

Indo – Netherlands Subalternity in Post-Independence Javanese Literature Social Portrait

Mukhammad Nur Rokhim¹

SUBJECT

Literature

¹Researcher at the Center for Literary and Cultural Studies (CLCS)
Email: mukhammadnrokhim@gmail.com

Received: June 30, 2023

Accepted: August 21, 2023

Online version: August 31, 2023

Keywords: Indo-Dutch; Public; Javanese Literature; Subalternity

Abstract

The independence of a nation creates a new perspective on specific communities. Those odds with the general view are wrong and mistaken. This situation often happened to Indo-Dutch groups outside politics who were not involved in the hierarchies of past political practices. Indo-Dutch society in post-independence Indonesia is in the flow of national transitional cultural interests. Novel Godhane Prawan Indo Asmara's work tells of cultural pressures that affect the psychology of an Indo-Dutch girl named Evie Tavernier. This paper examines the figure of Evie Tavernier as part of the social reality of post-independence subalternities. The analysis results concluded that the independence of the Indonesian side gave rise to a cultural and identity revolution. The cultural defeat of the West over its colonial lands gave rise to a counter-identity: the East, which has the right to itself. Rapid socio-cultural changes become a dilemma because of the reversal of power. As a minority, even though indigenous figures accept Evie Tavernier, they do not necessarily unite in the mainstream of the majority culture. He remains alone and independent of other identities, out of the vortex of culture around him. He is in the vortex of the cultural power of local figures during his condition of being marginalized by the community association. In Gayatri Spivak's view, the character of Evie Tavernier is a picture of a subaltern or other in the currents of Dutch-Indonesian culture.

1. Introduction

Freedom and power are two things that cannot be separated. However, this principle of freedom leaves unresolved class conflicts. The existence of people's power makes the value of freedom a means of building an institution (Hamilton, 2018). On the other hand,

the view of freedom becomes a paradox in determining which party is free and which is shackled (Morris, 2012). In this regard, Scholl et al. (2015) explained the position of language as a medium for voicing discourses of freedom and forming power. The existence of narratives and literary works is an arena for suppressing or liberating from the clutches and means of hearing voices that the two large classes cannot hear.

Said (2010) writes that the West sees "East" as a cultural identity that needs enlightenment and control from "the West". This phenomenon has nothing to do with emphasizing superiority as a controlling power so that inferior people struggle to fight. Fanon (1967) explains that identity penetration will give rise to social groups not seen as colonizer-colonized or self-other.

Postcolonial criticism in literature aims to lead to humanism which abandons identity that occurs to achieve freedom or independence. However, behind autonomy and freedom, it becomes a tool to redefine who is in control of the land and its cultural space. This reorientation of views triggers a profound social portrait in viewing subalternities. These phenomena are outlined in a series of cultural reorientation policies in the Indonesian context. The Cultural Manifesto signed in the Old Order era became material for criticism of literature as belonging to the people or the universalism of art (Taum, 2015). The value of freedom implied by this independence gave rise to the influence of the majority to review the existence of Western culture in the East or the remnants of colonial power in Indonesia.

Even though physical colonialism has ended, the residue of a collective image of colonialism still exists (Ratna, 2008). This arrangement of values and views significantly impacts the women's movement. Edward Said researched orientalist literature; he concluded that there was gender discrimination in the form of stereotypes of women in a female fantasy world. The positioning of the value tension can be seen from the results of writing literary works worldwide and in Indonesia. The existence of women in social space during colonialism was minimal. Slowly, this space began to open but left behind ideological tensions and the exploitation of powerlessness for interests. The majority said that the discourse in literary works emphasises the need for justice for women.

Edward Said divides social groups into two contradictory divisions in the form of self-other. Said wrote down the position of self as a manifestation of binding or dictating power over others. Meanwhile, Frantz Fanon divided it into coloniser and colonised. Fanon also writes that the colonised are those constrained by colonial or discourse rolled out as a radio transmitter conveying its network signal to receivers anywhere (Yeh, 2013). The two groups competed with each other to show each other's influence. However, from these two groups, a third group needs to be highlighted by the life of the colonisers or colonised, namely those outside the two major groups. Gayatri Spivak refers to this group as the subaltern.

Spivak's thoughts are related to Gramsci's hegemony, a continuation of Karl Marx's offer about social class. The subaltern is not a group of people as interpreted by the bourgeois-proletarian groups who are fighting for power. Gramsci mentions subalterns as a group of people who do not get the means to represent themselves and carry out resistance in colonial and post-colonial times (Chattopadhyay & Sarkar, 2005). According to Spivak, the subaltern is a social position without identity; it comes from being heterogeneous in one community (Morton, 2008). It does not have a social structure that can represent itself or carry out movements. Anyone can experience this condition, adjusting to their social ecology. Chattopadhyay & Sarkar (2005) write that subalterns

are part of the discourse of power on the "edge" of the boundaries of colonial society's life.

In Indonesian literary works with a pre-independence social background, the role of the West appears to be hegemonic in storytelling. One of the aspects of women's subaltern is seen in the short stories *Racun untuk Tuan* by Iksaka Banu. The work questions the existence of Imah as a member of society gammer in the Dutch East Indies (Rahman & Nurgiyantoro, 2020). He is a figure of the "save" of the Dutch who have different treatment from the original Dutch family. The indigenous people's social stereotypes result from intensive interactions with the Dutch. Similar problems are also found in the novel *R.A. Moerhia: Medan Memorial 1929-1933* by Njoo Cheong Seng, that a native woman who is a mistress has limitations due to the domination of the majority (Dewojati, 2021). He did not have the power to defend himself from the confines and differences in views between the natives and the West.

This phenomenon is also the case with the figure of Jemini described by Suparto Brata in his novel *Jemini*. As a Javanese woman who lived during colonialism, she often experienced torture and humiliation. He was placed as a servant to male soldiers in the Dutch military barracks (Andriyanto et al., 2021). Wiryadiningsih et al. (2020) write down the character's style as part of the hallmarks of the Jemini figure as a symbol of the struggle of Javanese women. However, this view of the struggle is narrow and obscured by other female characters who are superior or have power compared to her.

From the point of view of classical literature, Florida (2020) highlights the existence of misogynistic classical literary practices aimed at conquering women in the nineteenth century. Thus, the entry into the realms of intimidation is not only through the discourse inflamed by the colonial inside Indian literature but also supported by discourse among indigenous aristocrats. The repression of nineteenth-century Javanese women occurred in a systemic sphere through literary discourse (Nugroho, 2019). Women become a commodity of power because of the demands and pressure from the authorities, so they must be taught to obey their husbands who are equal to them.

The existence of literary works narrates the exoticism of the East and its inhabitants, which was inflamed in the literature of the Dutch East Indies. Carey dan Houben (2015) writes about the social reality of women, which is the opposite of Western discourse. The practice is similar to that of men: getting involved in royal politics, socialising with rulers, and becoming a superior warrior. After the Java war, social changes occurred, namely gender inequality, so the discourse of patriarchal power became widespread. The position of gentle Javanese women with a subtle temperament is part of the Western imagery to interpret these qualities.

The construction of colonialism discourse gave rise to clustering. The European population is considered superior to the Javanese population. Patriarchal domination makes women vulnerable to becoming subaltern figures. Spivak emphasises subaltern for women who experience "dual colonialism" because colonial power and male class struggles are considered more important. In line with this, Said comments on orientalist literary works that place women as creations of male fantasy. In the future (Radlwimmer, 2017), writing about gender issues in the colonial period brought contradictions that must be fought back towards equality.

When compared to feminist movements and existing discourses, for women in the 'third country', it is not the same as what happened in the first country. Of all the elements attached to colonialism, social hierarchies in third countries cause women to be

figures whose existence is not seen (Dornela & Oliveira, 2021), or in Donovan's discussion in Newtown (1990), women are others or those who are positioned as male antagonism. The position of women in third-world countries is under men, and these men are under colonial influence.

Voicing equality is a struggle to achieve global equality between countries in various aspects (Ponzanesi, 2021). Discourse is needed to fight for this. Differences in the cultural construction of each country become a tug-of-war that never ends. The struggle for feminism is not only limited to equalizing or erasing traces of colonizer-colonized or self-others course, but it is necessary to consider other phenomena that accompany the struggle. At a certain point, the meeting between postcolonialism and decolonial gave rise to different perceptions and cultural tensions (Parashar & Schulz, 2021). Sentimental issues such as race, ethnicity, gender, and barriers limit indigenous people's movement because they cannot realize their identity according to their beliefs (Kebede, 2001). Values influenced by colonial culture had significant implications for the integration of these values until the nation became independent.

This network makes social spaces a minimal voice of existence. On the other hand, the closure of channels such as literary works to voice and see the existence of subaltern women is a dilemma in itself. In the end, it is through body language in social life that it is as if they are conveying messages that are not conveyed to the general public (Morton, 2008, p. 197). Spivak said it was as if his body was a "text" that he wanted to present to his listeners so that his presence would be noticed. In several of his discussions, Spivak explained the importance of studying languages in the Southern Hemisphere to discover how cultural conditions were due to colonialism (Morton, 2008). By learning the language, an acknowledgement will appear in responding to subalternities that occur widely.

The struggle of women in third countries to be equal as in the first country, not through the means of representation by others, but they exist and their voices are heard by others. One of the ways to see and provide space for subalterns in third countries is through literary works. Gugelberger (1991) explains that the existence of 'third world' literature reflects studying reality to end colonialism and neo-colonialism. In this case, there is an implied subalternity that must be fought. This action becomes textual data of male hegemony where women are rarely—even barely heard of—existence. With the sound heard, the identity is recognized, and social circles interact. In a sociological context, this will result in social integration because what emerges is not the characteristic stereotypes but the side of humanism that needs each other. (Turner & Turner, 1999).

In Indonesia, fundamental changes occur along with the rhythm of the adopted policies. The government, during the Old Order era, gave distance to culture in Indonesia. Jones (2015) explains that the government is the highest authority in determining cultural policy. Culture as a national manifesto is positioned as something national. Prijono, as quoted by Jones, explained that culture or art—perhaps literature—is entirely directed towards the development and development of the country. As a reflection of national culture, regional culture began to be defined as a parameter of the national goal itself.

The consequence of this policy is a reversal of post-independence subalternities, placing the Western position as other in Indonesian culture. Schuster in Laarman (2013) states that Indo-Dutch society is a party that is less acceptable to native Dutch people. When someone is born in the eastern region, it is assumed that they have also been mixed

with Eastern culture even though their ancestors and surname are originally Dutch. In addition to the political conditions of Indonesia at that time, another thing that put the Indo-Dutch in a dilemma was the recognition of citizenship, where they were referred to as *opting* – people who were sorry, wrong, and full of disappointment.

This research is based on the findings of subalternities in Javanese literature studied by Rahayu (2022). Analysis of several magazine issues checkpoints Djaka Lodhang the June-December 2020 edition raises findings of subalternities in Indonesia's post-independence Javanese cultural climate. In addition, this research is based on the finding of subalterns in indigenous women in Indonesian-language literature (Saputra, 2011). Indigenous women are told to have an attitude of weakness, helplessness, and being victims of injustice. This study said that the difference in place became a differentiator in the social conditions of the people who lived or experienced it.

Javanese novel entitled *Godhane Prawan Indo Any Asmara*'s work is closely related to past historical events. Even though it no longer displays colonial nuances, this novel explains the position of Indo-Dutch society in society in the post-independence era. The migration of the Dutch population to their country of origin left a social portrait in the form of sadness experienced and represented by an Indo-Dutch breed named Evie Tavernier. He lost his past full of fun and happiness. In this novel, there is also inner contact between Ratwinta and Evie in responding to their social interactions, how the overseas Javanese in Bandung fall in love with the figure of Evie. Thus, this study aims to dissect the "reversal" phenomenon experienced during post-independence Indonesia.

Within the framework of Postcolonialism, the subaltern theory, as conveyed by Spivak, encourages figures who have been excluded from the majority group to voice their existence. Thus, this paper explains how Evie Tavernier is a symbol of defending the existence of Indo society in the post-independence era. Apart from that, the considerations of other figures who hold the majority role are used as a social response in addressing the inner turmoil of the minority character Evie.

This research uses Norman Fairclough's critical discourse analysis to find cultural and historical narratives in the literary text *Godhane Prawan Indo*. Fairclough and Wodak (1997) state that discourse reflects social structures and practices in a society in which there are practices of power. Fairclough integrates language with social dialectics, so existing texts and discourses must be dismantled. This concept aligns with Spivak's statement, which explains that there is connotative body language due to the inability to speak. Janks (1997) explains that Fairclough's paradigm lies in explaining the aspects of object (language), process (media or method of delivery), and socio-historical aspects that emerge from the process. This mechanism has similarities with how to examine the forms of speech of subaltern figures, actions of subaltern figures, and the implications of the actions of other superior figures towards subalterns.

2. Research Methods

This research was compiled using a descriptive qualitative model to describe language, discourse, and post-independence social change relations. The data search method uses heuristic techniques to find quotations that reflect the views of the character and the author in seeing the character Evie Tavernier. The primary data studied are expressions in a Javanese novel, *Godhane Prawan Indo*, written by Any Asmara. Secondary data comes from literature studies on previous research on the condition of society in the

colonial era. The data analysis used is a text-reading technique that is interpreted structurally.

In its application to literary studies, Yasa (2021) describes Fairclough's discourse studies, which are systemized at the stages of the textual, discourse, and social dimensions. The data obtained is grouped into linguistic narratives spoken or experienced by Evie Tavernier. In the next stage, the analysis is focused on dissecting the meaning of expressions and symbolic interaction responses from the dialogues or quotes included. The aspects studied are the selection and style of language. At the discourse analysis stage, the dialogues and quotations are reviewed to find implied and explicit utterances. As for the aspect of socio-cultural analysis, it is focused on examining the relevance of this dialogue in the mindset of the Javanese people in the post-independence era of Indonesia. This study uses data triangulation which is examined in depth through repeated reading and theory triangulation to equate perceptions of subalterns through a framework of critical discourse.

3. Discussion

At first, the people of the Dutch East Indies were in the grip of colonial power. The condition of the Dutch-owned industry in terms of plantations, transportation, and other business in the XIX-XX centuries is the largest foreign exchange earner in the parent country (Nuralia & Imadudin, 2021; Ravico & Susetyo, 2021; Ridhoi, 2021). Not only that, policies such as the establishment of agrarian law institutions were also implemented to oversee land ownership in the community's territory (Susanto & Primary, 2020). Massive political manoeuvres drive this situation to expedite their business and hegemony. Economic power impacts the elite capitalist social class within the social class.

Political developments in Indonesia after the Round Table Conference brought socio-cultural influences to the people living in the region. In simple terms, the independence of a nation brought the influence of political and economic decolonization in the form of a transfer of power from the colonialists to the Indonesian government, one of which was through the nationalization of companies. Wasino (2016), in his research, revealed that the nationalization of companies meant removing economic influence in a company both bureaucratically, staffing, and technically from the Netherlands entirely to Indonesia. With the nationalization of this company, there was a "reversal" of the Western and Eastern social structures of the previous two or three centuries. According to Wasino, this reversal was then encouraged by the military institution of the Army as a party to support the affirmation of the nationalization.

The nationalization of Indonesian companies has supported post-independence Indonesian political and cultural power. Economically, local people play a significant role in running the wheel of socio-cultural life. Anti-foreigner sentiment also accompanied the frenzied social life of the people at that time. Over time, these stereotypes faded and began to be echoed by the emergence of political and social equality.

However, this context is similar to what Any Asmara – possibly the publisher of the text – wrote the initial (watching)story writing. He wrote to build good friendly relations between Indonesia and the Netherlands. He wrote that this text was written to reveal past events that occurred while at the same time seeing "true love".

Quotation	Translation
<p><i>...dene enggon kita nerbitake buku iki kanggo mangayubagya pulihing sesambungan negara kita karo negara Walanda. Panyuwun kita muga-muga para maos bisa kasengsem sarta bisa melu nikmati kaya ngapa indahing katresnan jati kang diripta dening sedulur Any iki.</i></p>	<p>We publish this book to celebrate restoring diplomatic relations between our country and the Netherlands. Our hope – the publishers – is that readers can be interested in and enjoy how beautiful true love is written by Brother Any.</p>
<p>Source: Any Asmara (undate: 2)</p>	

This problem is one of the uniqueness of the text as a vehicle for diplomacy between two countries. The use of literary works as material for diplomacy was once carried out by Ali Ahmad Bakathir through drama scripts *Audah al-Firdaus* trying to present a portrait of the struggle and nationalism of the Indonesian nation (Rasyid, 2021). What makes this text different is the interaction between Javanese and Indo-Dutch figures as a portrait of the reality of life in Indonesia. Any Asmara is photographing the conditions after the return of the Dutch citizens, leaving behind unresolved social influences and neglected justice. No one cares about the Indo people's fate except those in the former colonies who have high empathy.

If this text is related to colonial-era authorship, such as the work published by Balai Pustaka, it will undoubtedly have slight differences. However, the genre of writing that focuses on the series of romance or love becomes a veil that covers up harsh criticism in society. In one of his articles, Farid & Razif (2008) mention that the existence wild beast became one of the portraits of the writer's resistance to dismantling the condition of the text's stability at that time. They criticised the policies of landowners and nobles who gave their wealth to the colonisers through story and narrative texts published outside the official publishers then. Taum (2014) writes that the literary work *batjaan liar* was built with a 'wild' imagination through a romance model. Stories with sexual nuances, such as *gammer* in the Dutch family, have a particular position in the native social strata. Education is a place to voice the superiority of power.

However, if the concept of class resistance is used as the basis for contradictions in literary works, then in the text, Godhane Prawan Indo here does not appear to be any attempt to reverse the cultural atrocities of the past. Using the establishment of indigenous figures, the author explains the traces of colonialism that were not considered, namely the Indo-Dutch community and the natives who initially worked for them. Criticism in text consolation emphasises the existence of marginalised people because of politics. He does not just voice a fact, but there is empathy to be transmitted. Genetics worksconsolationAt least, Any Asmara still has a concept of how an 'impossible' ideal wrapped in love can become a 'possible' cultural diplomacy tool to form harmony. Supriyanto (2011) explains that romance consolation is built with binary artistic spaces such as father-mother, love-hate, rich-poor, married-divorced, male-female, and rural-urban, separated from each other and united. This dualism then becomes a means of creating complementary harmony. Thus, Any later raised the essence of separation-unification that gave rise to equality and empathy by making the figures of Ratwinta and Evie Tavernier.

Evie Tavernier and Subaltern Speak

Each character has a different psychological condition. In Javanese literature, Zustiyanoro et al. (2022) explain the need for a psychological perspective to assess a character's self according to the Javanese cultural climate. Javanese people desire to continuously adjust their lives to social and cultural aspects through cultural methods and symbols so that what is said to be flexible appears (Zustiyanoro, 2022). However, in the case of Evie Tavernier's subaltern, it should be noted that there is a symbolic voice. Paul Stange writes that there is an intuitive influence on Javanese politics, so when reading about Javanese political movements, it is also necessary to read the symbols that appear (Zustiyanoro, 2019). The implication is that the state's social life also becomes part of the symbol itself.

Evie Tavernier is a daughter of a Dutch couple named Tavernier (Totok) and a woman from Sukabumi whom she usually calls Mami. Initially, he was the son of a capital owner who lived in elite housing. However, since his father returned to the Netherlands, he was left alone in the house, which the Ministry of Civil Affairs had acquired at that time. He was allowed to stay at the house while waiting for administration and caring for his sick mother.

Quotation	Translation
<p><i>"waktu iki sing nunggu keng ibu sapa?"</i> <i>"ora ana."</i> <i>"Ora ana?" pitakonku ngambali semu kaget.</i> <i>"Iya."</i> <i>"Jan dhewe, ... we?" aku nanjihake isih durung percaya</i> <i>"Iya mung dhewekan, mula aku kemrungsung banget."</i></p>	<p>"Now, who is waiting for your mother?" "There is not any." "There is not any?" I repeated my question with slight surprise. "Yes." "Alone?" I affirm this because I lack confidence. "Yes. I am just alone. Because of that, I am very uncomfortable."</p>
Source: (Any Asmara, undate: 8-9)	

This dialogue states that anxiety is the discomfort of being alone without friends and reluctance to bother other friends. Since the death of Mami's character, Evie feels lonely and closes herself to the people around her. In another dialogue, he also states that he has nothing left in Indonesia.

Quotation	Translation
<p><i>"Miturut panemumu njur sapa Rat? Wong aku iki prasasat urip ijen til tanpa sanak kadang, tanpa bapa biyung, kanca kenalan ya mung kowe, Susana, lan Johan."</i> <i>"Ha iya aku, Susana, utawa Johan, kuwi rak ya kena ta diajak rembugan?"</i> <i>"Saka rumangsaku lelabuhanmu bocah telu wis cukup akeh, dadi ora perlu taktambahi bab liya sing ngebot-eboti ati."</i></p>	<p>"Who do you think it is, Rat? It is as if I live alone without siblings, without parents; the only friends I know are you, Susana, and Johan." "Yes, me, Susana, or Johan, that is able, could be the one to talk to." "I have a feeling that the three of you have sacrificed a lot, so there is no need for me to add to it with burdensome things."</p>

Source: (Any Asmara, undate: 34)

The beginning of this problem, according to Sastrowardoyo (1983), stated that although the Indo group had differences, they formed communal independence as a separate group apart from the ties of the original Dutch, Peranakan, and native groups. This social portrait was mentioned by Sastrowardoyo in which the 'small Indo' class occupied a social area along with the native and Peranakan small aristocratic society. Some of the father's traditions are still carried out, while others are adapted to what is happening in society. For example, in this text, Evie still gets the remnants of her inheritance from her parents by getting an education and living in a suitable housing area besides living with ordinary people.

The return of the Dutch population to their country of origin became a precedent for the shift in culture, social hierarchy and social class. This phenomenon became a reality that the social representation of the Indo group was in an unfavourable position at that time. The larger community needs to highlight Evie's struggles. He must try to realize what he wants within social and economic limitations. Not infrequently, he has to sacrifice himself to get economic and social equality with gentlemanly others. In order to achieve equality, Evie studied at a high school in Bandung.

Quotation	Translation
"Keng ibu ngasta apa?"	"What does your mother do?"
"Aku sing nyambut gawe."	"I work."
"Keng ibu?"	"Your mother?"
"Mami ora nyambut gawe, wis sepuh, dakaturi ana ngomah wae."	"Mami does not work; she is old. I asked to stay home."
"Ngasta neng ngendi?"	"Where do you work?"
"Neng modes."	"In a clothing store."
"Modes apa?"	"What clothing store?"
"Modern', jalan Braga."	"Modern, on Braga Street."
"Yen ngono wis ora sekolah ya?"	"If so, are you out of school already?"
"Isih."	"Still."
"Neng ngendi?"	"Where?"
"SMA Ursulin."	"Ursuline High School."
"Dobel ta?"	"Double, right?"
"Iya. Esuk nyambut gawe, sore sekolah."	"Yes. Morning work, afternoon school."
"Wah mesthi ya sayah banget, ya?"	"Wow, must be very tiring, is not it?"
"Iya, nanging taklakoni kanthi ati gembira."	"Yes, but I live with a happy heart."
Source: (Any Asmara, undate: 9)	

Evie does not experience physical oppression in this text like during the colonial period. The inner influence experienced by Evie is a latent influence from the cultural traces of the colonial era. He does not face conflicts between social classes as in the past. He is the third person outside of the two majority groups who regard traditional values

as a valuable heritage and a party with a humanist open-mindedness. Those who adhere to customary values as a way of socializing and subjectivity tend to reject the existence of latent traces of colonialism. For those with openness, a humanist attitude and universalism become the basis for action. Every human being has good and evil that is present at any time and has the right to maintain his existence. This statement underlies the conflicting opinions of An, who represents a conservative view, and Ratwinta, a humanist.

Quotation	Transliteration
<p><i>"Piye ta, Rat, elinga ta! Kowe arep kepencut Evie? Kapilut Indo?"</i></p> <p><i>"Indo-a kae yen pribadine becik arep apa?"</i></p> <p><i>"Njur ibumu? Bapakmu? Sedulur-sedulurmu teneh mengko kepriye?"</i></p> <p><i>"Ya ben, kabeh poko rak sing nglakoni."</i></p> <p><i>"Tur maneh kuwi rak barang durung karuwan ta? Ya yen dheweke pada karo atimu."</i></p> <p>....</p> <p><i>"Kabeh bocah sing entuk pendidikan cara Barat, mesthi tangkepe kaya ngono. Kowe aja njur salah tampa!"</i></p> <p><i>"Cara Barat ya cara Barat, ning yen kaya ngana mau ya seje ta,"</i></p> <p><i>"Aiyak, kowe ki rak mung gegedhen rumangsa."</i></p>	<p>"How, Rat, remember you! Do you want to like Evie? Indo seduced?"</p> <p>"Even if Indo has good manners, what do you want?"</p> <p>"Then your mother? Your father? How will your brothers be?"</p> <p>"Let it be, according to those who live it."</p> <p>"It's not certain that this will happen."</p> <p>"Able to? That is if they are just like your heart."</p> <p>...</p> <p>"All people educated in a Western style must have an understanding like that. Don't get me wrong."</p> <p>"Western style is also Western style, but if it's like that, the problem is different."</p> <p>"Ah, you are just prejudiced."</p>
<p>Source: (Any Asmara, undate: 18)</p>	

The thing that hinders the voice of subaltern rights is the cultural resistance and establishment carried out by the community. In terms of cultural stability or resistance, there is an imbalance due to the penetration of foreign culture into the country, giving rise to two cultural currents. This dynamic is only absorbed by a small part of urban society and the elite, and many people do not understand it. The paradigm proposed by An became a collective memory for viewing the social construction of Indo society. He sees traces of the past as the basis for justifying certain groups through the mistakes or mistakes of other majority groups. Javanese society as an object and the West as a subject during colonialism.

Meanwhile, Ratwinta's view emphasizes that people affected by subalternities may not necessarily act according to the discourse. For Ratwinta, no relationship favours one over the other or defeats one over the other. Prianti (2019) states that the premise that men are always masculine—have a strong influence—and women are considered feminine—under the control of men—cannot be generalized. Even though social construction occupies traditional spaces, hierarchically, it occupies a level above European women. This argument can be proven by how the Javanese call older sisters "mbak", "mbakyu," and so on, in proportion to the mention of "Kangmas", "Mas", and so on. Even so, with Evie. Ratwinta did not mind addressing her as "Miss" and greeted her

well. Even in social life, there are similarities. He saw how Evie's daily life was full of struggles, mingling with other patients, not as glorified by the public. Ratwinta exists in this text as a listener who is moved to try to align with Evie. However, the existence of cultural heterogeneity creates difficulties in voicing subalternities. He finds a fall in his thinking after looking closely at Evie's life and the cultural pressures from his own family.

Quotation	Translation
<p><i>Wong tuwaku, sedulur-sedulur lan famili dalah mitra-karuh kang kenalan adat lan agama, kabeh mujudake pepalang kang nglengkara yen bisa diterak. Durung yen mikir bab penganggep. Penganggepe masyarakat wis kebacut seje, kebanjur kleru. Kadhung luput. Rumangsane kabeh bangsa Walanda lan pranakan Walanda kang ana ing kene iki mesthi ala kabeh. Mesthi sarak tumindake, lan mesthi ndlemer alaku ngiwa. panemu kang kaya mangkono mau sejatine panemu kang salah. ora kabeh bangsa pranakan kelakuwane mangkono...</i></p> <p>...</p> <p><i>Kabeh bangsa sajagad iki ana manungsane sing becik, nanging uga ora sethithik sing ala watekke. Ora mung bangsa pranakan Walanda thok, ora kok mung bangsa A utawa B, kabeh padha wae....</i></p>	<p>My parents, brothers, family, and friends who understand customs and religion are all obstacles that stand in my way if I fail. Suppose you think about the view. People's views are already different; they are already confused. Already wrong. They feel that all the Dutch and the Dutch-born here must have bad habits. They must misbehave and always do bad things. Such an opinion is mistaken. Not all native people behave like that.</p> <p>...</p> <p>There are good people in this world, but there are also many bad ones. Not only Dutch descendants, A or B people, they are all the same.</p>
<p>Source: Any Asmara, undate: 36</p>	

Attempts to express opinions in this novel do not work as the communal movement continues to echo. This condition is similar to the Indonesian Revolution in 1945-1949, where indigenous families bound as Dutch accomplices were considered wrong and had to be removed. Women at that time had to cover up their identities to survive tightly. This method was also the end of Evie's attitude decision. He prefers to remain silent to the public even though he feels injustice due to the general negative stigma.

Quotation	Translation
<p><i>"Bab apa, Ev? Bab sing endi? Sejatine wis kudu ora ana barang kang kosingidake marang aku! Manawa kaya ngono harak ora becik dadine. Kabeh ruwet rentenging atimu suntaken kabeh ana ngarepku..."</i></p> <p><i>"Apa aku perlu waleh ta, Rat? Apa kudu blaka?" pitakone njaluk tetimbangan. ...</i></p> <p><i>"Nanging kok abot banget rasane atiku, Rat."</i></p> <p>...</p>	<p>"What chapter, Ev? Which chapter? There is not anything you have to hide from me! If it is still like that, it's not good. All the troubles that cover your heart tell me..."</p> <p>"Do I have to be honest, Rat? Do I have to open it?" the question asks for consideration. ...</p> <p>"But my heart is heavy, Rat."</p> <p>...</p>

<p>"Ndadekna kawruhanmu ya, Rat, menawa kesusahaning atiku kuwi ora mung dening lelakon kang wis kepungkur, nanging, luwih-luwih dening lelakon kang bakal teka. Senajan aku bisa bengkas rasa sedih tumrap lelakon-lelakon kang wus tak alami, nanging ora mangkono mungguhing lelakon kang arep teka."</p>	<p>"Know, Rat, the sadness in my heart is not only caused by the past, but also the future. Even if I can erase the sorrow, it is not certain that I will be able to live in the life to come."</p>
<p style="text-align: right;">Source: Any Asmara, undate: 39)</p>	

Social Relations and Existence Support

This novel not only presents how the general public views Indo-Dutch society in the post-independence period but also the social relations of how other communities support equal rights. In this novel, several characters represent the society towards Evie's existence: Susana, Johan, Mrs Lien, and the Doctor Prawita family. However, the author does not tell the background of these figures culturally.

The figure of Susana is a friend of Evie who works at a clothing store. He is from the Cimindi area and lives on a contract in Bandung. Ratwinta deliberately invited him to help accompany Evie. Johan is Mrs Liem's nephew, possibly a Chinese descendant who lives in the area. Then, Doctor Prawita's own family used to care for Evie's mother when she was still sick.

Some of the actions outlined by these characters support Evie's existence which is entertaining or accompanies Evie's daily life. Not infrequently, what they do also emphasizes egalitarianism and solidarity. For them, living happily is a way to cheer up the lonely Evie. Some assisted in the form of vehicles, food, or moral support so that Evie felt the same way.

Quotation	Translation
<p>"Wah, ngertiya rak ora usah kedampalan mara, cukup ngenteni pethukan montor wae." "Semono mau yen oleh silihan mobil maneh lo," krungu wangsulane aku ndomblong gumun. "Lha wingi kae mobile sapa?" Aku nggenahake. "Mobile mevrow Liem wetan kono."</p>	<p>"Well, I do not have to walk over; just wait for the car to pick me up." "Even if earlier, get a car loan against." Hearing the answer, I gaped. "So, whose car was it yesterday?" I asked that. "The car of Mrs Liem east of it."</p>
<p style="text-align: right;">Source: Any Asmara, undate: 15</p>	
<p>Begine aku kepatah nunggu omah kono karo ngiras pantes ngancani Evie, dikantheni uwong loro yakuwi Abu (sopire Paklik) karo Johan keponakanne Nyona Lien...</p>	<p>That night I was ordered to guard the house at once, accompany Evie, accompanied by two people, namely Abu (his uncle's driver) and Johan, his nephew Mrs Lien.</p>
<p style="text-align: right;">Source: Any Asmara, undate: 25</p>	
<p>Seminggu saka geblake ibune, aku nemoni kancane tunggal sapagaweyan kang aran Susana takkon manggon ana omahe Evie saperlu ngancani.</p>	<p>A week after her mother died, I met a colleague named Susana; I asked her to stay at Evie's house to be with her. ...</p>

<p>...</p> <p><i>Suwe-suwe uripe bocah telu mujudake sawijining rumah tangga dhewe, samubarang kalir ditandangi sarta diurus bebarengan.</i></p>	<p>Gradually the lives of the three people were like a separate household; each job was carried out together.</p>
<p>Source: Any Asmara, undate: 26</p>	

Sociologically, diversity within the social class is one of the efforts to determine the eradication of class domination. The existence of a social class requires specific prerequisites, one of which is antagonism, or it can be said that the subject-object. Soekanto emphasized that, in principle, the position is the existence of rights and obligations. Every individual has obligations and rights bound to the environment in his life. The social position in this novel is evident like the terms *rewange* (p. 25), or even *servants* (p. 15) is still in this novel. Attitude to-gentleman-an Javanese still appears in the novel. However, the Javanese people are still in one community that lives in the dominant structure. This class is still visible in the educational structure as a marker of one's social stratification.

The actions taken by Ratwinta, Susan, and Johan are a way of "melting" the existence of a large social class into a small, intense community. They live with different cultural backgrounds, each recognizing the existence of the other so that their existence becomes a close bond. One of their efforts was to attend Johan's family's birthday.

Quotation	Translation
<p><i>"Kok malah lungguh ijen ana kene ta, Ev?"</i></p> <p><i>"Kepengin nyepi," wangsulane empeh.</i></p> <p>...</p> <p><i>"Marahi kelingan sing ora-ora kok, Rat."</i></p> <p><i>"Aja, aja kulina mikir sing ora-ora."</i></p> <p><i>"Njur kelingan papi, mami, lan bangsaku sing wis padha bali menyang Nederland."</i></p> <p>...</p> <p><i>"Mula, ya ayo ta mrana bareng!"</i></p> <p><i>"Aja, Rat, aja ya, Rat. Melasa atiku. Atiku ora kelipur nanging malah kaya diiris-iris, yen wis rada sepi wae mengko tak bali mrana."</i></p>	<p>"How come you are sitting alone here, Ev?"</p> <p>"I want solitude," the short answer.</p> <p>...</p> <p>"I remember with confuse, Rat."</p> <p>"Do not get used to thinking like that."</p> <p>"I remember Daddy, Mommy and my people who have returned to the Netherlands."</p> <p>...</p> <p>"That is why let us go there together!"</p> <p>"No, Rat. Please do not do it, Rat. Have mercy on my heart. My heart is not comforted but sliced. Later when it is quiet, I will be there."</p>
<p>Source: Any Asmara, undate: 32</p>	

Physically, it will appear that Evie, her three friends, and other guests mingle at the same event. However, it creates a new paradigm that curbs freedom. Happiness for him is not making new friends or joining a new community but remaining alone or part of his family. When someone enters a new community, they are indirectly swept away in a new hegemony (Morton, 2008). For Evie, remaining alone and remembering her family is a way to remain heterogeneous rather than becoming part of a new hegemony while watching other people having fun at parties.

4. Conclusion

The study of subalterns is a way of seeing and observing the existence of third parties not highlighted in colonialism. The tension between the two warring parties gave rise to marginalized groups. They are between two currents of culture in one period. Spivak highlights this, especially among women. As a result of the construction of colonialism, women become others whose existence is rarely heard. It is like a text presented as a message to the audience who reads it.

Novel *Godhane Prawan Indo*, Any Asmara's work, not only tells the story of the friendship between Ratwinta and Evie but also presents the social conditions experienced by Indo-Dutch society. As a result of nationalization and recognition of sovereignty, there has been a shift in cultural construction in Indonesia: the Indonesian people as owners and the Dutch – along with Indo groups – as guests. Ratwinta, Susan, Mrs Liem, Prawita Doctor, and Johan appeared as a humanist response and support for their resistance. However, Evie prefers to be alone and lament the past as an outlet for an increasingly heterogeneous identity.

5. Bibliography

- Andriyanto, O. D., Hardika, M., Tjahjono, T., & Supratno, H. (2021). Subaltern Pada Novel *Jemini Karya Suparto Brata* (Perspektif Gayatri Spivak). *Lokabasa*, 12(1).
- Carey, P., & Houben, V. J. H. (2015). *Perempuan-Perempuan Perkasa di Jawa Abad XVIII-XIX*. Kepustakaan Populer Gramedia.
- Chattopadhyay, S., & Sarkar, B. (2005). Introduction: The subaltern and the popular. *Postcolonial Studies*, 8(4), 357–363. <https://doi.org/10.1080/13688790500375066>
- Dewojati, C. (2021). Perempuan Terbungkam dalam R.A. Moerhia: Peringatan Medan 1929-1933 Karya Njoo Cheong Seng: Sebuah Kajian Subaltern Spivak. *Alayasastra*, 17(1). <https://doi.org/10.36567/aly.v17i1.768>
- Dornela, F. J., & Oliveira, C. R. de. (2021). Narratives From Women Rural Workers: The Construction of Subalternity, Hierarchized Spaces and Colonial Domination. *Organizações & Sociedade*, 28(97). <https://doi.org/10.1590/1984-92302021v28n9709en>
- Fairclough, N., & Wodak, R. (1997). Critical Discourse Analysis. In T. A. Van Dijk (Ed.), *Discourse Studies: A Multidisciplinary Introduction* (Vol. 2, pp. 258–284). Sage Publisher.
- Fanon, F. (1967). *Black Skin White Masks*. Grove.
- Farid, H., & Razif. (2008). *Batjaan liar in the Dutch East Indies: a colonial antipode*. *Postcolonial Studies*, 11(3). <https://doi.org/10.1080/13688790802226694>
- Florida, N. K. (2020). *Jawa-Islam di Masa Kolonial: Suluk, Santri, dan Pujangga Jawa*. Buku Langgar.
- Gugelberger, G. M. (1991). Decolonizing the Canon: Considerations of Third World Literature. *New Literary History*, 22(3). <https://doi.org/10.2307/469201>
- Hamilton, L. (2018). Resistance and radical democracy: Freedom, power and institutions. *History of European Ideas*, 44(4). <https://doi.org/10.1080/01916599.2018.1473961>
- Janks, H. (1997). Critical Discourse Analysis as a Research Tool. *Discourse: Studies in the Cultural Politics of Education*, 18(3), 329–342. <https://doi.org/10.1080/0159630970180302>
- Jones, T. (2015). *Kebudayaan dan Kekerasan di Indonesia: Kebijakan Budaya Selama Abad ke-20 hingga Era Reformasi*. Pustaka Yayasan Obor Indonesia.
- Kebede, M. (2001). The rehabilitation of violence and the violence of rehabilitation: Fanon and colonialism. *Journal of Black Studies*, 31(5). <https://doi.org/10.1177/002193470103100502>

- Laarman, C. (2013). Family metaphor in political and public debates in the Netherlands on migrants from the (former) Dutch East Indies 1949-66. *Ethnic and Racial Studies*, 36(7). <https://doi.org/10.1080/01419870.2013.783707>
- Morriss, P. (2012). What Is Freedom if It Is Not Power? *Theoria*, 59(132). <https://doi.org/10.3167/th.2012.5913202>
- Nugroho, Y. E. (2019). Represi dan Representasi Perempuan Jawa dalam Serat Piwulang. *Prosiding Seminar Nasional Pascasarjana UNNES SEMINAR NASIONAL PASCASARJANA*, 950-961. <https://proceeding.unnes.ac.id/index.php/snpasca/article/view/398>
- Nuralia, L., & Imadudin, I. (2021). Nilai Budaya Pada Lanskap Industri Perkebunan Kina Cinyuruan Bandung Pada Masa Kolonial. *Patanjala: Journal of Historical and Cultural Research*, 13(2). <https://doi.org/10.30959/patanjala.v13i2.848>
- Parashar, S., & Schulz, M. (2021). Colonial legacies, postcolonial 'selfhood' and the (un)doing of Africa. *Third World Quarterly*, 42(5). <https://doi.org/10.1080/01436597.2021.1903313>
- Ponzanesi, S. (2021). Postcolonial intellectuals: new paradigms. In *Postcolonial Studies* (Vol. 24, Issue 4). <https://doi.org/10.1080/13688790.2021.1985232>
- Prianti, D. D. (2019). The Identity Politics of Masculinity as a Colonial Legacy. *Journal of Intercultural Studies*, 40(6). <https://doi.org/10.1080/07256868.2019.1675612>
- Radlwimmer, R. (2017). Decolonisation and gender: Perspectives on literatures and cultures of the Americas. In *Gender a Vyzkum / Gender and Research* (Vol. 18, Issue 2). <https://doi.org/10.13060/25706578.2017.18.2.369>
- Rahayu, W. W. (2022). Subalternitas Perempuan Dalam Cerita Pendek Jawa. *Madah: Jurnal Bahasa Dan Sastra*, 13(1), 52 – 65. <https://doi.org/10.31503/madah.v13i1.425>
- Rahman, A., & Nurgiyantoro, B. (2020). Subalternity of Hindia Women in *Racun untuk Tuan* Short Story by Iksaka Banu: *Postcolonial Studies*. <https://doi.org/10.2991/assehr.k.200804.074>
- Rasyid, M. A. (2021). *Al Qaumiyah Al Indunisiyah Fi Al Masrahiyah 'Audah Al Firdaus Li 'Ali Ahmad Bakathir (Dirasah Tahliliyah Binyawiyah Takwiniyah)*. UIN Sunan Kalijaga.
- Ratna, N. K. (2008). *Postkolonialisme Indonesia : Relevansi Sastra*. Pustaka Pelajar.
- Ravico, R., & Susetyo, B. (2021). Sejarah Pembangunan Jalur Kereta Api Sebagai Alat Transportasi Di Sumatera Selatan Tahun 1914-1933. *Agastya: Jurnal Sejarah dan Pembelajarannya*, 11(1). <https://doi.org/10.25273/ajsp.v11i1.8052>
- Ridhoi, R. (2021). Ada Yang Manis Di Timur Nusantara? Kosmopolitanisme Tanaman Tebu Dalam Historiografi Indonesia. *Sejarah Dan Budaya : Jurnal Sejarah, Budaya, Dan Pengajarannya*, 15(1). <https://doi.org/10.17977/um020v15i12021p164-182>
- Said, E. (2010). *Orientalisme : Menggugat Hegemoni Barat dan Mendudukan Timur sebagai Subjek (Terjemahan)*. Pustaka Pelajar.
- Saputra, A. D. (2011). Perempuan Subaltern dalam Karya Sastra Indonesia Poskolonial. *LITERASI: Indonesian Journal of Humanities*, 1(1), 1-16.
- Sastrowardoyo, S. (1983). *Sastra Hindia Belanda dan Kita*. PT Balai Pustaka.
- Scholl, A., Ellemers, N., Sassenberg, K., & Scheepers, D. (2015). Understanding Power in Social Context: How Power Relates to Language and Communication in Line with Responsibilities or Opportunities. In R. Schulze & H. Pishwa (Eds.), *The Exercise of Power in Communication: Devices, Reception and Reaction* (pp. 312-334). Palgrave Macmillan UK. https://doi.org/10.1057/9781137478382_13
- Supriyanto, T. (2011). Genetika Roman Panglipur Wuyung. *ATAVISME*, 14(1). <https://doi.org/10.24257/atavisme.v14i1.108.113-124>
- Susanto, H., & Pratama, R. A. (2020). Kadipaten Gunung Polisi: Upaya Belanda Dalam Menguasai Tanah Kasunanan Surakarta Pada Abad Ke-19. *Sosial Horizon: Jurnal Pendidikan Sosial*, 6(2). <https://doi.org/10.31571/sosial.v6i2.1291>

- Taum, Y. Y. (2014). Diskursus Batjaan Liar : Kajian Terhadap Dua Sastrawan Liar Dalam Periode 1900-1933. *Jurnal Penelitian*, 17(2).
- Taum, Y. Y. (2015). *Sastra dan Politik : Representasi Tragedi 1965 dalam Negara Orde Baru*. Sanata Dharma University Press.
- Turner, R. J., & Turner, J. B. (1999). Social Integration and Support. In C. S. Aneshensel & J. C. Phelan (Eds.), *Handbook of the Sociology of Mental Health* (pp. 301–319). Springer US. https://doi.org/10.1007/0-387-36223-1_15
- Wasino, W. (2016). Nasionalisasi Perusahaan-Perusahaan Asing Menuju Ekonomi Berdikari. *Paramita: Historical Studies Journal*, 26(1). <https://doi.org/10.15294/paramita.v26i1.5146>
- Wiryadiningsih, K., Supriyanto, T., & Indiatmoko, B. (2020). The Literary Style of Javanese Female Characters in the Novel *Jemini* by Suparto Brata. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 9(2), 147–158. <https://doi.org/10.15294/seloka.v9i2.37887>
- Yasa, I. N. (2021). Application Of Cda In Analyzing Literary Works In Higher Education. *RETORIKA: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 14(1). <https://doi.org/10.26858/retorika.v14i1.13958>
- Yeh, C. R. (2013). Existential thoughts in Fanon’s post-colonialism discourse. *Policy Futures in Education*, 11(2). <https://doi.org/10.2304/pfie.2013.11.2.200>
- Zustiyantoro, D. (2019). Politik Rasa Jawa. *Suara Merdeka* Ed. 6 Januari 2019, hal. 7
- Zustiyantoro, D., Hardyanto., Mulyono., Utomo, T. D. (2022). Urgensi Etnopsikologi dalam Kajian Novel Berbahasa Jawa. *Jurnal Sastra Indonesia* 11(1), 56-64, <https://doi.org/10.15294/jsi.v11i1.54104>
- Zustiyantoro, D. Nuryatin, A., Supriyanto, T., Doyin, M. (2022). Luwes and Philosophical: Dewaruci Puppet Performance in Suryomentaram’s Kasampurnan Concept. *Harmonia: Journal of Arts Research and Education* 22(2), 418-433. <https://doi.org/10.15294/harmonia.v22i2.39209>