

## THE DISCOURSE OF RESISTANCE IN THE SHORT STORY *SIAPA KIRIM AKU BUNGA?*

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**Abstract:** This study uses a corpus of short stories entitled *Siapa Kirim Aku Bunga?* by Eka Kurniawan, which contains issues of postcolonialism through mimicry, ambivalence, and hybridity of the Si Gadis Penjual Bunga's character, which then shows the existence of a discourse of resistance. This study aims to dismantle the strategy of resistance through mimicry, ambivalence, and hybridity in the short story *Siapa Kirim Aku Bunga?* by Eka Kurniawan. This research is qualitative, using the hermeneutic method. The research begins with understanding the text, then interpreting it to show and explain the existence of mimicry, ambivalence, and hybridity with descriptive methods. The approach used in this research is post-colonialism. The show that mimicry, ambivalence, and hybridity through European dress are a strategy in carrying out a discourse of resistance by the colonized to the colonialists. This resistance refers to the dark story of the Indonesian people regarding the disposal of indigenous people who were sent and exiled to Boven Digoel. Through the metaphor of flowers, this work depicts the deep sadness of that time.

**Keywords:** *ambivalence, hybridity of resistance discourse, mimicry, postcolonialism.*

## INTRODUCTION

The independence of the Republic of Indonesia on August 17, 1945, was the beginning of a change in freeing the nation from colonialism. After a struggle through weapons and political diplomacy, the Indonesian people took over and expel the Dutch colonial government from Indonesian territory. The political independence that has been achieved by the Indonesian nation does not make the meaning of independence refer to all aspects, which include the thoughts, mentality, and culture of the Indonesian people.

The result of Dutch colonialism which lasted quite a long time and was carried out systematically, has affected various aspects of people's lives. The influence of colonialism that has persisted to this day is referred to as the post-colonial problem, which refers to the study of culture with all its complex dynamics (Faruk, 2007; Furqon & Busro, 2020).

Post-colonial problems are the condition of society after being colonized which until now still has the influence of colonialism practices in the past. The study of colonialism makes it possible to see the occurrence of decolonization, as a result of colonialism, both for the colonized and the colonizers (Darmawan, 2020). Referring to Ratna's statement (2008) post-colonial problems are caused by colonized people who tend psychological disturbances due to power and hegemony during the colonialism period, which influences literary works. As a medium for describing conditions in the past, through the repetition of stories, both archetypal and nostalgic (Ahmad, 2016). The importance of the role and existence of literary works in describing the conditions and practices of colonialism in the past, as a form of response to colonial discourse that occurred in Indonesia, which then took the form of mimicry, ambivalence, and hybridity. Postcolonialism is a term for a collection of strategies in examining the culture, literature, history, and politics of European colonial countries and their relations with other countries (Artawan & Yasa, 2015). The study of postcolonialism will not be free from the existence of the colonized and colonialists, whereas literary work after the colonial period or during the colonial period, needs to be seen from a post-colonial perspective. So that the use of colonialism discourse usually refers to tracing literary works to uncover hidden aspects, which will then reveal the intent and purpose of the various strategies that emerge, such as mimicry, ambivalence, and hybridity. Mimicry is a reproduction of European subjectivity, which is impure, awakened in its place of origin, and reconfigured from the point of view of colonialist anxieties and sensibility. Mimicry produces something of contradiction and ambiguity. The presence of a mimic man is an entity that is indebted to the West. The presence of a mimic man is inseparable from prosperity and higher culture. Mimicry, which produces ambiguity and contradiction, forms an Eastern entity that is indebted to the West for its accomplishment and makes a sense of gratitude so as not to offend Western authorities (Foulcher & Day, 2008; Novtarianggi et al., 2020). Not only that, mimicry or imitation

is also a form of mockery or ridicule of the West because excessive imitation is not done like Western offerings. (Faruk, 2007).

Bhaba (2012) states that mimicry is built around ambivalence which continuously produces inserts, differences, and advantages. The presence of mimicry is a process of denial as a representation of differences. Mimicry is a form of imitation of appearance and life values by colonized groups against colonialists. The presence of mimicry will place the populated nation to adapt to the culture of the colonial government. As a form of imitation, mimicry forms a strategy for looking for opportunities to mislead the colonialists' views (Normalita & Fauzi, 2021). Whereas hybridity through Bhabha's theory of liminality in post-colonial studies is to emphasize the space of contact between colonization theory and practice, which is caused by the continuous fusion of identities. Liminality is used by Bhabha to explain the *space between* which addresses the cultural changes that occur and forms a system that is built through a *third space*.

As a double meaning, mimicry raises ambivalence which in its continuity forms the consciousness of the colonized towards the new culture under the colonialists. In this way, the colonized carry out construction by learning through Western institutions, writing, and carrying out customs in the colonial style, but still have an awareness of the culture that belongs to the colonized (Aini, 2016). The term ambivalence comes from Homi K. Bhabha's theory of postcolonialism, which then goes hand in hand with hybridity and mimicry. Through the three terms put forward by Bhabha, researchers use especially about colonial and anti-colonial discourse and post-colonial identity (Novtarianggi et al., 2020). The ambivalence that is absorbed through psychoanalysis illustrates the ongoing fluctuations to achieve something and want the opposite. This places the colonial subject in an indecisive place. Bhabha further explained in (Foulcher & Day, 2008) that reflection occurs through similar but not the same peddlers' views, which will lead to the instability of colonial authority. Therefore, ambivalence is a strategy described as fluctuating and continuously aiming at something that is the opposite of what is there.

As a strategy for post-colonial criticism, it contains theoretical and critical methods for researching culture on the depiction of traces of colonialism (Novtarianggi et al., 2020; Sanditama & Kurniasih, 2021). Through a critical study of Indonesian

literature, there is an excellent opportunity to reveal traces of Western and Eastern colonialism. Mainly this research will use a corpus of short stories entitled *Siapa Kirim Aku Bunga?* Eka Kurniawan's work is included in a book entitled *Corat-Coret di Toilet*, third print in June 2016. It tells of mysterious flowers coming to Kontrolir Henri with a piece of paper that reads For Henri. Bunga was the first time she met at the restaurant she frequented with noni-noni, sinyo-sinyo, and pak raden, to spend time together drinking lemonade. As if surprised by the bouquet without a sender's name, the man looks towards the front of the restaurant and sees Si Gadis Penjual Bunga, who is not sure whether she is Indigenous or European. After asking the florist, Henri assumes the flowers that came to him are from one of his noni-noni friends. None of his girlfriend's friends had a terrible relationship with Henri. Henri is suspicious of Si Gadis Penjual Bunga, who sometimes wears European clothes and not infrequently wears Javanese clothes. This situation creates mimicry, hybridity, and ambivalence in Si Gadis Penjual Bunga.

This research is very interesting, in terms of using post-colonialism as an approach to analyze and dissect the phenomenon under study. This research has the opportunity to present the facts of Indonesian history implied in the short story *Siapa Kirim Aku Bunga?* by Eka Kurniawan. Through this research, it can be used to complement previous research results related to the issue of Indonesian indigenous resistance in the colonial era and its strategies. Some previous research relevant to this study has been done before. Several studies address topics around mimicry, ambivalence, and hybridity. As done by Tazkyatun (2019) focuses on describing aspects of mimicry, ambivalence, and hybridity which are shown through the mimicry representations of indigenous figures which are shown through imitation of Europeans which are described through the use of clothing identity, lifestyle, knowledge of Europe, preferences, and the language used. Through the representation of hybridity manifested in the use of the Dutch language, views, and thoughts by the natives, which then becomes an affirmation of the morality of the European bourgeoisie. Co-opted hybridity through natives with attitudes that adopt European paradigms and attributes. Organic hybridity is shown through the presence of a new identity that is not authentic and creates resistance to colonialism. Similar research, in describing the forms of hybridity, mimicry, and ambivalence in Layla's novel, its relevance to learning Indonesian in high

school, which is analyzed through the linguistic aspects of stories through historical novels in class XII (Sanditama & Kurniasih, 2021).

Abdullah et al., (2022) go deeper through their research entitled *Identitas Tokoh Pribumi Dalam Cerpen Penunjuk Jalan Karya Iksaka Banu: Kajian Pascakolonial Homi K. Bhabha*, showing that identities are in a hybrid position due to the application of values from Western nations, occurring spontaneously and continuously. This happened through upbringing, association, and education that occurred around the Dutch colonial environment. Mimicry a mockery shown through Dutch language skills, knowledge of the West, and being able to devise strategies for rebellion. In addition, the attitude of the natives who disliked the colonizers but provided assistance formed ambivalence. The research topic that focuses on post-colonial feminism, which is explained through the ambivalence, resistance, and power of colonized women, has shown the existence of colonial practices that are always related to cultural contact. This interaction is addressed through the hybridity, ambivalence, and resistance of female characters in the play text *Karina Adinda* by Liauw Giok Lan (Dewojati, 2017).

The research that has been conducted, shows its efforts in describing the forms of mimicry, ambivalence, and hybridity, its relevance to Indonesian language learning. In addition, from the perspective of post-colonial feminism, it shows that the practice of colonization is always linked to cultural contact. Other research has shown that the identity that is displayed through mimicry is in a hybrid position due to the application of Western values. In contrast to the research to be conducted, it focuses on mimicry, ambivalence, and hybridity, which are used to describe the existence of a discourse of resistance and its relevance to the history of the Indonesian nation in the short story *Siapa Kirim Aku Bunga?* by Eka Kurniawan.

The presence of Si Gadis Penjual Bunga who is suspected of being the mysterious flower-giving terror, Kontrolir Henri, raises various strategies that are ambivalent towards the depiction of Si Gadis Penjual Bunga. Therefore, this study has an umbrella question in the form of the following problem formulation. How is the hybridity of the resistance discourse shown by Si Gadis Penjual Bunga in the short story *Siapa Kirim Aku Bunga?* by Eka Kurniawan From the formulation of the problem will be described through the following research questions. First, what is the mimicry and ambivalence of Si Gadis Penjual Bunga in the short story *Siapa Kirim Aku Bunga?* by

Eka Kurniawan? Second, how is the form of hybridity in forming the resistance discourse in the short story *Siapa Kirim Aku Bunga?* by Eka Kurniawan?

## **REVIEW OF LITERATURE**

### **Mimicry**

The simple meaning of mimicry is to imitate. In post-colonial studies, mimicry refers to the act of mocking. The process of forming mimicry places it in a crossing position between knowledge acquired and deliberately allowed to be known and forbidden, so it is secret (Baso, 2016). Mimicry simultaneously gives rise to ambivalence, which on the one hand builds identity, on the other hand, maintains difference. This happens because of inferiority and superiority. This process shows that Indonesian people imitate everything in their lives, from European lifestyles to culture. The imitation done by the natives is motivated by hybrid behavior, forming new patterns in their lives by imitating Europeans. Therefore, mimicry is a process of imitation due to the influence of the colonizer's culture on the colonized group (Sultoni & Utomo, 2021).

Mimicry performed by natives with a colonial flavor provides a great deal of awareness (Efendi, 2016). It can be interpreted that in the process of mimicry, natives act as if they are colonial, and in the process of imitation, it is done consciously. The presence of mimicry is a form of representation due to the different identities of the colonizer and the colonized. The existence of the colonizer with a superior position increases the tendency when everything that refers to action is considered higher than the natives. This is what leads the natives to consciously mix cultures by imitating the identity of the colonizer. Circumstances such as oppression and marginalization of the natives lead to attempts at mimicry, to try to be like the colonizer to get the same treatment.

### **Ambivalence**

Ambivalence is a process that is closely linked to the identity of the colonized group through colonial consciousness (Sultoni & Utomo, 2021). Ambivalence goes hand in hand with the emergence of mimicry, through unconscious and conflicting feelings. In the position of the natives oppressed by the colonizers, through mimicry, the natives receive the same treatment and are seen as equals. This does not happen quickly,

but there is a struggle within the natives that makes mimicry imperfect because there is still a sense of love for the culture that is their identity. The natives' attempt to become colonial without losing their cultural identity creates a sense of both hate and love (ambivalence). This ambivalence of the natives makes them floating and their identity is also difficult to determine.

### **Hybridity**

The hybridity initiated by Bhabha through the theory of liminality in postcolonialism studies, to find a space of intersection and give birth to hybridity (Sultoni & Utomo, 2021). This refers to the dynamic search for identity. Seeing the process of movement between regions, that have different statuses and occur by extension, will experience a shift in cultural identity. The cultural system that occurs between the colonized and colonizer groups, produces intersections and produces hybridity (Aini, 2016). Liminality is used to explain the space between, where it refers to the place where cultural change takes place. Some strategies occur in the in-between space that can be developed. It refers to the movement of the exchange process of a diverse and continuous status. It is through this cultural system that the term third space comes into being.

### **METHOD**

This research is qualitative by using the hermeneutic method. The hermeneutic method refers to the understanding of texts, within the interpretive and historical context of language use, texts, sentences, and words (Palmer, 2003; Sidik & Sulistyana, 2021). Does this study use a corpus as well as a data source in the form of a short story entitled *Siapa Kirim Aku Bunga?* By Eka Kurniawan. The data are in the form of words, sentences, or paragraphs, which have relevance to answering research questions. The data analysis technique used is through observing and note-taking strategies. The approach used in this research is post-colonialism. This study uses Homi K. Bhabha's concept of mimicry as an ambivalent discourse, on the one hand showing similarities, but on the other hand maintaining differences. Whereas organic hybridity refers to (Young, 2003) as a mixture of cultural interaction processes, which combine and merge into new objects, the presence of mimicry and hybridity concerning Homi K. Bhabha's concept is proof that the colonized do not just sit idly by, because they have the

opportunity and power to put up a fight. Through these two aspects, it has a goal as a strategy for the story of the journey of the West in search of identity and hybridity which focuses on the habits of blending and mixing in realizing the desires of the natives or colonized to be equal with the West.

## **FINDINGS AND DISCUSSION**

### **Findings**

The researcher has found a discourse of resistance in the short story *Siapa Kirim Aku Bunga*. Eka Kurniawan's work, which is shown through mimicry, hybridity, and ambivalence, Si Gadis Penjual Bunga. The process of mimicry is carried out by Si Gadis Penjual Bunga through European clothes, which look unkempt, and Javanese clothes. This creates an ambivalence about Si Gadis Penjual Bunga's identity. Hybridity, which shows Si Gadis Penjual Bunga's crossing of new cultures, is shown through the style of dress and the objects used. Furthermore, the description of the findings of this study will be elaborated in the following subsections.

#### ***Mimicry of Si Gadis Penjual Bunga***

Mimicry or imitation provides an effect like camouflage, not equating with a background, but rather showing a transparent and unclear background, which in practice refers to camouflage actions. 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 (Bhaba, 2012). Then the effects of mimicry on the authority of colonial discourse can be profoundly disruptive, because in stabilizing or normalizing a country as a colonial subject, the aim is to achieve civilization after the enlightenment period, referring to the language of freedom which produces other knowledge by referring to norms. Therefore, mimicry as a result of re-reproduction which has striped characteristics, which is then shown through European subjectivity in a colonial environment that is no longer pure, experiences a shift from the beginning of creation and experiences a reconfiguration in sensibility and anxiety, related to the case of colonialism. Simply put, mimicry can be interpreted as a form of ridicule that forms resistance by imitating and indirectly giving the impression of making fun of. Short Story *Siapa Kirim Aku Bunga?* by Eka Kurniawan, shows there is a strategy in forming



mimicry through Si Gadis Penjual Bunga which can be seen through the following quotation.

*“Gadis penjual bunga, pemandangan itu sendiri sebenarnya cukup aneh. Gadis itu berumur sekitar empat belas atau lima belas tahun. Mengenakan pakaian Eropa yang dekil dan tampak tak terurus” (Kurniawan, 2016).*

The data above shows that there is mimicry or imitation attached to Si Gadis Penjual Bunga. Forming an identity that is not clear, through what is worn as European clothing. But what becomes a symbol is that the European dress comes in a dirty and neglected form. Imitation or mimicry performed by Si Gadis Penjual Bunga forms a discourse of resistance to colonialism which is represented by European clothing which is inversely proportional to its embodiment. European clothing, which usually comes with luxurious and neat modernity, worn by Si Gadis Penjual Bunga looks different. Mimicry by Si Gadis Penjual Bunga creates resistance that is not realized by Henri, who represents the colonizers. The effect that is presented through Si Gadis Penjual Bunga indirectly gives a mocking image. Mimicry or imitation is also seen through the following data. Indigenous identity is also shown through the following quote.

*“Tapi jelas ia bukan Eropa. Indo pun tidak. Ia gadis bumiputera, asli Jawa. Sosoknya yang kecil ramping dan dekil tak menarik perhatian Henri pada pandangan pertama, tapi ia tertarik kepada bunga-bunga yang dijualnya” (Kurniawan, 2016).*

The presence of mimicry through Si Gadis Penjual Bunga creates ambivalence. Through the quote above, it is explained that Si Gadis Penjual Bunga is not part of the European or Indonesian. Having a slender and small physique, with dirty visuals, doesn't make Henri interested in Si Gadis Penjual Bunga, instead, he is attracted to the flowers she sells. This is closely related to the anonymous flower sender that Henri received. The position of colonial subject, in this case, is placed in an indecisive position, there is a reflection in the clothes worn by Si Gadis Penjual Bunga who are the same as those of Europeans, but with dirty looks and body postures like the natives. In the next sentence in the data quoted above, it shows that the Si Gadis Penjual Bunga is a native Javanese girl. Bumiputera means child of the country or indigenous people. This shows that there is an attempt at a discourse of resistance by Si Gadis Penjual Bunga

who occupies the position of the colonized against Henri as the colonizer. Forming a strategy that is described as fluctuating with objectives that are resistant. The mimicry of Si Gadis Penjual Bunga is also visible through the Javanese attire, which is shown in the following data.

*“Ia suka pada hidungnya yang mungil, dan tatapan matanya yang bersemangat. Ia kadang-kadang mengenakan pakaian Jawa, berupa kain dan kebaya, tapi kadang mengenakan pakaian Eropa, baju terusan dengan renda-renda yang semua dikenakan dengan kesembronoan” (Kurniawan, 2016).*

If in the previous data Si Gadis Penjual Bunga focuses on imitation through worn-out European clothing, in the quote above, imitation or mimicry is shown in the use of European clothing which is explained through overalls with lace and seems sloppy in its use. This is a form of resistance against European nations, especially in terms of culture. The presence of the custom of wearing Javanese and European clothing by Si Gadis Penjual Bunga creates a camouflage-like effect. It does not equate with a background but rather shows a transparent and unclear background, which in practice refers to camouflage. Imitation of the appearance of Si Gadis Penjual Bunga is a representative of the indigenous group against the colonialists, who place the natives in adapting themselves to colonial culture. This formed a strategy, in which Henri, who at first did not pay attention to Si Gadis Penjual Bunga, Henri immediately fell in love with her and ignored the mysterious flowers that were coming.

### ***The Ambivalence of Si Gadis Penjual Bunga***

This is to say, that the discourse of mimicry is constructed around an ambivalence; to be effective, mimicry must continuously produce its slippage, its excess, and its difference (Bhaba, 2012). Bhabha, through the concept of mimicry, explains that the formation of imitating traits is due to an ambivalent relationship between the colonized and the colonizers. Ambivalence is an attitude that is created because of a feeling of love for one thing which then simultaneously creates a feeling of hatred. Referring to Bhabha states that ambivalence is not fixed and is read as a sign of trauma as a colonial subject, but this is a feature of the colonial way of working through the dynamics of resistance (Loomba, 2016). In addition, Bhabha stated that the colonial presence was always ambivalent, not clear in presenting its original and authoritative identity through articulation, by showing differences and repetitions that occurred

continuously. This then refers to the colonial identity which is still in doubt, unstable, and always experiencing differences and divisions.

*“Gadis penjual bunga, katanya. Siapa saja yang telah membeli bunga-bungamu? Banyak Meneer, jawab si gadis penjual bunga sambil menatap laki-laki itu. Perempuan? Ada Meneer. Sinyo-sinyo dan noni-noni banyak yang membeli. Noni-noni, ya? Ya, noni-noni... Ia berbalik kembali masuk ke dalam restoran setelah merasa menemukan jawabannya. Setengah jam berlalu hingga akhirnya mereka bicara juga soal politik. Rust en orde. Ya, rust en orde. Berapa jii sudah kirim ke penjara? Henri tertawa kecil dan menjawab: Bukan cuma ke penjara, tapi juga ke Boven Digoel. Jii kirim orang ke Boven Digoel juga? Ya, satu-dua penghasut aku laporkan dan minta kirim ke Boven Digoel. Kemudian gadis penjual bunga itu berkelebat, dan Henri teringat kembali kepada bunga mawar misterius yang didapatnya” (Kurniawan, 2016).*

Besides the ambivalence through the Si Gadis Penjual Bunga in dressing like a European, the ambivalence is conveyed through her demeanor. When Henri walks up to him and asks the Si Gadis Penjual Bunga to buy flowers, she answers without showing any suspicion by looking at Henri. The calm demeanor showed by Si Gadis Penjual Bunga with a straightforward answer to Henri. This became different when Henri and his girlfriend discussed politics referring to Rust en Order and Boven Digoel. Rust en Order is the implementation of the Dutch East Indies government policy which means calm and order. Meanwhile, Boven Digoel was a dumping ground for native figures who were considered dangerous by the Dutch East Indies. The area is located on the Digoel River in southern Papua. When Henri stated that he had sent two people to Boven Digoel, the Si Gadis Penjual Bunga moved quickly. It's as if there is a Si Gadis Penjual Bunga's fear of Henri who has the power to make decisions and threaten those he thinks are treacherous. Henri instantly flashes back the mysterious flowers to him. But the ambivalence doesn't stop at the Si Gadis Penjual Bunga, in this case, Henri demonstrates the ambivalence through the following quote.

*“Akhirnya Henri jadi sering mengawasi si gadis penjual bunga itu, bukan untuk melihat-lihat siapa saja yang membeli bunga-bunganya, tapi justru untuk melihat si gadis penjual bunga itu sendiri. Serangan demam menjangkitinya sejak saat itu, demam cinta yang tak terelakkan. Angannya telah sepenuhnya menjadi milik si gadis penjual bunga. Bahkan, ia begitu keranjingan saat menemukan bunga-bunga misterius yang masih disisipi secarik kertas*

*bertuliskan Untuk Henri, karena saat-saat itu, wajah penuh pesona gadis penjual bunga segerah membayang di depan matanya” (Kurniawan, 2016).*

Henri, who was initially not interested in the Si Gadis Penjual Bunga, through the quote above, shows how Henri began to show different attention. At first, Henri is only focused on seeing who is buying the Si Gadis Penjual Bunga's flowers, to find out who has given the mysterious flowers to him. Due to the frequency of watching the Si Gadis Penjual Bunga, Henri seems to be in a fever of love, so his thoughts and memories are fixed on the Si Gadis Penjual Bunga. Likewise, when the mysterious flowers came, Henri was crazy about the Si Gadis Penjual Bunga and imagined the Si Gadis Penjual Bunga in front of him. Hendri has shown a picture of the ongoing fluctuation process at the beginning of the story showing disinterest in the Si Gadis Penjual Bunga, and long enough Henri's feelings have changed, Henri further shows a different response when he finds out that he is the one who sent the Si Gadis Penjual Bunga's parents to Boven Digoel. When Henri looks at the Si Gadis Penjual Bunga a reflected image occurs through his indecisive gaze of the Si Gadis Penjual Bunga's identity. The ambivalence through interest is shown through the following data.

*“Bunga itu lambang cinta, dan kau manusia yang kering akan cinta. Sudah selayaknya kau peroleh banyak-banyak bunga. Henri teringat kembali dengan bunga-bunga yang diterimanya dan menjadi curiga jangan-jangan si penjual bunga sendiri yang mengirim bunga selama ini. Tetapi ia segerah menepiskan dugaan itu dan mencoba terus berbincang dengannya” (Kurniawan, 2016).*

Through the florist, he showed that he knew that Henri had gotten a lot of flowers. The flower, which was later interpreted as a symbol of love by the florist, gave meaning to Henri because he lacked love. It is only fitting for Henri to get lots of flowers from the florist who gives them free, and mysterious flowers that are always in Henri's hands. The nature of imitation is caused by an ambivalent relationship through the Si Gadis Penjual Bunga shown through an attitude that simultaneously hates and likes. This can be seen through the identity of the Si Gadis Penjual Bunga who wears European clothes with an unkempt appearance, which makes her identity as a European need to be questioned again. Likewise, his identity as an indigenous still needs to be questioned and further evidence must be collected. The ambivalence, in this case, is not fixed and read as a sign of trauma which is a colonial subject, but this is a characteristic

of the colonial way of working through the dynamics of resistance, which can be seen more clearly through the following dialogue excerpts.

*“Itu tidak penting apakah aku yang kirim kau bunga atau bukan. Kau memang perlu banyak bunga karena rasa cintamu yang kering.”*

*“Ayolah, Sayang. Tak benar rasa cintaku kering. Mari tinggal di rumahku.”*

*“Kau laki-laki yang tak sopan. Kalau kau ingin aku jadi isterimu, minta izin kepada ayah dan ibuku. Aku tak ingin jadi nyai, apalagi gundik.”*

*“Mari temui kedua orang tuamu,” kata Henri dengan gemas. Matanya lekat pada wajah cantik itu. “Di mana mereka?”*

*“Digoel.”*

*“Digoel.”*

*“Ya, Boven Digoel.”*

*“Kenapa di sana?” tanya Henri.*

*“Kau sendiri yang kirim mereka ke sana” (Kurniawan, 2016).*

The imitation and ambivalence shown by Si Gadis Penjual Bunga is a form of discourse on the resistance of the colonized to the colonialists. Si Gadis Penjual Bunga as the colonized party performs imitation and ambivalence which is used to give the impression of the colonizers. At the time the colonialists through Henri were attracted to Si Gadis Penjual Bunga, then the girl through the attitude of the natives to be edited by men, had to have the permission of both parents. Tragically, Si Gadis Penjual Bunga's parents were victims of atrocities that occurred in the Dutch East Indies in the late 1920s and Henri was the perpetrator of sending the flower seller's parents to Boven Digoel. As a power holder who serves as an official or governor, he can do whatever he thinks is right. Specifically regarding *rust en orde* or the term used during the Dutch East Indies period to describe order and peace, which was a situation that had to be presented by a government organization referring to *Kontrolir Henri*. The *Kontrolir Henri*, who had previously taken the decision *rust en orde*, resulted in the punishment for those who violated it to be sent to Boven Digoel.

*“Hiruk-pikuk menyebarkan itu sudah berakhir,” kata salah seorang gadis indo. Mimik wajahnya menampilkan kekhawatiran apa yang diucapkannya tidak benar.*

*“Betul. Pemerintah sudah bisa menegakkan kembali apa namanya, Henri?”*

*“Rust en orde”*

*“Ya, rust en orde. Berapa yang jij sudah kirim ke penjara?”*

*Henri tertawa kecil dan menjawab: "Bukan cuma ke penjara, tapi juga ke Boven Digoel."*

*"Jij kirim orang ke Boven Digoel juga?"*

*"Ya, satu-dua penghasut aku laporkan dan minta kirim ke Boven Digoel." Kemudian gadis penjual bunga itu berkelebat, dan Henri teringat kembali kepada bunga mawar misterius yang didapatnya. Ia mengamati gadis-gadis teman ngobrolnya dengan diam-diam, tapi tak satu pun patut di curigai telah mengirim bunga itu" (Kurniawan, 2016).*

The data above shows that there are things that are the main problem in the relationship between Si Gadis Penjual Bunga and Henri. Henri has decided to report the agitator who disturbs order and peace or rust en orde to be sent to Boven Digoel. Boven Digoel was a place used by the Dutch East Indies government to dispose of native figures who had the potential to be dangerous. This was against the backdrop of the November 1926 rebellion by the Partai Komunis Indonesia (PKI) and resistance figures in Java, Kalimantan, Sulawesi, and Maluku, which were based on religion and politics. Therefore, the short story *Siapa Kirim Aku Bunga?* Eka Kurniawan's work contains a story about the dark history of the Indonesian nation, which is then interpreted as a flower metaphor for mourning for the incidents of banished shop figures to Boven Digoel. One of the victims sent to Boven Digoel was the parents of the Si Gadis Penjual Bunga, as told in the short story *Siapa Kirim Aku Bunga?*.

### ***Representation Hybridity of Si Gadis Penjual Bunga***

The concept of hybridity put forward by Bhabha through postcolonial thinking has been developed simultaneously with the presence of mimicry and ambivalence. Through these two terms which show an analogy, it is Bhabha's way of giving an overview to the colonized people in manipulating powerlessness, which then forms resistance to the invaders (Setiawan, 2018). The term hybridity is used concerning interactions between cultural forms that are not the same and can produce new cultures or new identities through history and textual form (Day & Foulcher, 2008). In the study of postcolonialism, hybridity indicates a cross or cultural exchange. The focus of his study is not only on the form of cultural products but also on the way these cultural products are formed. Then placement is carried out in the social and historical realm through the study of colonialism, which in its transformation becomes part of the rejection of colonial power relations. The Short Story *Siapa Kirim Aku Bunga?* by Eka

Kurniawan, shows the existence of hybridity which is shown through Si Gadis Penjual Bunga's clothes.

*“Gadis penjual bunga, pemandangan itu sendiri sebenarnya cukup aneh. Gadis itu berumur sekitar empat belas atau lima belas tahun. Mengenakan pakaian Eropa yang kecil dan tampak tak terurus, tapi jelas ia bukan Eropa. Indo pun tidak. Sosoknya yang kecil ramping dan kecil tak menarik perhatian Henri pada pandangan pertama, tapi ia tertarik kepada bunga-bunga yang dijualnya. Tapi ia mampu melihat kecantikan tersembunyi pada si gadis penjual bunga. Rambutnya lurus dan dibiarkan tergerai, tak pernah ia melihatnya disanggul. Ia suka pada hidungnya yang mungil, dan tatapan matanya yang bersemangat. Ia kadang-kadang mengenakan pakaian Jawa, berupa kain dan kebaya, tapi kadang mengenakan pakaian Eropa, baju terusan dengan renda-renda yang semua dikenakan dengan kesembronoan yang menggoda” (Kurniawan, 2016).*

Hybrid through the above quote refers to the crossing of new cultures especially si gadis penjual bunga through dress styles and properties such as the lace used with European dress. The typical Javanese women's dress style is by wearing a kebaya and jarik cloth. This is different from European-style clothing in the form of blouses, skirts, and shoes, with tassel properties. This, through si gadis penjual bunga, forms one of the efforts and strategies made to imitate the colonial period. Mimicry or imitation of the dominant culture which in this case refers to the strategy of undermining colonial power or hegemony. Especially regarding the disposal of indigenous people who were sent and exiled to Boven Digoel.

## **Discussion**

The discussion of all the above findings shows the existence of Si Gadis Penjual Bunga, resistance discourse as a representation of the colonized. The discourse of resistance, which occurs systematically through Si Gadis Penjual Bunga mimicry in dressing like Europeans and Javanese, forms an ambivalent identity towards the colonizer's view, which in this case refers to Henri. Mimicry, or imitation, forms a strategy that gives the effect of humiliation, which is represented by Si Gadis Penjual Bunga in a dirty European costume. On the other hand, Si Gadis Penjual Bunga shows her identity as a native Javanese. At this stage, it is the beginning that places and leads to the position of the colonial subject of indecision. Through Si Gadis Penjual Bunga's visuals, Henri's indecisive view of his identity. Si Gadis Penjual Bunga's habit of

dressings like a European and a Javanese creates a camouflage effect. The aim is to put the natives on an equal footing with the colonizers.

Ambivalence is not only created by Si Gadis Penjual Bunga, but Henri shows a change of feelings that are unconsciously contradictory to the initial situation of his meeting with Si Gadis Penjual Bunga. Henri initially observes Si Gadis Penjual Bunga because, of the mysterious flowers that keep coming to him. In this way, Henri can find out who is sending him the mysterious flowers. Henri, who initially pays no attention to Si Gadis Penjual Bunga, immediately falls in love with her and ignores the mysterious flowers. The difference in the ambivalence created by Si Gadis Penjual Bunga, who shows love for herself and her family, and at the same time creates hatred by insinuating Henri for his treatment of Si Gadis Penjual Bunga's parents. Henri's ambivalence, on the other hand, is shown through his initial indifference towards Si Gadis Penjual Bunga, which becomes love. This shows that when differences and repetitions occur continuously, they reveal their true selves. This then shows the fluctuation. Especially in Si Gadis Penjual Bunga case, shows a new cultural crossover through a style of dress like a Javanese woman, complete with kebaya and jarik. Meanwhile, Si Gadis Penjual Bunga's appearance resembles that of a European woman, complete with a blouse, skirt, shoes, and tassels.

Ultimately, all of Si Gadis Penjual Bunga's efforts at mimicry, ambivalence, and hybridity relate to the discourse of resistance to the policy known as *Rust en Orde*. *Rust en Orde* is a policy of the Dutch East Indies that means peace and order. The policy aimed to maintain security stability to maintain the image of the government as a protector of the people, bringing prosperity. People, especially natives at the time, who were considered dangerous and a threat to security were sent to Boven Digoel. Boven Digoel was the place where Bumiputera who were considered dangerous by the Dutch East Indies were banished. The context in the short story *Siapa Kirim Aku Bunga?* Si Gadis Penjual Bunga's parents are sacrificed to be sent to Boven Digoel by Henri as a representative of the Dutch East Indies. As an official or governor, he can do whatever he wants. Especially about *Rust en Orde*, or the term used during the Dutch East Indies to describe order and peace, which is a situation that must be presented by the government organization that refers to *Kontrolir* Henri. Hence the symbol of flowers,



which is present throughout the story and gives the meaning of love. People like Henri need a lot of love, hence the flowers that mysteriously come to him.

Looking at the research that has been done, (Tazkyatun, 2019) describes how mimicry, ambivalence, and hybridity are used as an affirmation of the morality of the European bourgeoisie, while Sanditama & Kurniasih, (2021) use them as Indonesian language learning material. This research shows a gap in the discussion related to mimicry, ambivalence, and hybridity used as a strategy for the existence of a discourse of resistance to the Rust en Orde policy. On the other hand, we look at previous research that focuses on describing hybrid identities as a form of rebellion (Abdullah et al., 2022); placing colonized women who always cause and relate to cultural contact (Dewojati, 2017). This is different from the present study, which shows how Si Gadis Penjual Bunga's identity is discussed as an ambivalent phenomenon, showing a mixture of cultures in her appearance. This is a set of discourse strategies of Si Gadis Penjual Bunga resistance as a victim of the arbitrary policy of the Dutch East Indies through Rust en Orde, which refers to the Bumiputera figures sent to Boven Digoel.

## **CONCLUSIONS AND SUGGESTIONS**

### **Conclusions**

Through the description of the findings and discussion of this research, it can be concluded that the short story *Siapa Kirim Aku Bunga?* contains a discourse of resistance to the Rust en Orde policy. The arbitrary policy of the Dutch East Indies, through the description of Henri's character in making decisions and sending people to Boven Digoel, including Si Gadis Penjual Bunga's parents. Forming Si Gadis Penjual Bunga's strategy through mimicry, ambivalence, and hybridity, as a resistance strategy, is shown through mysterious flowers as a sign of love for people who lack love like Henri. Through a series of strategies, Si Gadis Penjual Bunga aims to make Henri realize what he has done. It is starting from the clothes and props used by Si Gadis Penjual Bunga, forming a mimicry that continuously creates ambivalence and a new culture. In essence, the cruelty of the Dutch government at that time, which is reflected in the short story *Siapa Kirim Aku Bunga?* by Eka Kurniawan, cannot be separated from the history of the Indonesian people, which has a relationship with the incident of sending characters to Boven Digoel. The presence of short story *Siapa Kirim Aku*

*Bunga?* by Eka Kurniawan is a reflection of giving historical stories through literary works. The flower metaphor is used as a symbol of deep sorrow for the journey of the characters sent to Boven Digoel.

### Suggestions

Historical studies are recommended for researchers interested in the corpus of short stories in *Siapa Kirim Aku Bunga?* by Eka Kurniawan. Because there are still few historical writings that discuss Bumiputera figures who were convicted and sent to Boven Digoel. So research using historical studies will reveal more about the collective memory of that time.

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