

## MIMICRY AND AMBIVALENCE IN ANDREA HIRATA'S *THE RAINBOW TROOPS*

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### Abstrak

Studi ini menggunakan konsep milik Homi K. Bhabha seperti mimikri dan ambivalensi untuk menggambarkan karakter hibrid dalam diri Ikal pada novel *The Rainbow Troops* karya Andrea Hirata. Melalui konsep Bhabha yakni proses identifikasi, studi ini berusaha menemukan kompleksitas rasa rendah diri Ikal dan kecenderungannya untuk meniru bangsa Barat. Skripsi kualitatif ini menganalisa sudut pandang Ikal yang tercatat sebagai orang pribumi berpendidikan Eropa. Kemiskinan dalam komunitasnya berbenturan dengan perusahaan pemerintah yang menguasai sumber kekayaan alam seperti halnya pemerintah kolonial Belanda. Ini menimbulkan stereotip pada diri Ikal tentang kehidupan barat. Ikal cenderung melakukan mimikri melalui karakter Lintang dan Mahar. Menurut Ikal, peradaban Eropa adalah kehidupan yang paling layak untuk ditiru. Sedangkan tindakannya meniru kehidupan Eropa itu menjadi sangat ambigu dan bertentangan bila dibandingkan dengan kemiskinan dan diskriminasi yang terjadi pada komunitasnya

**Kata Kunci:** mimikri, ambivalensi, hibriditas, stereotype.

### Abstract

This study employs Homi K. Bhabha's prominent concepts like *mimicry* and *ambivalence* to describe Ikal hybrid personalization in Andrea Hirata's *The Rainbow Troops*. Through Bhabha's concept of process of identification, this study finds Ikal's inferiority complex and his mimicking tendency. Here, this qualitative thesis analyze those values through Ikal's eye whom noted as an educated man of Europe university. The poverty of his community find a clash with the domination of government company which posses their wealth like the previous Dutch colonial. It raises Ikal's stereotype of western life. As the relevance of Bhaba's notion of mimicry, Ikal as colonized always try to move toward *other*. Ikal delivers the mimicry tendency though impossible genius characters of Lintang and Mahar. In Ikal's language, Europe civilization is the most progressive life that should follow on. Whereas his mimic action to European value is so ambiguous and ambivalent compared with his poverty and discrimination occurred in his people.

**Keywords:** mimicry, ambivalence, hybridity, stereotype.

### INTRODUCTION

*Laskar Pelangi* is a quartet by Indonesian young novelist, Andrea Hirata. They are *Laskar Pelangi* (then translated by Angie Kilbani into *The Rainbow Troops*), *Sang Pemimpi* (then translated into *The Dreamer*), *Edensor* and *Maryamah Karpov*. The first novel was first published in 2005 by Bentang publishing and became a phenomenal book in Indonesia. This novel has sold more than 5 million copies so far. However, that number was one of the the greatest and has broken the book selling record.

Deal with million readers, a curious thing to ask from *The Rainbow Troops* is how it is written. The Rainbow Troops is delivered by first person point of view. The author uses the eyes of Ikal to tell the whole story. It is started by first dramatic day in Muhammadiyah

Elementary school where a path of knowledge begun. Ikal as the narrator details every sequences in his early life with his ten other friends in the poorest school in Belitong. He tells how their teachers, Bu Mus and Pak Harfan teach them every single day.

In the novel Ikal tells that his friends are remarkable men of genius. Lintang is the son of a poor fisherman in the outermost regions from Belitong. His family lived from the sea that its boats are still hiring. In the story Lintang is one of extraordinary genius. He masters science well when his other friends start to learn how to calculate simple numbers. Unlike Lintang, another friend of the narrator's genius was Mahar. Mahar is described as genius in art. According to Ikal, Mahar does even prove a theory of a famous archaeological.

In fact this novel relies on the narrator's thought and saying. Ikal, the narrator is a member of "Laskar Pelangi"

that successful studying at the Sorbonne University, France Europe. In this moment, we believe *The Rainbow Troops* is written by point of view of adult Ikal who just come home from Europe. He has more contact with European culture both local culture and scientific culture of the society.

Ikal then does a resistance to face perspective and life of the west. The process of resistance does with mimicry, imitating to position itself parallel to the educated European. He divines science and Europe manner and place. Inevitably, Ikal feels a condition of unhomed even he has been in Belitung. It forms a hybrid character within him. In other side Ikal raises also his own identity that is not too European by defending his childhood, his belonging to hometown and religion. So that Ambivalence occurs. His European style cannot be combined with his implausible childhood.

According to Homi K Bhabha, a scholar that his notion will be employed in this thesis, Ikal's characterization may show the acts of imitation or in other word "mimicry". He imitates all the academic and scientific lifestyle such he got from Europe. Bhabha defines mimicry as the process of transmitting of all or half of colonizer manner by the colonized as "almost the same but not quite" (Bhabha, 1994:89). In this case, colonized copy and make their self a new identity that looks like their colonizer but not quite. They still accommodate their identity as ethical native. During the process, the mimic man will show many things that contradict each other. So that every imitation would be mutually contradictory shows ambiguous that Bhabha called as ambivalence.

Based on this theory, the problems of this study can be formulated as follows: (1) How is Ikal's mimicry depicted in Andrea Hirata's *The Rainbow Troops*? (2) How does Ikal's mimicry represent his ambivalence in Andrea Hirata's *The Rainbow Troops*?

## Postcolonial Review

Since postcolonial subject appear in 1990s, now it becomes one of the most controversial study in literature. Postcolonialism has been used in a broad sense to include all cultures that have suffered the influence of an imperial process. Postcolonial as a criticism defines formerly colonized people as any population that has been subjected to the political domination of another population.

Dealing with postcolonial criticism, inferiority is always heart of all the discourses. It appeared due to the binary logic articulated by colonial. According to Acsoft, binary logic delivers a simple distinction between centre/margin; colonizer/colonized; metropolis/empire; civilized/primitive represents very efficiently the violent

hierarchy on which imperialism is based. In other words, "the colonizer saw themselves as the embodiment of what a human being should be, the proper "self"; native people were considered as "other", different, and therefore inferior to the point of being less than fully human" (Tyson 420)

Edward Said in his book *Orientalism* determined this discourse. He asserted that the colonizers consider the colonized natives as barbarous and uncivilized whose identity should be reshaped based on European norms. This is a strategy taken by the colonizers to justify their presence in the colonized countries. The hegemony of West has a great domination over the mind of the colonized natives, most of them are deceived into thinking that colonizers help to put them away from the world of barbarity.

What's left by colonial after the freedom then? although the colonizers left the lands they had invaded, a form of decolonization often has been spread widely among the indigenous. As native always received in physically environment, colonizer inherited their cultures that in some cases deeply embedded within the colonized people. The penetration is varied. It was included "the inculcation of British system of government and education, British culture, and British value that denigrate the culture, morals and even physical appearance of formerly subjugated people." (Tyson 419).

However it influences the colonized in wide range. Somehow it covers the native belief and culture. In some parts, this stereotype finds a hybrid form of culture. According to this attitude, colonized were in assumption which all cultures are centered in colonial (Europe) culture as called Eurocentrism. It assumes that European ideas, ideals, and experience were universal. As mentioned earlier, it includes all value of political-government system, education, language, norms and law. It assimilated or even totally substituted the indigenous culture of colonized.

## Homi K Bhabha's Notion on Postcolonial

Homi K. Bhabha study is heavily influenced by poststructuralist theorists such as Jacques Derrida, Michel Foucault, and Jacques Lacan also influenced by such figures as Franz Fanon and Edward W. Said. Some post-colonial theory concepts Bhabha, among others: the stereotype, hybridity, mimicry, and ambivalence.

## Hybridity

In his study Bhabha criticized the binary opposition among colonial and colonized relations as proposed by Edward Said and Franz Fanon. Said focuses on colonizer discourse, whereas Fanon focuses on colonized discourse. Both assume that the position between colonizer and

colonized are integrated and stable, also different and contradict each other. While the concept of Bhabha asserts that both the colonizer and the colonized are not independent of each other. Colonial relations were structured by various form and contradictories. According to Bhabha, between colonizer and colonized there is an "in between space" that allows them to interact. Among them, there is wide space for resistance.

Bhabha key concept to describe the relationship between the colonizer and the colonized is the concept of time-lag, which is "a structural splitting of the colonial discourse". The condition of splitting makes the subject is always "in the liminal space between cultures", where the dividing line is never fixed and cannot be recognized its boundaries and edges. However, resistance does not necessarily mean follow-oppositional or pure negation. Essentially, resistance is never easily explained because it is specific, incomplete and ambiguous. This then makes it unstable colonial identity, doubt, and always changing. (Maslihatin: 2013)

The tension between the colonizer and the colonized produces what is called as hybridity. In postcolonial discourse it refers to the cross-cultural exchange. Ashcroft writes that hybridity refers to "the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft: 118). As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species. In postcolonial "hybridization takes many forms: linguistic, cultural, political, racial, etc" (Ashcroft: 108)

Homi K Bhabha generated the concept: hybridity of cultures refers to mixedness or impurity of cultures knowing that no culture is really pure. He states that the cultures are not discrete. Bhabha contends that all cultural statements and systems are constructed in a space that he calls the 'Third Space of enunciation' (Bhabha 37).

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory... may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. (Bhabha 38)

In short, Bhabha's idea of hybridity is important. It suggests that cultures come after the hybridizing process, rather than existing before. He proves that, in colonial relationships, this is just as true of the colonizer as of the colonized. Bhabha reminds us that cultures are part of an ongoing process.

### Stereotype

Generally, stereotype refers to negative connotation. The definition is taken from the definition of stereotypes

that have been agreed, the assumption or judgment about something, in this case the nature, attitude and behavior, which is believed to be the truth in reality. In postcolonial discourse, stereotype is a form of anxious colonial knowledge. This is a strategy taken by the colonizers to justify their presence in the colonized countries

To make stereotype for the colonizer, as described in previous section, mean articulating the binary opposition between the colonizers and colonized as "the other". The colonizer articulates stereotypes about the laziness or stupidity of the colonized population through racist jokes, cinematic images etc. Tyson uses the term "colonial ideology" to enclose the definition. "Colonial ideology often referred to as colonialist discourse to mark its relationship to the language... The colonizer believed that only their Anglo-European culture was civilized, sophisticated... Therefore, native peoples were defined as savage, backward, and undeveloped." (Tyson 419) So the term Eurocentrism is presented.

In his book, *The Location of Culture* (1994), Bhabha states that the stereotype is not a simplification because it is a false representation of a given reality. He further states that stereotype impedes the circulation and articulation of the signifier of 'race' as anything than its fixity as racism (Bhabha 75). Stereotyping is not natural (already existing in the community itself). This discourse has the power in the formation of the subject (colonizer) through knowledge of picture (image): positive or negative on a particular race or group. Nature of this concept is very discursive and even political knowledge moralistic and dogmatic forms the subject identification in colonial society.

### Mimicry

Hybridity can be reached by mimicry. Mimicry concept first conceived by Franz Fanon in *Black Skin, White Mask* (1952) which says that the people who colonized, which initially forced to abandon the traditional notion of identity and national identity, then start learning to adapt their identity to the identity of the colonizer

In general mimicry refers to the action or skill of imitation of one by another. Jacques Lacan in Homi Bhaba's essay "Of Mimicry and Man: The Ambivalence of colonial Discourse" states "Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled— exactly like the technique of camouflage practiced in human warfare" (Bhabha 317)

Mimicry is a form of recognizable Other (colonized) as a subject of a different that is "almost the same, but not quite". Somehow, mimicry is "a complex strategy of



reform, regulation, and discipline, which "appropriate" the Other as it visualizes power" (Bhabha: 318). It is a sign of double articulation that shapes double vision and consciousness among the colonized. He sees colonial often speak in "a tongue that is forked" and lead its colonized a mimetic literary effect that "...emerge as one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha 318).

The transformation referred "mimic men" that are misleading and fatal. At once, mimicry is "resemblance and menace". The menace of mimicry is its double vision that refers to the "partial" presence of "self". As the metonymy object of colonial desire, they are a figure of doubling that emerge as "inappropriate" colonial subject. The problematic of mimicry lies in the fact that it "repeat rather than re-present" which further leads the mimic man to realize his nothingness and insignificance.

Bhabha states "A desire that through the repetition of partial presence, which is the basis of mimicry, articulates those disturbances of cultural, racial, and historical difference that menace the narcissistic demand of colonial authority." (Bhabha: 321). Bhabha defines process of identification of "mimic men" in three conditions in the analytic of desire emerge as following paragraph.

The first is "to exist is to be called into being in relation to an otherness, its look or locus. Native seems visibly exchange the physical relation and is in fantasy of boundless possession and its familiar language of reversal. "It is true for there is no native who does not dream at least once a day of setting himself up in the settler's place." (Bhabha: 44)

The second is "the very place of identification, caught in the tension of demand and desire, is a space of splitting. The fantasy of the native is precisely to occupy the master's place while keeping his place in the slave's avenging anger... to accept colonizer's invitation to identify: 'You're a doctor, a writer, a student, you're different, you're one of us' (Bhabha: 44)

The third is "it is always the production of an image of identity and the transformation of the subject in assuming that image". The identification needs the representation in differentiating order to otherness. In Bhabha's *Location and Culture*, Fanon argues that the "primary moment of such repetition of the self lie in the desire of the look and the limits of language" (Bhabha: 44)

Bhabha employed a great example in his essay "of Mimicry and Man: The Ambivalence of Colonial Discourse" which cited how Malaulays' *Infamous Minute* delivers a mockery of oriental learning through European school. Bhabha describes that the great tradition of European humanism seems capable only of ironizing the reformend colonial subject. Macaulay through Bhabha's

interpretation governs the Indian all "English in tastes, in opinion, in morals, and in intellect – in other words a mimic man raised "through our English School," (Bhabha: 320).

### Ambivalence

The effect of mimicry is "profound and disturbing". It delivers an ambiguity in colonized life that receive double articulations that takes them into a maze. Thus they emerge enigmatic question "What I want?". It is a confusion "in betweenness" that embedded such ambition for colonized to civilize or even modern themselves like colonial people.

However the action of mimicry can be understood as a result of cracks in the colonial discourse. The relationship of colonizer and colonized is always ambiguous because the colonized subject is never simply and completely opposed to the colonizer. For both the colonizer and colonized, mimicry produces ambiguous and contradictory effects that Bhabha stated as "ambivalence".

"... Ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject. Ambivalence also characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing, at the same time" (Ascroft 10)

The ambivalence was triggered by the presence of love and hate of a stereotype. Bhabha also revealed that the colonial presence is always ambivalent, torn between presenting himself as an original and authoritative with its articulation that shows repetition and difference. In other words, it is not stable colonial identity, doubt, and always split

### METHOD

This thesis will apply a method of quality where the laid data is naturally conditioned with no any set or preparation. In this method, the analysis becomes the crucial part with supporting of theories. Then, the technique that is used is interpretation. To reveal Ikal's mimicry and ambivalence, this thesis will work under postcolonial study. It will employ Homi Bhabha's prominent notion about mimicry and ambivalence. First Ikal's inferiority has to be found thus the action of his mimicry can be detected. The ambivalence is easily found by comparing between the stereotype and the action of mimicry. In addition, a contracted form is used in this thesis to indicate the source of quotations as data taken from. *The Rainbow Troops* by Andrea Hirata is contracted into "TRT", instead of contracting the author's first name. "TRT" will be used solely to refer to the source.

## DISCUSSION

### Ikal as the Narrator

It is significantly surprising, a pop literature so called *Laskar Pelangi* has read by million people in Indonesia. In a country which is not reader type, *The Rainbow Troops* become an inspirational masterpiece. Generally, TRT readers do not recognize that Lintang has understood Newton's theorem of optical color ring even yet in primary school. On the other hand, he comes from 40 km far from school, is very poor, and gets less distribution of knowledge and prosperity. Is it a fairy tale? Or a story of magic boy?

Let us look from the right perspective. This novel is written by first person point of view as the fully narrator. Andrea Hirata wrote this novel under his childhood name "Ikal" also based on his own stories. In someways, the readers possible to think that all of this sequent sad-happy story regaled his childhood. All is true story. From Ikal's perspective readers see all of the conditions and characters. Thus, further this thesis would try to answer the statement of problems through Ikal characteristic. Somehow, it reveals the author self-identity that so called as "Ikal" in adult version.

That such opinion certainly has strong reasons. In the novel, it is easily found a lot of foreign terms and scientific terms that is quite strange to deal with Ikal's childhood and his *The Rainbow Troops* friends. This happy ending novel is actually grooved backwards. At end of the story Ikal gets a ticket to go to Paris getting his Master. In short, he comes back to his homeland and becomes an employee of government telecommunication corporation. Here is the starting point, where it takes a countdown of the plot. So, it becomes clear where all the details of the story in the novel came from. It is based on the experience and knowledge of the narrator. The intelligent and amazing character of Lintang and Mahar is derived from the narrator's imagination, Ikal. This story runs through Ikal's eyes who just come from Europe, a place which he divines as the center of scholar and civilization. Ikal regales his childhood and hometown by using his perspective and experiences living in Europe.

### Ikal's Stereotype

Ikal actions as the poor boy of a retarded village may be justified as a result of his stereotype. As part of colonized generation, Ikal may still feel the mental effects of stereotypes developed by colonizers to native. By using a post-colonial perspective it is found that Ikal always feel himself to be 'other' that different from 'self'. Edward said mentioned that between 'self' and 'other' there will always be a binary opposition that makes them separate from one to another. For Ikal 'other' means something bad, retarded, be not enviable and should be abandoned. It is

significantly different with the stereotype of 'self' that he assumes as the standard of life.

### Ikal's Inferiority Complex and Domination by PN Company

TRT novel story begins from the first day in SD Muhammadiyah in a poor area of Belitong island. Ikal and his friends almost cannot go to school at all because the school is threatened closed in case of lack students. This sad story is told by Ikal as the narrator along with gloomy stories about the condition of school building that almost collapsed.

SD Muhammadiyah is described as a primary school that far away from government's attention. The school is built by local community. The students are free of charge. The school does not have adequate facilities. They only have some classrooms made of wood and dirt ground floor. In the evening the classrooms are populated by goats. They do not have toilets, hygiene kits and educational supporting tools. They do not even have the photo of the president and the state symbol (Garuda) in the classroom. Ikal describes the condition of their poor school as follow:

"Imagine the worst possible problems for an elementary school class room: a roof with leaks so large... a cement floor continually decomposing into sand; strong winds that rattle the nerves of the students.. and students who want to enter the class but first have to usher goats out of the room" (TRT 21).

Ikal regales two characters of teacher in SD Muhammadiyah. They are Pak Harfan as the principal and Bu Muslimah (usually mentioned as Bu Mus). They are the heroes in this story. They are fully dedicated in education. Pak Harfan is a figure of kind, humble and loved by his students. He is a devout practice his faith. Ikal and his friends are very fond of him. His life was simple and poor. He always used shabby cloth. Pak Harfan is a teacher who has devoted decades to the SD Muhammadiyah but never get paid. He supports his family of gardening results.

For the sake of Islamic education, Pak Harfan had been serving the Muhammadiyah school for dozen of years without payment. He supported his family from a crop garden in the yard of their home" (TRT 24)

Similar with Pak Harfan, in Ikal's eyes Bu Mus is a tough female figure. Handed vocational school certificate Bu Mus chooses to become a teacher in a poor school than work other jobs that generate a lot of money. Bu Mus dedicates her entire life to educate children of village in Belitong. To support her life and family, she received sewing order and work with it until late night. Ikal and his friend love pak Harfan and Bu Mus. They are two important models in their life.

"Yet Bu Mus and Pak Harfan filled their roles wholeheartedly. They taught every subject. After a day of killing herself in class, Bu Mus received sewing orders and worked on lace food cover. She sewed until late into the night, and that was her livelihood" (TRT 47)

Ikal describes people Belitong Malay as "the poorest community on the island. As for this school, Muhammadiyah Primary school, it too was the poorest village school in Belitong" (TRT4). He mentions his father is a PN coolie just like his friend's father: Sahara, Kucai, Trapani, Harun and Mahar. Borek is the son of a dam keeper. Syahdan is the son of a boat caulker, and A Kiong was the son of a Chinese farmer. Lintang, the genius star among The Rainbow Troops member is a poor fisherman's son who do not even own a bot. Lintang family live in outer part of Belitong. He has to pedal his bicycle 40 km to go to school every single day.

Ikal figures that all people in his community are poor. They are ignored by the government. He repeats this poverty in many pages of the novel. Ikal may try to confirm to the readers that their pitiness is a heritage. The Rainbow Troops member and many people in Belitong are born for poverty.

Actually it is a common case in Indonesia. As a third world nation, the centralization of prosperity cannot be rejected. In the early era of post-independence, the government focused development on the island of Java. Many islands out of Java (as the center) suffer from lack of education, economy, health, even government attention. Even this story sets in 70s according to the real time of the author's childhood. The island is located far across Sumatra. Belitong is a rich land with tin and various other mines under the ground. But most of the people are poor.

In postcolonial, inferiority is always heart of all discourses. The stereotype of superiority of colonizer and inferiority of colonized is all of the subjection. In the story the image of superior is dramatically described by Ikal through the tyranny of PN Company. PN Company delivers rough domination to the native of Belitong. A long time ago before Andrea narrates this novel, the history of Dutch colonial has created. The colonial system had rooted within Indonesian system and culture. It is an irony when "Underneath our decrepit and collapsing school-the school where we fought in poverty every day to continue our lives-laid a hidden treasure worth trillions of rupiah." (TRT 276).

Dutch colonial had mastered this territory since hundreds of years ago. They build a giant company (PN Company) for the wealth of its natural. While natives live in poverty, unable to enjoy the wealth of their own ancestral land, living in condemnation, and duping the repeated insistently, all produce of PN company used on

occupiers to build Dutch country. Malay Belitong was like "a pack of starving rats in a barn full of rice."

"PN operated 16 dredges. The enterprise absorbed almost the entire island's workforce. It was a pulsing vein with a complete power monopoly over the whole island of Belitong" (TRT 31)

Unfortunately, it does not stop even Indonesia has got the independence. The Indonesian government took over PN from the colonial Dutch. Their "... land was seized once again, but in a more civilized manner. We were freed but not yet free" (TRT 40) and not only were the assets seized, but also the feudalistic mentality. In addition to poverty, inequality between PN high staff and Belitong Native and the lack of government attention arise other new problems. It is the biggest torment within the story.

One day in their pity school, PN staff come to pronounce that SD Muhammadiyah Gantong will be shut down. PN company PN and supported by government will take over the land that contains natural resource. Then Ikal, Laskar Pelangi and Bu Mus consider that nothing to do then. "A poor school was petty, nothing more than a small speck of dirt under the tip of PN's fingernail" (TRT 342). They have no power under the PN company oppression. Ikal and The Rainbow Troops member understand that there is no one protect them, not even government.

By the dominance conducted by PN Company, among people apply stereotypes about their socioeconomic class. There are at least two symbols of domination that is recorded in the Belitong native mind as stereotype. The first is the Estate that physically creates a barrier between the PN staff with the indigenous people. Belitong, the birthplace of their own is controlled by foreigners. Their ancestor's land is enjoyed by the people who wear ties and dredge crops. The new people then build a new civilization upon the native civilization. They separate themselves from the indigenous life as if only those who deserve to stay in that place. The natives got discrimination in their own country. Native Belitong certainly be inferior. PN staffs who live in the area called The Estate to be like the Dutch colonial era. They are considered to be modern, classy, educated and have a high taste for art. For natives Belitong the Estate is raw symbol of PN Company colonization upon themselves.

"The staff—almost none of whom were Belitong-Malays—lived in an elite area called the Estate. This area was tightly guarded by security, fences, high walls and harsh warnings posted everywhere in three languages: Formal colonial-style Indonesian, Chinese and Dutch. The warning read "No Entry for those without the Right" (TRT 32)

The warning "No Entry for those without the Right" is posted in many places around the Estate. The warning is



not only separate PN Company themselves from the indigenous life, but also gives the distance to the natives. In Native Belitong's "... eyes-the eyes of poor village children-the Estate looked like it said, "Keep your distance"(TRT 32) So, it is no longer surprising if Ikal whom his father just a low worker of PN company accustomed to inferior himself. Ikal and his friends then used to alienated themselves. Ikal feels a state of nothingness. The distance between native and PN staff stretches quite far. However there are a bold line within their life. It is about PN company staff and native people; rich and poor; educated and uneducated.

As the subject of domination Ikal sees the PN Company as all of good thing comes—standard of life. Ikal describes how all of the prosperity and luxury comes from PN staff. It is significantly different with his poor condition. On other hand, Ikal such gives his heart to this kind of life. Ikal describes the living of PN staff so well.

"We stepped into the Estate, and what happened next would be hard to forget for years to come... Our mouth hung open at a sight that we had never imagined before, even in our wildest dreams.

The building closet to us was like a castle...

Being from the Estate, Flo tried to make herself more useful as a guide. But we paid no attention to her empty talk because we were too impressed by the luxurious homes.

"Those homes were left behind by the colonial Dutch. Their architectural style is Victorian," explain Flo." (TRT 373-374)

This causes jealousy in the hearts of Ikal and other Belitong Native. They have been saturated with the poor and hard life. They want to pass the poverty line and be like PN staff who have a better life.

The second symbol of domination is the presence of a PN school among the village schools. The disparities between PN School with SD Muhammadiyah were lame. SD Muhammadiyah with all the limitation of facilities and teachers must meet a minimum of 10 students to make the school exists. On the other side, PN's school stands majestically with various luxurious facilities and competent teachers.

"The difference between this school and ours was like the difference between land and sky. The PN School classrooms were adorned with educational cartoons, basic math tables, the periodic table, world maps, thermometers, photos of the President and Vice-President, and the heroic national symbol—which included that strange bird with an eight-feathered tail. There also were sculptures, big globes and models of the solar system. They didn't use chalk, but smelly markers, because their chalkboard was white." (TRT 35-36)

Ibu Frischa is the principal of the school. She is highly educated and very concerned with prestige. If one had a chance to speak with her, she was only interested in talking about three things: PN School's fancy facilities, the extravagant extracurricular budget and her former students who were successful in Jakarta. For Ikal, PN's school is the most discriminating symbol. As he narrated:

"The PN School was Belitong's most discrimination club. That school only accepted children of the Staff who lived in the Estate. There was an official rule that regulated which rank of employees could enroll their children at the PN School. And of course, on the gate hung that warning not to enter unless you had the right" (TRT 37)

This meant that the children of native Belitong do not have the least opportunity to receive a good education. The educational discrimination practiced by PN further destroyed the spirits of the coolies to send their children to school. If they want to go to school, they are forced to join the Muhammadiyah village school, which if caressed by just a little bit of strong wind, could fall apart.

### **The Uneducated and Uncivilized Native Malay-Belitong**

In the novel, education is the biggest issue promoted by Ikal. Ikal describes his Malay community as poor, uneducated, uncivilized and even close to primitive life. It seems a pack of torments. When a community is less in education, they are always poor. A community that "does not aware that education is a basic human right." (TRT 10), they are uncivilized. Ikal believe this value and try to achieve the best education to step out from poverty circle. Ikal has build his wall to alienated himself, put himself as 'other' from the 'self'.

Nurhady Sirimorok cited Edward Said's notion wrote on his book that the entity 'primitive' is built by colonialism to invand the land of colonized. It was deliberately created plant an idea that primitive life was ashamed. It delivers a strong stereotype to indigenous that they have been lived wrong. They live as a primitive generation that retarded. As Ikal referred in his narration as follow:

"The story was about his great-grandfather who lived in a nomadic group, wandering the coasts of Belitong. They wore clothes of bark and ate by spearing animals or trapping them in tree roots. They slept on the branches of santigi trees to avoid being attacked by predatory creatures. During the full moon, they lit fires and worshiped the moon and the stars above. I got goosebumps thinking about how close our community was to primitive culture." (TRT 128)

Somehow Ikal articulated this condition as a human being sin. Malay Belitong is letterless, out of knowledge.

School and education is a modern lifestyle and it has to achieve. Their previous life as Ikal's word 'close to primitive' should be abandoned. In other words, it is an embarrassing life.

For Ikal, 'primitive' means they lived in jungle, less of culture, even "not wholly human", and worshipped to strange Gods. As Ikal narrates through Lintang's ancestor living as follow:

"Then I saw Lintang's father... For him, education was an enigma. For as far back as Lintang's father could remember, through four generations of their family, Lintang was the first to go to school. Many generations beyond his recollection, their ancestors lived during the antediluvian period, a time long ago when the Malay people lived as nomads. They wore clothing made from bark, slept in the branches of tree, and worshipped the moon. (TRT 14)

Ikal seems totally believe in this stereotype. Ikal also narrates Mahar choreography on the celebration of independence day. Ikal imagines The Rainbow Troops member and himself act 'primitive' Africa who life in forest and have to struggle from animals and beasts. However, it "represented an exciting drama—the collective fight of man versus beast in the wild of Africa, an exemplary work of art, Mahar's, masterpiece." (TRT 185).

"The dance was displayed with fifty dancers, tabla drummer thirty, with tassels and manes. They dance by imitating the movements of animals. They use costumes made of leaves. The most important part is during the dance, they yell words that strange and unclear. "Habuna! Habuna! Habuna! Baraba, baraba, baraba, habba, habba, homm!" (TRT 184).

Mahar's masterpiece is a perfect depiction of primitive idea. It is presented by the idea of humans who just dressing of leaves, doing weird movements and roaring sound strange in a language that is not recognized as "Habuna! Habuna! Habuna! Baraba, baraba, baraba, habba, habba, homm!"

Indirectly, Mahar has likened his people as a primitive picture of Africa. When PN School perform marching band featuring by many players and expensive equipment, then Mahar put the SD Muhammadiyah in the opposite position, performing a cheap show that the equipment is made from leaves. In other words, the PN's school as described in exquisite superior and SD Muhammadiyah is only inferior because their present resembles the primitive Africa.

Moreover Ikal feels anxious about the fact that parents do not send their children to school because of their lack of belief that education is the best thing that should be given to children. In his perspective only education could save their bright future, nothing else. In

this case, education is rather referred to formal education (school) such Ikal's academic experience. Indirectly, Ikal has embeded the idea that happiness and dignity can only be achieved with a higher education.

"Their thoughts, like my father's, were drifting off to the morning market as they imagined their sons better off as workers. These parents weren't convinced that their children's education, which they could only afford up to junior school, would brighten their families' future" (TRT 3)

According to the above explanation, it is found that Ikal shows proper indication of his inferiority complex. He has alienated himself and make a wall of difference between: native belitong and PN company; poor and wealthy; uncivilized and civilized; uneducated and educated. He sees his community as Edward Said's word "barbarous and uncivilized" and have to move into better life. In this case, the only way out is get the highest education like in Paris to reach a bonafide occupation like being an employee of government company.

### **Ikal's Mimicry**

of his mimic action.

According As described earlier, Ikal as an object of colonization defines himself through the stereotypes articulated by the Colonizer. In this case the term Colonizer includes the Dutch colonial that inherit colonial culture persisted until the post-independence. PN Company and staff also carry oppression to Ikal and Malay Belitong both physically and psychologically.

Next story Ikal continue his education in Europe. He earned his master of economy from the University of Sorbonne France. From this point Ikal start to live in diaspora. Ikal's inferior character then found admiration on European life which he considered as more civilized and sophisticated. It forms hybridity in Ikal's personal. In separated condition from home, Ikal certainly does a lot of adjustments in order to survive in another country. The only way to do is to mimic other "doing what he sees the big people doing". Unfortunately Ikal continues his action whenever he has been in Belitong. He identifies his friends in images to Homi K Bhabha, there are three conditions for mimic men to emerge desire in representing their mimicry tendency. It referred to process of identification that also conducted by Ikal as follow:

### **Dislocation**

The idea of location is important in cultural studies. To define hybridity, stereotype, or even mimicry and ambivalence, the discourse of "location" cannot be separated. Bhabha mentioned that "It is true for there is no native who does not dream at least once a day of setting himself up in the settler's place." (Bhabha 44)



For Ikal Paris is a promised land. As he starts better life as an international student, his life changed. The land of France is a place to go most because it is the center of civilization. The standard of living is measured by the life of European people. Ikal described that Lintang is the one who introduce the beauty life of Paris. In the story, A Ling gives Ikal a box covered by a picture of Eiffel Tower. Lintang describes it for Ikal. Lintang transmits his dream to see Paris to Ikal.

"That's picture of the Eiffel Tower, Ikal. It's Paris the capital city of France," Lintang said, his tone a bit surprised. "Paris is a city of smart people; artists and scholars live there" (TRT 268).

For Lintang who love science most, the sophisticated living in Paris is a standard how life should be conducted. Lintang wished to be a part of that sort of living. Unfortunately, Lintang failed. He was forced to quit from school. For the sake of Lintang's dream, Ikal promised himself to reach the highest level of education in Paris. Then Paris is the place that he imagines in every single day. From the picture of Eiffel Tower, Ikal then dreams to come to Europe.

Moreover, before A Ling leaves Belitong she gives Ikal a book entitle *If Only They Could Talk* written by James Herriot. The novel tells about the beauty sphere of Edensor. In this point, Ikal who feel a broken heart of A Ling's leave suddenly get a remarkable spirit. Edensor, Ikal finds this place within the story. It is in England, a faraway place from Belitong but the first place he wants to arrive. Every single day after he read the novel, Ikal then be inspired more and more.

"I was mesmerized by the small village of Edensor. I soon realized that there were other beautiful things in this world besides love... When he describe the meadow spread out over the hills of Derbyshire surrounding Edensor, I wanted nothing more than to stretch out over them and rest my tired heart, to let my face be kissed by the calm and cool village winds" (TRT 271)

He imagines that Edensor is the most beautiful place in world. It has to be visited before he dies. It is a remarkable place, a better one to live than poor Belitong. Edensor like other place in Europe may promises a future, but Belitong promises poverty, less of knowledge and primitive life. Edensor then become the tittle of third book of *The Rainbow Troops* quarted. Ikal continues the story of his idolizing to Edensor and European living further.

"I struggled to imagine myself sitting in meditation on a green meadow in the calmest place in my imagination: Edensor. Usually that calmed me down..." (TRT 298)

### Occupying Master's Place

Nurhady Sirimorok criticized two books of the quartet: *The Rainbow Troops* and *The Dreamer* through his book entitled *Laskar Pemimpi: Andrea Hirata, Pembacanya and Modernisasi Indonesia*. He wrote that Andrea Hirata has led his readers towards a modernization. Modernization by Andrea is an attempt to create Indonesian children occupies formal schooling. In his thought, only formal education could save them from poverty. As "It appeared that the coastal family had high hopes for Lintang's education. They believed their future could be better if Lintang got his diploma." (TRT 135)

Nurhady criticized educational methods offered by Andrea. Ikal's dream to get education in Paris is described as the best thing that can be achieved. Ikal does not mention other types of education than formal education pattern. Yet according to Nurhady the definition education should not be as simple as that conveyed by Andrea through Ikal character. Western formal education can indeed be done to educate the children, but that must not be the only one. Non-formal education occupies more responsible life than just academic education aimed to produce labor generation.

In his book Nurhady mentioned, it relates to ethical politics which undertaken by the Dutch government in the post-independence era. One of the principles of ethical politics is education. Many Indonesian children are given access and scholarships for education. Here was born the Indonesian generation of smart, graduates of foreign universities. Then they went back to Indonesia to work in government institution and industries that are controlled by the Dutch government. They are made to proud to have status as a scholar, as a government employee, as a physician, as a soldier and etc. The hierarchy is created. Most of the work is considered better than the others. Other types of work such as farmers and fishermen are seen as a lower and uneducated. People are lead to leave primitive life in village to head modern city life that more civilized and educated.

Referring to Bhabha, the second point in the process of Identification mention that colonized entered the realm desire as Colonizer. "The fantasy of the native is precisely to occupy the master's place while keeping his place in the slave's Avenging anger ... to accept Colonizer's invitation to identify: 'You're a doctor, a writer, a student, you're are different, you're one of us '" (Bhabha 44)

Indeed it is done not as a favor practice, but rather as a new form of colonization—decolonization. Colonizer needs to create generations of workers to be employed in industries that are dominated by them. Therefore, even though the State had gained independence, economically colonized the country will remain dependent on the Colonizer.

Thus it is with Ikal in *The Rainbow Troops*. Ikal describes his friend's aspirations as follow:

"I was extremely happy to have a clear formula figured out my plan A: to become a famous badminton player or writer...Sahara, for example, wanted to be a women's right activist. The inspiration for this aspiration come from the tremendous oppression of women she saw in Indian films...A Kiong wanted to be the captain of a ship...Kucail, from the moment he became aware that he had the qualities of a politician-sly, populist, and shameless...Syahdan announced that he wanted to become an actor...As for Mahar, he wanted to be a renowned psychic, respected even by those who opposed him...Samson, he only wanted to be a ticket checker and security guard at the village movie theater...Trapani wanted to be a teacher. And Harun, as always, wanted to be Trapani" (TRT 292)

Whereas children aspiration generally influenced by many factors, including the environment. At average rural communities: farmers and fishermen will dream to become soldiers or health care as well as clinical officers, midwives and nurses. Those professions are more needed in rural place. Moreover these professions were considered able to raise the dignity of the family. Otherwise, the urban population generally wished for a job as a government official or employee of the company state that could raise their economy.

In the case of Ikal, aspiration is something absurd. Ikal tells his friends wanted to be a politician and human right activist. This course is no longer limited to the creation of the entity "good occupation" as told by Nurhady. Ikal's mimicry has far exceeded that limit. His standard is no longer limited to villages Belitong reality. He tried to occupy the space that considered as ideal (western value and Morals).

Further for Ikal, work as farmers and fishermen are not promising. To be a fisherman does not guarantee the bright future. Fisherman's life will always be poor and underdeveloped.

"Without a doubt, all previous generation of men from this pine tree man's family were unable to lift themselves from the endemic cycle of poverty, inevitably becoming fishermen in the Malay community... This year, Lintang's father wanted to break that cycle. His eldest son, Lintang, would not become a fisherman like himself..." (TRT 11)

Then the happy news comes from Lintang. A few years after he breaks from school, Lintang keep his promise to Ikal. He says "Don't be sad, Ikal. At least I fulfilled my promised to my father, that I wouldn't become a fisherman" (TRT 444) Lintang is no longer be a fisherman, like his poor father. He has a better life instead he is not go to Paris like Ikal.

The ideal form of live offered by Ikal are not quite up there. The characters in the novel are made differently. Ikal asserts two incredible figures: Lintang and Mahar. In the novel, Ikal even claimed to have never met anyone as smart as Lintang throughout his life. Ikal is a natural genius who just needs little touch to be as great as Albert Einstein. He is able to write in the first month in primary schools. Lintang, a child of a poor fisherman pedaled 40 km to get education in an almost collapse school is able to understand the theory of relativity since primary school.

Ikal describes Lintang excessively. Ikal transmits European academic values and manner to figure Lintang. Lintang is a man of genius without rebuttal. Lintang is also described mastering the science of mathematics, geometry, calculus, and algebra like scholar of Europe. Unfortunately, this manner happens almost in throughout the novel. Here is one of Lintang argument while attend the quiz competition. He replies the statement of a scholar name Drs. Dzulfikar as follow:

"Newton said, unless you, sir, would like to question a 500 year-old proven scientific manuscript, that the density of transparent particles determines which particle they reflect. That's the relation between the thickness of the layer of air and optics according to the color rings theorem. All of this can only be observed optics. How you can say, sir, that these matters are not irrelated?" (TRT 316)

In the novel TRT, Lintang is the main inspiration for Ikal. Besides Bu Mus and Pak Harfan, he is the main character that plays a role in the educational life of Ikal. He teaches many tactics in answering questions in school to Ikal. Lintang even teaches how to understand English lessons. He also inspired Ikal to get the highest education in Paris "The city of Smart".

Beside his genius, Lintang is also described to have big passion to study. No matter how difficult the obstacles, he never skips single day of school. Lintang does not have school uniform. He uses rubber sandals made from old tires. Lintang have to pass long journey to go to school that frequently blocking by crocodiles. However his spirit spreads to Ikal and all of his friends at school. Such as the following quote, Bu Mus explains the history lesson and Lintang asks her to continue the lesson further, exceeding the curriculum:

"Byzantium! The former name of Constantinople, the proud city of the Great Constantine. Seven years later, Byzantium took back its independence, the independence that had been written in the holy book but denied by the no-Muslim Arabs. Why is it called *the nearest land*, *Ibunda Guru*? Why was the holy book defied?"

"Patience, my child. The answer to your question involves interpretations of Ar-Rum—which involves at

least 1400 years of knowledge. We will study interpretations later when you are in junior high school”

“No way, *Ibunda* Guru. This morning I was almost swallowed by a crocodile. I don't have time to wait. Explain it all and explain it now” (TRT 106)

However, the depiction of Lintang is greatly exaggerated. In this case, it looks like no other constraints that must be faced by Lintang than distance apart and the threat of crocodiles. Lintang must not be able to attend school every day. Like most other schools in remote areas, the barriers in holding education can come from anywhere, ranging from the low economic communities, the difficulty of accessing the location, lack of facilities, to natural phenomena that cannot be denied as rain or landslide.

The genius profile of Lintang also does seem unreasonable to deal with his poverty. After school Lintang must help his father earn money by becoming a copra coolie. Lintang also still have to work on house work when night falls. Lintang could study when the middle of the night, when all of his work is finished and everyone slept. How much time owned by Lintang to study to be a genius? Yet he also has to get up before dawn, because the distance home from school is about 40 km, and he has to ride a bicycle.

Readers could see the scientific narration in many chapters. It is not only tells Lintang's life, but also Mahar, a boy who champion SD Muhammadiyah in carnival of independence celebration. Mahar is a unique boy. Ikal describes Mahar as a talented in art. He is genius in music. His taste of music is great and his knowledge of it is quite wide. He knows Malays local music until classic Jazz. Mahar loves the song *Have I Told You Lately that I Love You* and *Tennessee Waltz* which actually hard to believe.

Mahar other miracle is his intelligence in the field of archeology, telematics, alien and astral. Accompanied by Ikal and a few other friends, Mahar sets up a ghost hunter named Society De Limpai. However, Mahar intelligence is difficult to be accepted by the readers. Readers should have wondered how Mahar fulfill his thought with complex archaeological knowledge. Below the quotation which explains that Mahar is able to explain the archaeological history of the era of giants ruled the earth and it is revealed by an archeologist.

“On the other hand, Mahar's version was much more interesting. He gave additional information about the relationship between the gigantic ancient graves in Belitong and the theories of famous archeologists like Barry Chamisan Harold T. Wilkins. Those archeologists believed that at one point in time, giant humans roamed the earth.” (TRT 330)

### Desire of Look and Language

According to Yasraf A Piliang in his *Dunia yang Dilipat: Tamasya Melampaui Batas Batas Kebudayaan*, now globalization is no longer talk about races, skin, or even physical appearance. It is rather about consuming the similar products. For instance, it is also about simplify the taste of everything, included language, pop culture and manner. In this point, Ikal is a village boy with European taste and knowledge. He should be similar with the formerly bachelor of Sorbonne. He imitates everything. He transmits the European manner and text the values to his childhood in Belitong. He needs recognition to have the same level of science and taste of arts like the Europeans. Thus, he is no longer talk about the dark skin of Lintang or even the yellow skin of his first love, A Ling. Skin, race and physical appearance is longer big issue for him. It is all about taste and lifestyle.

It is recorded there are at least four things of Ikal's mimicry image. The first is his way to describe the name of animals and plants. It has been clearly seen from the first chapter of the novel. Ikal writes “That morning, when I was just a boy, I sat on a long bench outside of a school. The branch of an old *filicium* tree shaded me” (TRT 1). The term ‘*filicium*’ can be found almost in each chapter. Ikal uses the term ‘*filicium*’ to mention a kind of tree near his school whereas he could use other term such as ‘*kiara payung*’ (bahasa Indonesia) or even other local term.

He also uses the term ‘*chrysanthemum*’ in his poem to A Ling, his first love. He writes it down in a piece of paper and sends it to A Ling. In this case, Ikal could use another term to substitute the Latin word of ‘*crysantemum*’ such as ‘*seruni*’ (bahasa Indonesia) or even ‘*krisan*’ (bahasa Indonesia). But he does not. He loves to use Latin words.

On the other occasion Ikal also mentions several collections of plants in their school. Ikal are still using Latin terms as follow:

“... Another chore we really hated was watering the flower. The various ferns, from the *Platycerium coronarium* to the dozens of pots of Bu Mus' beloved *Adiantum*, had to be treated delicately, as if they were expensive Chinese porcelain...” (TRT 158)

The second is Ikal used to use name of popular figures to describe his story. Such as to see A Ling, Ikal “was fascinated looking at her exquisite, oval-shaped face. She looked very much like Michele Yeoh, the Malaysian movie star” (TRT 170). He mentions Michele Yeoh, an unfamiliar name for his surroundings. On the other chapter Ikal describe A Ling as the princess of the Gobi Desert.

“I blushed. Ironic, I had found the true definition of irony. It wasn't because Sinar Harapan had developed a



fragrant aroma; it was merely because the princess of the Gobi Desert was waiting for me there...." (TRT 203)

Ikal also describes his imagination when read A Ling's book *If only they could talk*, as follow:

"In a book, I saw him riding a horse, holding onto the animal's stomach like Kublai Khan... I couldn't bear turning the final page when he said he would throw away the love of mixed Tutuni and Chimakuan women. All this was because he wanted to preserve the Pequot Native American blood flowing through his veins..." (TRT 239)

Ikal mentions: Kublai Khan, Tutuni and Chimakuan women and Pequot Native American Blood just in a paragraph. From this point, it has been clear that Ikal's imagination has run too far. He mentions something that does not exist yet in his communities. At the same time the readers could not deny that Ikal is just a boy of elementary school.

The third is Ikal also use the terms of scientific and fancy historical things. In the second chapter, the young Ikal who just sit in first day of elementary school imagined Bu Mus as a budding Giant Himalayan Lily. In another chapter Ikal mentions that his land just like the tower of Babel, the metaphoric stairway to heaven and symbol of power. Once, Ikal and his friends study in the class with Bu Mus. They are elementary students, but according to Ikal narration they discuss about the fall of Byzantium. Again, it is told by Lintang the jenius.

"620 AD! Persia conquered Heraclius's Empire, which also threatened by Mesopotamian, Sicilian and Palestinian rebellions. It was also attacked by the Avars, Slavs and Armenians, " Lintang eagerly interrupted. We were stunned; Bu Mus smiled. She put her ego aside, not minding her lecture being cut short..." (TRT 105)

It is very possible the reader considers this work as a scientific novel. The narrator used too many scientific terms to describe their daily lives. It raises unrealistic story by the excessive Lintang portrayal. As the following quotation, Ikal describe Lintang's condition studying at home.

"Then on one magical night, under the twilight of il lamp and accompanied by the waves of the tide, Lintang's thin finger paged through a photocopied version of an archaic book tittled *Astronomy and Geometry*. All at once, he was immersed in the defiant words of Galileo against Aristotle's cosmology. He was entranced by the crazy ideas of the ancient astronomers who wanted to measure the distance from the earth to Andromeda and the Triangulum's nebula. He was amazed by the roving objects of the skies in the dark corners of the universe that may have only been visited by the thought of Nicolaus Copernicus. "(TRT 82)

The fourth is Ikal believes on popular quotation of motivation. At least there are two sentences that he holds.

First, on the condition of poverty and difficult of life, Ikal always get his strength back after repeating Nietzsche word. "The difficulties came in waves, but we never took even one step back—in fact we became more immune. We were living proof of the proverb "What doesn't kill you will only make you stronger" (TRT 86)

Second, Ikal also firm to believe in John Lennon words "Life is what happens to you while you're busy making other plans" (TRT 272). Further he even mention that he read book of self-development and becoming more fanatical about John Lennon's inspirational sentence.

The readers must find those things in the entire novel. In short, Ikal loves to compare the circumstances surrounding with foreign terms and stories. We curious the reason Ikal prefers to use those terms and name in his daily life. Using that language meant to make him be more confident. Local terms must be something common. He needs something extraordinary.

After story of genius Lintang, we can also find the story of Mahar genius in the arts. Mahar as told by Ikal, has good taste in arts. Mahar does not just savor local traditional arts. Mahar described to fully understand the variety of songs and poems by the artist from the west.

"Mahar... pulled out an instrument: a ukulele!...

... he sang with the loveliness of andante maestoso—words cannot describe its beauty...

We gasped in awe. The song was none other than the famous Tennesse Waltz written by Anne Murray" (TRT 117-118)

When reading novel *The Rainbow Troops* it should be reminded us of a popular novel entitled *The Famous Five* written by Enyd Blyton. The novel becomes an inspiration of making a popular animation series as so called *Scooby Doo*. It seems everyone has watched this series, at least many people feels so familiar with the name "Scooby Doo". The series tell the friendship of four people (two male and two female) and a dog named Scooby. They then wander and discover the ghost mysteries that they can finally solve at the end of story.

Ikal and his friends also make a ghost buster community named Soceity de Limpai. The adventure of Soceity de Limpai is quite similar with Scooby Doo stories, full of mystery. But in Ikal describe the activity of Soceity de Limpai is much more scientific. He adds the using of some electronic instruments during the adventures.

"They carried out their crazy instruments. Under the supervision of the dropout, they assembled an electromagnetic field detector that could read waves in observation areas ranging from two to seven miligauss because they believed that was the range where spirit activities could be observed. They also made a frequency

sensor that could detect extremely low frequencies, below 60 hertz..." (TRT 327-328).

This section is awkward and redundant. For the village children, usually a playground game provided by nature, such as playing in the river, in the vicinity of the village or other traditional games. However Ikal has built his own imagination. Society de Limpai seems to be a perfect illustration of modernity and intelligence that should be owned by the village children, not only belong to the people who love to watch Scooby Doo in metropolitan city. Mystery and adventure also be owned by Ikal and his The Rainbow Troops member.

One of the figures who also took the attention of the reader is the figure Tuk Bayan Tula, a powerful shaman. It is said that Tuk Bayan Tula has helped find missing Flo in the woods. With magical powers, Tuk Bayan Tula provides clues of her hiding place. In the next story, the community built by Ikal and friends—Society De Limpai, they also visit Tuk Bayan Tula to invoke his guidance and advice to easily pass the examination. Nevertheless, the final conclusion of all visits is do not believe in shaman and depend your future in his hand. It is inappropriate to do. To be successful people need to study more as Tuk Bayan Tula in his message "If you want to pass your exams, Open your book and study!"

According to Roland Barts, the wave of modernization has brought man to the ages that must contain a logical science. Spirituality and religious values are irrational. Human begin to turn to technology that has been real in help simplify the lives of human beings. It is similar with the narration of Tuka Bayan Tula. Ikal through Tuk Bayan Tula figure suggest that it stank of spiritual things and not real do not deserve to be preserved. Ultimately Tuk Bayan Tula also must submit an opinion that success only can be achieved by study hard.

### **Ikal's Ambivalence**

Action of mimicry does not occur absolutely to repeat or imitate all cultures derived from Colonizer, as mentioned by Bhabha colonized is "a subject of different that almost the same but not quite". The tendency of mimicry is not done as 'wholly' so there is an impression among 'self' and 'other' of being similar but not identical. Generally, the colonized still retain most of the indigenous culture to show their root identity. By being mimic men, colonized feel different from the 'other', but also not totally the same as 'self'. This causes a love-hate relationship among both sides that led to the ambiguity which Bhabha called as ambivalence.

By analyzing and comparing between the second and third sections of this chapter, the ambivalence of Ikal has already recognized. The second part describes the

inferiority complex suffered by Ikal. It starts from the poverty experienced by most native Belitong, the narration of neglected government, their distance from education and technology until the domination and discrimination by PN Company. But at other times as described in the second part, Ikal describes his friends as extraordinary people. This condition is ambiguous and contrasted each other. Some others even seem absurd and unrealistic.

The greatest ambiguity that occurs in the novel is the contrast between Ikal's poverty and all sophisticated thing he tells about his people. On one side, readers were treated by a sad dramatic story about poverty, inferiority, backwardness, struggle to get education and also other difficulties. But on the other side, readers were lead to a complex narrative about science and Ikal's imagination of being in Edensor.

Let us see other proofs. Once Ikal saddened by Lintang condition. Lintang lives in remote area—the outmost village of the island. Lintang struggle is so heavy.

"... Lintang often risked his life for the sake of his education. Nevertheless, he never missed a day of school. He pedaled 80 kilometers roundtrip every day. If school activities went until late in the afternoon, he didn't arrive home until after dark. Thinking about his daily journey made me cringe" (TRT 77)

The narrative suggests that Lintang is a tough fighter to get education. Poverty is the main reason it increasingly difficult struggle. His father is a poor fisherman that could only send him to a village school that was located very far from home. Residing in that region means Lintang is very far from the facility and information. Even for Lintang, school is a luxury that for it he was willing to cover 80 km per day.

On the other hand, Ikal describes Lintang as great in science. It is amazing when Ikal tells that Lintang could write his name in first month of school. Early in elementary school Lintang has understood English. He knew the Pythagoras theory and optical theorem by Newton. Further even Lintang is the one who inspire Ikal to go to Paris 'the city of smart'. As also narrated by Ikal when Lintang won the quiz:

"Question number two : Use an integral to calculate the area bounded by functions y and x, where y equal two-x and x equals five"

With no delay, Lintang attacked the button and shouted out, "The integral limits are five and zero, and two-x minus x times dx equal twelve point five!"

Incredible! Without any doubt, without writing any notes, without even blinking." (TRT 304)

It is a big ambivalence. How does Lintang master all the knowledge which is not even taught in the school curriculum yet. Generally, the students of elementary

school are taught basic knowledge such as calculating skill. Ikal tells that Lintang becomes that bright because he diligently read Pak Harfan's book collection. Thus another question arises. How does he could study at home when he pedals 40 km every day and he is burdened by a lot of other works to support his family.

The characterization of Mahar is another ambiguity. Ikal actually tells their inferiority toward the PN company staff who inherited the tradition of the Dutch colonial. PN staff standard of life is much higher than the indigenous population. Ikal described their binary opposition through lifestyle.

"Unlike at the Estate, when eating, the PN coolies were not accompanied by *Mozart's Haffner No. 35 in D major*. Their meals were accompanied by bickering, husbands complaining about the menu—always the cheapest fish for breakfast, lunch, and dinner..." (TRT 42)

On the other hand, Mahar is told get his European musical tastes just from the radio as narrated below. Mahar is a kind of ecstasy over artistic taste. Whereas Mahar is not much different from his other friends: poor and far from the access technology and information. Then where is the position of Ikal and Mahar in this novel? Indeed both characters are ambiguous. Their personal traits fulfill characterize both parties: Belitong Native and PN Company staff. So, they are inferior but also sophisticated at the same time.

"Those two boys were both incredibly rich. We went to both of them with countless questions. Lintang obtained knowledge from Pak harfan's book collection, and Mahar had artistic insight—plus he knew about music because he hung out with the local radio broadcasters from Suara Pengejawantahan (the Voice of Manifestation) AM" (TRT 123)

By this quotation the ambiguous still can be detected. Pak Harfan has a lot of book collection that make Lintang smart. Whereas pak Harfan is told to have simply living He taught without pay. How is he able to buy the books? While the school of Ikal and Lintang is just poor and does not get the attention of government.

Moreover here is another ambivalence found in the novel. Bu Mus owns the book written in Dutch while at the same time she just try to motivate her students to not complain of the uncomfortable condition of school building. It is hard to believe. Dutch book must be quite expensive for that kind of school. The leaky school represents a bad poverty while the Dutch book represents of goodness of school facilities. Thus, readers may question how does Bu Mus own Dutch book whereas to occupy her life she receives sewing order and work with it until late night?

"On one occasion, we were whining excessively about the leaky school roof. Bu Mus wouldn't hear of our complaints, but instead took out a book written in Dutch and show us a picture from one of its pages." (TRT 48)

However, the largest ambivalence exists in Ikal personalization as the narrator. Ikal is a part of the poverty. For him education also meant as enigma. He put himself in inferior position like Lintang and Mahar. As he describe when he attend his first day of school:

"... I was aware that it wasn't easy for a 47-year-old miner with a lot of children and a small salary to send his son to school. It would have been much easier to send me to work as a helper for a Chinese grocery stall owner at the morning market, or to the coast to work as a coolie to help ease the family's financial burdens. Sending a child to school meant trying oneself to years of costs, and that was no easy matter for our family" (TRT 2)

After describing the poverty and distress Ikal just put himself in the opposite position. In class of SD Muhammadiyah Ikal always ranks second after Lintang. Ikal is no less sophisticated than Lintang. In poverty Ikal is even still able to buy the *Aktuil* magazine. As mentioned in earlier section, Ikal loves to Latin words to describe the name of trees or animals. He uses this narration to describe his school plants and animals as follow:

"*Papilio Blumei*, the captivating tropical black butterflies with blue-green stripes, visited the tips of the *filicium* leaves... Only experts can tell the difference between the two similarly named species. Their Latin names, respectively, are *Coliascrocea* and *Coliasmyrmidone*..." (TRT 111)

The same question will appear as before. How does Ikal get knowledge of the Latin term for animals and plants? Does he also read Dutch books belonged by Pak Harfan like Lintang does? The poverty of Ikal and his family is contrasted compared to the habit of using the Latin name for the horticultural name. Generally Latin name names could be learned in school books, but the reader should not forget that Ikal's school is a poor school that does not have complete facilities and textbook.

In fact the position of all the characters in the novel *The Rainbow Troops* were ambiguous. Ikal tells each character with double standards. The main characters in this novel Ikal, Mahar and Lintang are so ambiguous. The positions of three of them are never stable. They meet to say inferior characteristic features but also resemble a superior at the same time. At one point they described as poor and backward while at another point they become very well educated and sophisticated. Thus Ikal narrated ambivalence discourse in the novel *The Rainbow Troops*.



## CONCLUSION AND SUGGESTION

### Conclusion

Based on the analyzing in the preceding chapter, there are three main conclusions related with Ikal's personalization. From the first analysis about stereotype, Ikal has been proven inferior to himself. Ikal hold stereotypes about his inferiority while the PN staff described as a view of life that should be emulated. Ikal considers Malay Belitong is backward and faraway from education. Their lives are even very close to the primitive life. Ikal depicts the life of a contrast between the simply lives of the Malay people with PN staff who live in luxury. For the sake of his dream Ikal achieved his formal education. He thinks that only education could save him from poverty and difficult life.

The second, based on the results of analysis using the theory of Bhabha Process of identification, Ikal thus deliver the tendency of mimicry; repeating what he sees in Europe to the characterization of his friends'. It deals with three conditions. The first is the dislocation. According to Bhabha, colonized always dreamed to be where 'self' it was. In this case Ikal always dreamed of Paris and Edensor, long before he visited the place. He has been addicted to all European culture. The second is "occupying the master's place" or trying to be part of those who are always portrayed educated, civilized and sophisticated. Ikal through Lintang figures has to throw away the idea to become fishermen or farmers. To be a superior means to be as well as the superior lifestyle. Ikal describes it through the character of Lintang who genius in science and Mahar who genius in arts. The third is the image: desire of the look and language. Ikal represents himself as a European graduates. He needs to be more scientific. In his narrative Ikal always use the term Latin. He mentions the names of many popular figure and their inspirational words. Moreover Ikal and his friends also made a community of ghost hunters who have sophisticated tools to detect the presence of ghosts.

The last, ambivalence occurs when Ikal Inferiority is contrasted with his mimicry. The condition of Ikal and Malay Belitong Native is very limited. It is totally contrasted with the dream of Ikal that imitate western life and thought. Thus the character of Ikal, Lintang and Mahar are ambiguous. Their personal traits characterize both parties fulfill: Belitong Native and PN Company staff. So, they are inferior but also sophisticated at the same time.

### Suggestion

Discussion of mimicry and ambivalence could be the basis of discussion that could be taken in the postcolonial. In the next stage of this thesis could be developed to discuss modernization offered by Andrea Hirata. Roland

Barthes's notion on modernization can be used as a reference to discuss this quartet further.

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