

HEGEMONY OF MODERNITY AND MASDUN'S MIMICRY PROCESS IN *PASAR HEWAN* BY N. H. DINI (BHABHA'S POSTCOLONIAL DISCOURSE)

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ABSTRACT: People who live in the third world country are usually easy to be persuaded with the word of modernity. They like wanting to pursue a world of mirage that promises to live in the present and abound in luxury, but sometimes they are unable to withstand the lifestyle changes that immediately occur in their lives. This study tries to examine the phenomenon above, such as the story raised by N.H. Dini in one of her short stories entitled *Pasar Hewan* through descriptive method by using Bhabha's postcolonial perspective as the analysis framework. Through this study, the reader will be presented with a story that will invite us to reflect on how a modernization of lifestyle sometimes traps us in a vortex of pain that has no end and is not known how to return, as experienced by Masdun and the village community where he stay. Masdun, who at first was too passionate to change his life, eventually became skeptical and could not do much to the social changes that occurred massively in his surrounding community.

Keywords: *PasarHewan*, modernity, Bhabha, postcolonial

Modernity, today, is like a cultural virus that is inevitable among third world society. It is understood as a way of achieving high prestige among the surrounding environment. Likewise, what is understood by Masdun, figures in the short story of *Pasar Hewan* by N. H. Dini. Masdun was formerly had two rice fields which was inherited by his father. His father gave the rice fields to Masdun in order to be his livelihood. However, he found it too difficult to continue the "old-fashioned" lifestyle as his grandfather and father did in the past. His reluctance to grow crops became increasingly apparent when the term 'period of the project' in his village emerged. Villagers' modernization program was echoed by the city government. The term was so intriguing in Masdun's innocent heart because in his mind, something related to urban was a symbol of courage.

Without taking into account further, the people who have been hegemonized by the seduction of profits from the government program have finally decided to sell a plot of their rice fields and make another plot as a chicken coop. Initially all went well, Masdun could support his small family with abundant assets, such as repairing the house, buying two motorbikes and a color television, even sending his nephew to the animal husbandry faculty. The hedonic lifestyle makes Masdun seemed as if he was self-forgetful and feels proud of the success he had gained in that short time. The interesting thing that was described by N. H. Dini was when all the villagers joined in and applied what Masdun had done. The phenomenon of hybridity here has become a social problem of third world citizens who are stereotyped as ignorant people who can only follow things that they consider "promising" in the future.

Unfortunately, even less mature calculations eventually lead to disasters, not only for Masdun but also all villagers who had already sold their rice fields to get the chickens, when a migrant from the urban and brothers also with one of the high officials in the capital, opened a farm using technology that was much larger and more modern than that owned by the villagers. Income decreases because consumers gradually turned to the farm.

The financial crisis experienced by Masdun's family forced him to return to be an "ordinary people" and sell some of his father's goats to make a living. Unfortunately, the changes apparently did not only occur in the village where Masdun lived in, but also the market that became the destination of Masdun to sell the goats. Cruel thugs who liked to ask for security money from the sellers to the ignorance of the police apparatus seemed to have been a scourge for the entire animal market. At the end of the story, it was described that Masdun then went along with being skeptical of the social problems that occurred and was trapped in the vortex of the moral irregularities of the people at that time.

Through the theory put forward by Gramsci regarding hegemony as well as mimicry and hybridity of Homi K. Bhabha, the author tries to uncover the problem of Masdun's identity finding and the surrounding community in the midst of the incessant issues of modernity that are hailed by the urban government to citizens who still adheres to traditional life. This analysis is expected to describe social phenomena that often occur in the middle of a third country society which is basically a former colonial colony.

RESEARCH METHOD

In finding the problem answer of this research, the researcher used descriptive method and the Bhabha's postcolonial discourse as study approach. According to Sugiyono, descriptive method is research conducted to find out the existence of an independent variable, either only on one variable or more (free variables) without making comparisons and searching the variable relationship with other variables (2009, p. 35). While in post-colonialism discourse, colonizers and colonized have a very close relationship because one of the elements becomes the determinant of the other elements. Through this discourse, readers can see the tendency of colonized and ever colonized people, as expressed by Faruk in *Belenggu Pasca-Kolonial: Hegemoni dan Resistensi dalam Sastra Indonesia* that colonized society is a society whose thoughts, feelings, attitudes, behaviors, and even their bodies are occupied, controlled, regulated and controlled by the colonizing society through theoretical practices, and the attitudes that are instilled in them by the colonial society (2007, p.16).

By using these two methods and approaches, the writer could see how the mimicry phenomenon of village people towards government programs that wanted to modernize them. Through descriptive methods, the authors explored one by one sequence of government initiation processes to change the lifestyle of rural communities from planting rice in rice fields to raising livestock. After that, the writer also showed how the community mimicry process takes place to adjust their lifestyle to what has been announced by the government. Through Bhabha's

postcolonial perspective, it then analyzed how the process of mimicry has made the community like not knowing their own identity. They were like being trapped in a modernity mirage that actually drowned them in the misery of life at the end and doesn't know how to return.

There are two ways for a person can "perpetuate" his power over another, namely through military power and hegemony. Post-colonial discourse emphasizes the perpetuation process in the form of a second oppression or pressure. Gramsci defines hegemony as complex, which is both political and ethical. In the case of hegemony, attention must be paid to the group's interferences and trends, to which the hegemony is carried out (Faruk, 2010, p. 142).

RESULTS AND DISCUSSION

John McLeod in his book, *Beginning Postcolonialism*, stated that reading texts written by an author from countries which have colonialism history, basically the texts are focused on the efforts and legalization of colonialism both in the past and present (2000: 33). McLeod's arguments above can be said that a literary work often become a media for the author to discuss the colonialism discourse phenomenon. Through a literary work, the authors, especially from the ex-colonialized countries, usually said that the issues in community eventually have not separated yet from the colonialization facts at all. Even though the colonialization had finished in long time ago, but few rulers who have great economic and cultural capital, are still trying to perpetuate colonial discourse in order to get certain benefits which are their goals. So, basically the countries that were once colonized have not been able to escape completely from colonialism because it is "occupied" by certain colonizer. It is then still being carried out to people who are considered stupid, passive, and capitalally weak, both economically and culturally.

The short story *Pasar Hewan* by N.H. Dini in the writer's opinion can be categorized as short stories that contain elements of colonialism discourse. This can be seen from the style of language and the main character's narrative, Masdun, who explicitly desires modernity which is rumored by the government regarding the replacement of work land from farming in rice fields to raising chickens. Dini described in her short story how captivating Masdun to the idea of the age of project. He is interested in the contents which sound of urban.

Through the hegemony carried out by the government by disseminating announcements in sub-districts and hamlets even giving leaflets and announcements reaching remote villages, the project then became something that sounded so promising. Government officials who are seen trying to unite their vision and mission by regulating the sale or distribution of seeds, fertilizers and irrigation add to Masdun's belief that the modernity offered can bring great benefits to the future welfare of his family. In addition, Masdun considered that working on two plots of rice fields required lots of energy and more and more days it was increasingly difficult to find helpers. The government hegemony succeeded hit his simple ideology. After thinking about the advantages and

disadvantages of both human and financial power and negotiating with his father and mother, Masdun sold a plot of his rice fields which were the furthest away and a patch behind the house was dried to become a farm.

By the hegemony process above, the inferior society, in this matter is Masdun's family; they are expected to be able to follow the ideologies that the government (colonizer) wants to instill. When the hegemony has succeeded in uniting its ideologies into the joints of Masdun's life, the process of mimicry or imitation takes place. Bhabha understands mimicry as imitation of language, culture, attitude and mind on a large scale (Huddart, 2006, p.57). In general, mimicry can be defined as a reaction to the circulation of stereotypes carried out by colonized communities, while Derrida called it a mimetic deconstruction in which people imitate in order to find parallels with those imitated. The deconstructive imitation aims to uncover the single truth that is to be forced on other groups (Rohman, 2010, p.175). Stereotypes about people or colonized nations that are usually interpreted as ignorant, mentally retarded, obedient, passive, but mysterious people.

The life of Masdun and his family after the sale of rice fields seems to improve. The sale of land can be used as capital to raise livestock, and he did not forget to set aside a little money to repair his house. The house with brick and tiled floors, which was drained by electricity became a symbol of improvement in Masdun's standard of living. After years since that time, Dini described the Masdun's mindset that seemed to have a modern way of life. Radio, two motorbikes and a television were assets purchased by Masdun after benefiting from his chicken farm. This is what the author then considers to be a form of mimicry carried out by the main character in this *Pasar Hewan* short story. The way of life views that were once so simple, after being distorted by modernity carried by the government, changed 180 degrees. He began to imitate the urban lifestyle that was facilitated by advanced technology in order to expedite work. But in the case of Masdun, the use of technology is only a means of pursuing mere prestige because basically the technology-based tools that he bought were not in accordance with his life's needs at that time. Masdun only feels proud of the ownership of these items.

The reference of life Masdun is a neighbor in the next village, Sarpan, who has first started a modern life through a rice mill. It was mentioned that "*bagi Masdun, Sarpan merupakan pokok tujuan yang harus ditiru. Malahan jika mungkin, dikalahkan.*" (p. 91). Based on the description, it is very clear that Masdun tried to mimic the modern life of Sarpan through the purchase of a number of electronic goods and two-wheeled vehicles such as those owned by Sarpan.

The interesting thing about this leadership is when Masdun who had long dreamed of television so admired the government officials who spoke fluently by using foreign words. In the eyes of Masdun, those who can and usually use foreign words are smart people. He did not care if he or the other villagers did not understand what was said by the government because people like him always believed that the words were full of meaning. By doing this imitation, it is like doing an alliance or differentiation against village people who are considered old-

fashioned and do not understand technology. He positioned himself in a different place from the villagers.

Masdun's life changing which is full of the values of modernity is ultimately imitated by other farmers. They tried their luck exactly what Masdun had done before by selling or pawning rice fields and making his yard as a chicken farm. The mimicry of Masdun in this stage then widened into hybridity carried out communally by the people around Masdun. However, the simplicity of the way of thinking that is not fulfilled by fierce competition, as is done by the citizens of the city, apparently still firmly rooted in the daily ideology of the villagers. Citizens often leave farm products to Masdun to take to the city because with the access of motorbikes owned by Masdun, he is considered more skilled to travel.

New things appeared when someone from the city who is also the family of an important official in the village. He utilized sophisticated technology so that simple technologies such as those used by Masdun become very outdated. As a result, the previously established economic conditions were shaken because Masdun's customers turned to the big businessmen one by one.

The misfortune continued to hit Masdun's life. When family income decreases, he had to swallow his first disappointment, namely his child did not succeed to enter the department he wanted because he preferred to hang out with machines rather than animals. The next misfortune occurred when the virus attacked the chickens so that many chickens died lying every day. Eventually the chickens ran out because they died and then they were doused with kerosene and then burned. It was depicted that *"kekayaan Masdun menjadi asap bersamaan dengan badan binatang-binatang tanpa nyawa di sudut karas. Dan menguap pulalah semua idaman dan impiannya."* (p. 94). Dini tries to reinforce the situation that is happening to Masdun's life through the depiction above.

Masdun's father finally gave up some of his goats to get a little money for the survival of their family. At Mrican Market, where Masdun was about to sell his goats, he again got a blow about the growing sales system in the market that security was entirely in the hands of "controllers". The owner of the coffee shop said that *"kalau pedagang tidak mau bayar, seringkali pembelinya juga kena kesukaran. Pendeknya, harus bayar supaya selamat."*(p.95). The modernity carried by young people today seems to bring mental pressure that is so strong in Masdun's personal feeling. The lifestyle of the city people who used to be regarded as a prestigious one for Masdun now has become a scourge that has made it so difficult. Young people in the city choose to be robbers, snatches that grab bags or jewelry that calls them as *Gali, GengAnak Liar*. It feels like a slap that is quite hard for Masdun. All his dreams of a noble and modern urban life are inversely proportional to the reality in the field where the brutality and indifference of the police are a frightening specter for the citizens of the city itself.

"Dia menjadi masa bodoh akan kebersihan moral. Karena ada orang-orang berkedudukan dan beruang yang sengaja ngompreng di desa dan mematikan usaha para petani peternak ayam." (p.96). Dini explained the emergence of a sense of skepticism in Masdun's mind after experiencing trials for trials that were too "shocking" to his ideology and mindset that originally considered the city is modern and civilized becoming a highly inhuman social

arena through the above series of sentences. Masdun seemed to lose his reference of life so that he took part in the chaotic system. At the end of the story, Masdun is portrayed as vengeful and becomes not different from the urban community itself, “*Namun sebagaimana tajamnya kekusaran Masdun terhadap peternak di Sendangguwo maupun seluruh peternak dan petani jadian dari kota, hati orang desanya tetap polos. Karena dia tidak didengungi doa semoga para gali menghajar truk mini pembeli kambingnya hari itu.*” (hal. 97).

In the end, according to the author, Masdun became giddy about his position in society because he was no longer a "part" of the community by modernizing his life and feeling proud of his life's achievements by ignoring the local wisdom possessed by his village, while he could not be categorized as city people despite having a number of electronic goods and motorized vehicles as well as urban people because according to the viewpoint of the city people, those who live in the village remain rural people and not the urban people.

CONCLUSION

The above analysis leads us to the conclusion that actually the post-colonial discourse is still exist and can be found in daily life of community in the third world society which formerly has become the colonialized people. The continued colonialization process is still done by the sovereign who wants the benefit from low class community, the people who have less educated about the urban life. Through the figure of Masdun in this short story, it can be examined that the simple way of thinking of villagers can be used to embed moral values or ideologies that want to be established by the sovereign.

It is very clear that the short story of *Pasar Hewan* by N. H. Dini contains post-colonial elements because the readers can see the relation between the “colonizer” and “colonized” explicitly. The mimicry action done by the main character, Masdun, toward the modern lifestyle of urban people became the social fact that actually can not be separated from the lack of education regarding the adjustment of needs and employment for the community both in the city and in the village. Mimicry which turned out to bring great benefits in Masdun’s life, then spread and became a kind of hybridity for the surrounding villagers. It can be said that, the mimicry and hybridity carried out by villagers like them is a form of resistance in the middle of the modern life issues that increasingly shift their positions as second people.

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