you laughing? Move your ass! I snapped at Joris (Banu, 2020, p. 29).

The next quotation describes a native *Nyai* who had to be forcibly expelled by her master because her master's fiancée was coming from the Netherlands, and the Dutchman wanted to marry his fiancée. That *Nyai* only asked her master not to forget *Sinyo* and *Nona*, and asked him to visit them.

- (8) Imah, listen here. You heard me, I am not dumping you. You're still a member of the family. So, if there are problems, especially financial ... (Banu, 2020, p. 38).

In addition, another quotation depicts the acts of terror of harming the colonized. The colonized became the victim of murder caused by the dominant colonizer power.

- (9) Fred could not give an answer. Helena looked down; especially I could not be sure I would make it in Indies, I heard that there were many coolie rebellions, they treated the coolies cruelly and even murdered them (Banu, 2020, p. 45).

The quotation above is in line with Ilmi's opinion (2016, p. 4) which stated that oppression and inferiority are recurring aspects in physical and psychological forms. In addition, the colonized was subordinated into several divisions due to the social control exercised by the colonizer, and social control was carried out to control the colonized to satisfy the will of the colonizer as shown in the following quotation.

- (10) Mang Ihin should have known, these servants and maids in my house are all under my control (Banu, 2020, p.12).
(11) I grabbed the cigarette from his lips, smoked it a few times. "Can you really cross fencing?!" (Banu, 2020, p.17).

Mostafae (2016, p. 223) argued that nationalism in a colony has always been dominated by elitism and bourgeoisie in line with the above quotation. This stems from the transfer of power that is assimilated into the form of neo-colonialist and its discourse in the West. That perspective above shows that there was a power that worked predominantly by exercising social control over the colonized people, this control took place in the form of forcibly taking things owned by the colonized.

4.2. Forms of Resistance in a Fiction Entitled "Semua Untuk Hindia"

Forms of resistance found in "All for Indies" are depicted in the form of rebellion, imitation of identity, clothing, and language.

- (1) Hereditary hatred towards the whites and those who are considered their collaborators suddenly found its punching bag on empty streets in European settlements directly adjacent to the natives' village (Banu, 2020, p.3).

Resistance is not always in the form of physical resistance, but it can also in the form of passive resistance, such as ingrained beliefs and views. The natives' hatred towards the whites was passionate because of continuous oppression experienced due to colonialism and exploitation by the colonizer.

- (2) I wouldn't deny it. Imah came up with a new routine that felt awkward yet fun. Maybe because she was quite intelligent, unlike most other native women who were difficult to talk to at all (Banu, 2020, p. 42).

Imah was a waiter provided by the Dutch to accompany Fred while working on the plantation. As a native woman, she adapted so quickly that she won Fred's heart. She also mastered Malay which was the language used to communicate with Fred. Unlike most other Malay women, Imah was easy to talk to; this made Fred like her. Imah did consider passive resistance, namely trying to adapt well through the language and habits of the colonizer.

- (3) What about all the bad news about evil, lazy, lavish, stubborn concubines who ended up having to endure bodily torment from their partner? (Banu, 2020, p.43).

Native concubines frequently poisoned their masters when they felt hurt by their masters. They usually poisoned the food consumed by the masters until they eventually died from it.

4.3 Forms of Hegemony in a Fiction Entitled "Teh Dan Pengkhianat"

The hegemony carried out by the colonizer was not only about access limitation and oppression of the colonized, but also trying to exert influence on ideological and cultural issues. The hegemony was carried out in various ways, including force and coercion. The colonizer considered the colonized as a despicable and backward nation, which required teaching from the colonizer in order for the colonized to advance its civilization. In addition, the colonizer also instilled an ideology stating that mixed blood

between the colonizer (West) and the colonized (East) produced cursed blood. This is implied in the fictional quote from "Teh dan Pengkhianat", as the following:

- (1) "Don't insult me, sir. Let's be clear. You will take the blood of these white children and mix it in the bodies of the natives, and on another occasion you will do the opposite, correct?" (Banu, 2019, p.52).
- (2) Not gonna do blood mingling, be it through adultery with a bitch, sexual intercourse with *Nyai*, or this kind of blood mingling (Banu, 2019, p.52).
- (3) Hendriek Plathart coughed several times before speaking softly, "They are my children, sir. Before marrying my European wife, I lived with a native woman for some time. Don't tell De Domine. Promise me?" (Banu, 2019, p.54).

Van Kijkschrep, as a deacon, showed his arrogance because he was reluctant to let the children in the orphanage contribute as volunteers to carry the smallpox vaccine to Bali. Van Kijkschrep believed that the blood of white children (the colonizer) should not be mixed with the blood of native children. This is in line with Ashcroft's (2007, p. 218) opinion, which stated that hegemony would result in a dominated (colonized) class suppressed politically, economically, socially, and culturally by the colonizer. This, then, places the colonizer in a central position which always has to be prioritized while the colonized people are at the periphery and not prioritized.

In addition, the character of Hendriek Plathart hinted that a child resulting from a legal relationship with a native woman was considered a disgrace, so he did not want anyone to know about it. This also made him willing to give up his children sent to Kenari Laan to be used as volunteers to stop the smallpox epidemic. This validated that children resulting from the mingling of colonizer and native blood produced a cursed (undesirable) lineage.

This is in line with Said (in Miftakhuiddin, 2019, p. 163) who stated that the West's perspective which looks down on the colonized (East) is the result of a socio-cultural construction that could not be separated from their interests and power which is driven by savage motives of gaining power. Moreover, Setiawan (2018: 13) viewed that due to the indirect practice of hegemony, this type of action is carried out through ideological things and tends to be ethical towards subaltern groups.

- (4) Becoming a slave in one own country, I still wanted to volunteer. But not as a soldier. I would join them, going to Java with those ships on humanitarian missions (Banu, 2019, p. 152).

Based on that quotation, Grisjman felt that his decisions were mistakes.

- (5) "Tomorrow night, you will go to sea with me with Singasari." So he said yesterday. "But remember, Ben. I don't want to have an assistant who shows mental weakness in front of the natives, including complaining about seasickness." (Banu, 2019, p.76)
- (6) But you are a *Mestizo*, not an *Indo*?" The captain was watching my face carefully as if it was the first time he realized that my skin was not as white as that of a *Totok*. His forehead creased. "Yes, I muttered awkwardly. "My father is a *Totok* Dutchman. My mother is mixed blood of Dutch-Javanese. What does opium have anything to do with *Totok* or *Mestizo*? (Banu, 2019, p.76).
- (7) "As is generally the case, *Totok* Dutchmen always look down on *Mestizo*. *Mestizos* are immediately labelled as extravagant, lazy, fun-loving, crazy of women, going to dark booths to smoke opium." (Banu, 2019, p.76)

Widyaresmi (in Miftakhuiddin, 2019, p. 161) suggested an overview of the colonized mentality which is still lasting until now, which is the habit of sitting in the back row. This habit was a habit practised during Dutch colonialism. At that time, the natives were classified as the third class after the Dutchmen and Asian immigrants. The natives were always placed at the very back. This was an unwritten rule in every meeting.

- (8) "It's better that you don't dress like that too often." He pointed to my kebaya and clothes. "Especially in this land of Sumatra. Perhaps it would be much better if you never wear them" (Banu, 2019, p. 112).
- (9) "The white man's burden, remember?" Theo let out a series of smoke from his mouth several times. "We want to change things, change them. Not turning into them. Not humbling oneself in the presence of maids, salves, or wagon drivers ...

White people are to be role models for everything, including dressing. (Banu, 2019, p.112-113).

The above quotation illustrates that the West circles considered themselves superior to the natives. Therefore, they were the only ones who have the right to influence colonialism cultures. This is in line with what Bates (2010, p. 352) stated that hegemonic power is produced and exercised through agreements, and these agreements propagate and popularize the view of the ruling state.

4.4 Forms of Resistance in a Fiction Entitled "Teh Dan Pengkhianat"

Passive resistance is carried out by maintaining cultural identity and ownership. The following are quotations representing passive resistance forms in the fiction of "Teh dan Pengkhianat".

- (1) There is no day without sweat, so I wear kebaya more often than European clothes. As recommended by a female friend of Papa, I always wear white kebaya. In addition to reflecting heat, white is the colour of high-end kebaya that European women should choose if they want to wear tropical clothes (Banu, 2019, p. 111).
- (2) As far as I can remember, this does not diminish their prestige in front of the maids or slaves. In Batavia yesterday, all Dutch citizens also wore sarongs, kebaya, and takwa clothes (Banu, 2019, p. 111).

Nellie, who was a European woman, chose to keep wearing traditional clothes, kebaya and batik, because she refused to discriminate against the natives. This she did because her husband's request (Theo) was against the values she held. Nellie never differentiated people based only on their social status, occupation, or clothes. This made her husband angrier and she thought that Nellie was badly influenced by hanging out with Adriana. Her choice to wear kebaya can be classified into mimicry. Babha (in Yasa, 2014) argued that mimicry is actually a resistance from the subordinates. Mimicry is carried out to maintain the existence of the character. In addition, resistance was also displayed by an extraordinary Minang native woman. This woman succeeded in inspiring many good things to her surrounding environment.

- (3) I got to meet that extraordinary Minang woman—the woman who inspired many people in Indies. The one who have established schools, provided her people with the skills to weave, sew, and embroider so that they are not at the mercy of their husband for a living, or simply become lifeless decorations (Banu, 2019, p. 115).
- (4) "Ik ben Roehana Koeddoes. Welkom op de ambachtsschool genaamd Amai loyal. Van mevrouw Westernenk heb ik vernomen dat u een interessant manuscript over vrouwen heeft voor mijn kranti?" (Banu, 2019, p. 116).

That Minang woman who brought the big change was named Roehana Koeddoes. She became the leader of a women-only newspaper and was the founder of the Amai Setia Crafting School. Furthermore, mastery of foreign languages was one form of passive resistance carried out by the colonized (natives).

- (5) "Very well" he said. "It is difficult to negotiate with a lacking language mastery. For that, I will let my friend take over the role. He spoke Dutch much more fluently. See you tomorrow, Captain! Don't forget to sign." (Banu, 2019, p. 133).

5. Conclusion

Based on this research that has been done on the two fictions containing a collection of short stories, "Semua untuk Hindia" and "Teh dan Pengkhianat", through the representation of characters and events depicted in those short stories, there are forms of resistance, treason, and confusion of the characters which then lead to the forms of resistance and hegemony that occur between the colonizer and the colonized. These three things are the findings obtained from the postcolonial representations contained in the fictions entitled "Semua untuk Hindia" and "Teh dan Pengkhianat" by Iksaka Banu. The West hegemony depicted in "Teh dan Pengkhianat" are found in the form of (1) The statement that mixed blood between the colonizer and the native is considered as cursed blood lineage from the colonizer's perspective, (2) There are cultural differences between the colonizer and the colonized and the instilment of idea that the culture of the colonized is marginalized and of the lower class. Meanwhile, the forms of resistance found in "Teh dan Pengkhianat" are (1) The colonized is not always polite and friendly towards the colonizer, (2) There is an effort and desire to learn foreign languages to learn various knowledge, (3) Imitating the way the colonizer dresses, (4) performing resistance against violence perpetrated by the colonizer on the colonized. The imbalance interaction between the colonizer and the colonized in "Semua untuk Hindia" gave rise to efforts by the colonizer to exert forms of hegemony. Then, the colonized made various resistance, both passive and active, in the form of learning Dutch, building schools, wearing traditional clothes, performing rebellion, war, and so on.

References

- [1] Ashcroft, Bill, Gareth Griffiths, dan Helen Tiffin. (2007). *Post-colonial Studies: the key of concept second edition*: New York-London: Routledge Taylor & Francis e-Library
- [2] Bates, T. R. (2010). Gramsci and the Theory of Hegemony. *Jornal of the History of Ideas*, 36 (2). Retrieved from <http://ondercetin.files.wordpress.com/2011/04/bates-197.pdf>.
- [3] Bhabha, Homi. (2007). *The Location of Culture*. London. New York: Routledge.
- [4] Daldal, A. (2014). Power and Ideology in Michel oucalt and Antonio Gramsci: A Comparative Anaysis. *Review of History and Political Science*, 2 (2). Retrieved from http://rhpsnet.com/journals/rps/Vol_2_June_204/8.pdf.
- [5] Fanon, F. (1965). *The Wretched of the Earth Vol. 149*. New York: Grove Press.
- [6] Freud, S. (2009). *On Creativity and the Unconscious: The Psychology of Art, Literature, Love, and Religion*. Haper: Collins.
- [7] Ghandi, L. (2014). *Teori Poskolonial: Upaya Meruntuhkan Hegemoni Barat* (Yuwan Wahyutri & Nur Hamidah, Translator). Yogyakarta: Penerbit Qalam.
- [8] Harlow, B. (1987). *Resistance Literature*. New York: Methuen.
- [9] Hill, C. V. (2016). A Subaltern Studies Reader, 1986-1995 / Subaltern Studies IX: Writings on South Asian History and Sociesty. *The Journal of Asian Studies*, 59(1), 197-199. Retrieved from <https://search.proquest.com/docview/230418562?accountid=31324>.

- [10] Loomba, A. (2000). *Colonialisme/Postcolonialism*. New York: Routledge.
- [11] Maimunah, M. (2014). Perlawanan Alam terhadap Kolonialisme dalam Novel Pohon Jejawi Karya Budi Darma. *LITERA*, 13(2). doi:<https://doi.org/10.21831/ltr.v13i2.2585>
- [12] Miftakhuiddin. (2019). *Kolonialisme: Eksploitasi dan Pembangunan Menuju Hegemoni*. Sukabumi: CV Jejak.
- [13] Mostafae, J. (2016). Investigating the Female Subaltern, Colonial Discourse and False Consciousness: A Spivakian Marxist-Postcolonialist Reading of Chinua Achebe's *Things Fall Apart* and *No Longer at Ease*. *Advances in Language and Literary Studies*, 7(5). Retrieved from <https://doi.org/10.7575/aiac.alls.v.7n.5p.222>.
- [14] Padmavathi, B. V. V. (2015). Post colonial Indian-fiction novel—A study of Arundhati Roy's *The God of small things*. *Research Journal of English Language and Literature*. 3 (1), 142-146.
- [15] Peter C., and Patrick W. (2014). *An Introduction to Post-colonial Theory*. Routledge: Prentice hall/Harvester Wheatsheaf.
- [16] [17] Siamardi, T., & Deedari, R. (2016). The Situation of Colonial 'Other' in V. S. Naipaul's *A House for Mr. Biswas*. *Advances in Language and Literary Studies*, 7(1), 122-129. Retrieved from <https://www.journals.aiac.org.au/index.php/alls/article/view/2012>
- [17] Santosa, P. (2009). Perlawanan bangsa terjajah atas harkat dan martabat bangsa: Telaah postkolonial atas tiga sajak Indonesia modern. *Jurnal Ilmiah Kajian Sastra*, 12(2), 147- 156.
- [18] Spivak, G.C. (2017). *In other worlds*. USA: University of California.
- [19] Simon, R. (2004). *Gagasan-Gagasan Politik Gramsci*. (terjemahan). Yogyakarta: Pustaka Pelajar dan Insist.
- [20] Ward, K. (2008). 'Kritik Poskolonial tentang Sastra Indonesia Modern' dalam *Pendahuluan. Clearing A Space*. Diterjemahkan oleh Koesalah Soebagyo Toer dan Monique Soesman. Jakarta: Yayasan Obor Indonesia.
- [21] Yasa, I N. (2013). Orientalisme, perbudakan, dan resistensi pribumi terhadap kolonial dalam novel-novel terbitan Balai Pustaka. 2(1) Artikel No. 2. Retrieved from <http://download.portalgaruda.org.artocle.php?article=139029&val=5113&tittle=ORIENTALISME,%20PERBUDAKAN,%20DAN%20RESISTENS I%20TERHADAP%20KOLONIAL%20DALAM%20NOVELNOVEL%20TERBITAN%20BALAI%20PUSTAKA>