

Mimicri and Hybridity in the Burung-Burung Manyar Novel

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ABSTRACT

This research aims to describe the forms and nature of mimicry and hybridization that exist in the Burung-Burung Manyar novel by Y.B. Mangunwijaya. The subject of this research is the Burung-Burung Manyar novel by Y.B. Mangunwijaya which was published in 1981 by Djambatan Jakarta's publisher. Data collection is done by reading and note taking techniques. The reading is done repeatedly to find the main content or ideas contained in the story that contain images of mimicry and hybridity. Data were analyzed with qualitative descriptive analysis. Mimicry and hybridity in the Burung-Burung Manyar novel appears in the character of Setadewa. Mimicry conducted by Setadewa are mainly in the elements of language, clothing, lifestyle, work, and culture. Setadewa's hybridity includes genetic hybridity. This hybridity occurred since he was a child. When playing at the Mangkunegaran Palace, he did not like the nickname 'Raden Mas Sinyo'. The nickname was a combination of Raden Mas's call because he was still a noble from his father and Sinyo because there was an Indo Dutch descendant from his mother. Like his father, Setadewa does not like the life of the palace which has many rules. At school in Semarang, Setadewa was openly in favor of the Dutch. After the proclamation of independence, he entered the Dutch KNIL army. Setadewa is in a crossroads between defending the homeland of Indonesia or the Dutch nation. In Indonesia he is called the Dutch Sinyo but he is also not fully accepted as a Dutchman. Setadewa had an ambiguous personality between Indonesia and the Netherlands. At the end of the story, Setadewa solidified himself back to Indonesia and defended Indonesia from economic colonization by foreign parties. Setadewa exposed the fraudulent foreign company where he worked with the consequences of being dismissed. Setadewa tried to defend the truth, returned to become a full Indonesian citizen.

Keywords: mimicry, hibridity, burung-burung manyar, novel by Y.B. Mangunwijaya.

INTRODUCTION:

In the stratification of colonialism, indigenous people have a lower position compared to the Dutch (Europeans) and foreign Eastern nations such as Arabs and Chinese. In this connection, idealization of the lower social group (pribumi) towards groups of higher social status will occur. Indigenous people want to have a higher social status, so it often happens imitations of the culture owned by the invaders, namely the Dutch colonial which is considered by some indigenous people to have a higher culture.

With the existence of ethical politics, the Dutch government provided opportunities for pribumi to enter European schools which were at the same time an opportunity for pribumi to make progress (Rosidi, 1964: 3). Efforts to increase the dignity of indigenous people are pursued in various ways. These methods include mimicry and hybridization.

In addition to the existence of life phenomena, the birth of literary works is also due to the awareness of the author that literary works as something imaginative, fictitious, and inventive must carry out missions

that can be accounted for and tended (Suyitno, 1986: 3). The author creates a work not only driven by a desire to create beauty, but also wishes to share his thoughts, feelings, opinions, and impressions about something. Thus, literary works can be seen as a form of philosophy or thought wrapped in a special form (Wellek, 1990: 134). Therefore, literary works can be studied to express the thoughts contained therein, both express and implied.

Y.B. Mangunwijaya (2004) is a prolific Indonesian writer. There have been many literary works produced by him, both in the form of essays, short stories, and novels. One of his novels which is quite phenomenal and monumental is *Burung-Burung Manyar* written in 1981. The novel, which revolves around various events that took place in the period before independence and after Indonesia's independence, has received many appreciations and awards, both from within and outside the country. This shows that this novel is a respectable novel.

Postcolonialism studies focuses on indigenous mimicry and hybridity in the novel *Burung-Burung Manyar*. This is motivated by the absence or lack of literary research that reveals the problem of colonialism in literary works and also the indication which states that until now there have been no studies linking the existence of Western colonialism (Netherlands) with a culture of colonized society.

The novel *Burung-Burung Manyar* by Y.B. Mangunwijaya contains stories of struggles before independence until the period after independence so that it is alleged in the novel to reveal the discourse of postcolonialism. For this reason, postcolonialism research focuses on indigenous mimicry and hybridization in the novel *Burung-Burung Manyar* which is important to do. The problem in this research is how are the forms and nature of mimicry and hybridization in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya?

LITERATURE REVIEW:

The theory used in this study is the theory of postcolonialism, specifically mimicry and hybridization. According to Appiah in (Ashcroft, 1995: 117) post-colonial does not mean 'post independence' (post / after independence) or after colonialism '(after colonial times), because post-colonial is not the culmination or end of the colonial process. According to him, Postcolonial is more as a result of the earliest contact with the colonial. Postcolonial includes all cultures affected by colonialism since colonial times to the present day (Dewi, 2000: 1).

As a field of cultural production and analysis, postcolonialism can be understood in three terms, namely postcolonialism historically, counter discursive, and economic (Lo and Gilbert, 1998: 1-2). Historically, postcolonialism has been associated with the cultures (including literature) of nations experiencing European imperialism. Controversially, postcolonialism is related to the analysis of culture which is subject to European imperialism by seeing colonialism as the beginning of postcolonial conditions. In the study of postcolonialism economically, the notion of colonized society is not only based on the conception of the culture of third world nations, but also on the strata that are denigrated in capitalist societies namely those who are marginalized, on the basis of race, ethnicity, class, or gender.

According to Faruk (1998: 1) and (Junus 1998: 3), the existence of Dutch colonialism was accompanied by a series of self-representations as imperialists, both in the form of travel stories, ethnographic descriptions, as well as aesthetic works of literature that reflected the relationship between the authorities and the colonized as the father's relationship. Children or patron-client, the difference between colonial countries and colonized countries is that there is an assumption that colonialists are more advanced (Junus, 1998: 1). Natives are considered more backward and primitive; this results in imitation or indigenous mimicry of the culture of the colonizing nation. The concept of mimicry in this paper is imitation of other people's cultures. Mimicry is defined as individual actions that require a degree of involvement. This mimicry act is a form of resistance from within, the potential for subversion which is placed in the area between imitation and ridicule that comes from a double colonial process.

According to Faruk (1998: 3) the emergence of cultural imitation was caused by several things, including Javanese cultural background in the form of community orientation from lower strata social groups to imitate people from high social strata as a result of the European education system developed by Dutch colonialism (Foulcher in Junus, 1998: 1). The first problem of the colonized people in dealing with the discourse of the invaders was the problem of emancipation and enhancement of their dignity so that they were equal to the colonizing nation which was pursued through imitation. It was also explained that the concept of imitation approached the concepts of mimicry and inauthenticity according to Bhaba's understanding (1994: 85-92).

The first problem of colonized society in dealing with colonialist discourse is the problem of emancipation, and enhancement of self-dignity so that it is equal to the invaders pursued through imitation, which in Bhabha's concept is called mimicry (Faruk, 1998: 2). Therefore, the problem of imitation or mimicry is one of the problems in the study of postcolonialism.

Cultural elements of Dutch colonialism which are often imitated by the natives are quite a lot. Many of the cultural elements are expressed in literary works, including in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya. As revealed by Kluckhohn (in Soekiman, 2000: 41-42) that the elements of European or Dutch culture are usually imitated by indigenous groups, there are seven elements of universal culture (culturally universal). The seven elements of universal culture that are often imitated by indigenous groups are (1) language (oral and written), (2) equipment for human life equipment (clothing, houses, weapons, transportation equipment, production equipment, etc.), (3) livelihood systems (agriculture, animal husbandry, production systems, trade, etc.), (4) social systems (political organizations, legal systems, marriage systems, etc.), (5) arts (fine arts, literary arts, arts sound, motion arts, motion arts, etc.), (6) science, and (7) religious systems.

In relation to the study of literature, postcolonial works on a wide area. Lo and Gilbert (1998: 5-13) mention several problems concerning colonial culture as problems in the study of postcolonial literature. The problem is a matter of language, history, nationalism, canonicity, place, body politics, and hybridity or mixing culture of colonizers. Meanwhile, the various agency possibilities covered by this study are hybridity, mimicry, and ambivalence.

According to Ashcroft, et al. (1995: 1-2) the study of postcolonialism led to the idealization of resistance. The emergence of resistance in the postcolonial discourse is a logical consequence of the various unjust representations made by the colonial toward their colonies. Various representations are preserved through various educational and entertainment media, such as television shows, cartoons and novels.

The term hybridity is used to describe human children of different races (Allen, 2004: 235) or to describe children that result from cross-breeding, and not between species. There are two types of hybridity, namely intentional and unintentional hybridity. Hybridity is unintentionally competitive and opposes establishing cultural differences from one another. This does not produce a new form but rather what is called Bhabha 'chaos due to race without identity', which is heterogeneous, unsustainable and constantly changing. Intentional hybridity is a potentially divisive political category (Allen, 2004: 236).

METHODOLOGY:

The data source of this research is the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya which was published in 1981. Research data in the form of language exposure which is a discourse or text story. Data collection is done by reading and recording techniques (read notes). The reading is done carefully and repeatedly to find the main contents or ideas contained in the story that contain images of indigenous mimicry and hybridity. The data in this study are in the form of words, phrases, sentences, or discourse in which indigenous mimicry and hybridity problems are revealed.

Data were analyzed using qualitative descriptive techniques. Descriptive techniques were used to describe the cultural forms of Dutch colonialism that were imitated by the natives and the characteristics of the cultural imitation as well as the forms of hybridization carried out by the characters in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya. Describing the data at the same time by interpreting and analyzing in addition to construing the nature of Dutch colonialism cultures that were imitated by the natives and the hybridization of figures that occurred. Data validity is done through repeated readings (semantic validity), references to source books (referential validity), and discussions with colleagues (interrater reliability).

FINDINGS AND DISCUSSION:

Indigenous Mimicry in the Novel *Burung-Burung Manyar*:

There are various elements or aspects of the culture of Dutch colonialism found in *Burung-Burung Manyar*. Of the many aspects of culture, not all of them are imitated by indigenous people. As revealed by Kluckhohn (in Soekiman, 2000: 41-42) that European or Dutch culture which is usually imitated by indigenous groups, there are seven elements or aspects of universal culture. In *Burung-Burung Manyar*, mimicry is seen mainly by the main character Setadewa or Teto. At the beginning of the story, when Setadewa was a child, he often played lines mimicking the style of the Dutch KNIL troops who were training, also using Dutch though not much. Setadewa also claimed that he was a

child of the Company (BBM: 11).

After Setadewa grew up, he also often used Dutch to communicate, especially with Major Verbruggen. Major Verbruggen is the commander of the NICA Battalion who loves Teto's mother but their relationship does not continue. Major Verbruggen still loved Marice Setadewa's mother. In communicating with Major Verbruggen, Setadewa often used Dutch. By using Dutch, Setadewa felt more valued and equal to the Dutch. Prime Minister Syahrir's figure also uses Dutch when communicating with Dutch people. Syahrir also used Dutch when he met Setadewa and his troops (BBM: 74). By using the Dutch language, they feel more valued for being able to speak as the language used by the Dutch people. This is in accordance with what was conveyed by (Faruk 1998: 3) that the appearance of cultural imitation was caused by several things, including Javanese cultural background in the form of community orientation from lower strata social groups to imitate the people from high social strata as a result of the education system Europe developed by Dutch colonialism. Setadewa considers that Dutch culture is higher than the culture of his ancestors, the Javanese.

Besides language, other forms of mimicry found in the novel *Burung-Burung Manyar* is the type of work. After becoming an adult, Setadewa chose to work as a member of the Dutch KNIL forces. He preferred a job as a Dutch KNIL soldier who defended the interests of the invaders. This he did because he hated Japan and also the people of the Republic of Indonesia whom he considered willing to submit to the Japanese. In addition, Setadewa also hates and grudges against the Japanese people because they assume that the one who killed his father was Japanese. The following quote shows this.

Dan semakin bencilah seluruh jiwaku kepada segala yang berbau Jepang. Termasuk itu, pengkhianat-pengkhianat Soekarno-Hatta. Dan seluruh bangsa yang disebut Indonesia, yang membongkok-bongkok pada Jepang dan berteriak-teriak di alun-alun oleh hasutan Soekarno: "Inggris kita linggis! Amerika kita seterika! Dai Nippon, banzai!" Sejak itu, aku bersumpah untuk mengikuti jejak Papi, menjadi KNIL, membebaskan negeri yang indah ini dengan rakyatnya yang bodoh, pengecut tetapi baik hati itu, segala orang di kolong jembatan dan mental-mental serba kampungan dari hasutan dan pengaruh jahat yang menyebut diri nasionalis, tetapi mendukung bandit-bandit yang membuat mamiku menjadi gundik. (BBM: 42).

It was this resentment to the Japanese that motivated him to join the Dutch KNIL army. Setadewa did not merely want to be more respected by the Dutch, but he joined the KNIL army following in his father's footsteps because he felt a grudge over the treatment of Japanese soldiers to his mother. His mother was forced to give up serving as the concubine of the Japanese troops after her father was arrested. So that his father was not killed, his mother was willing to become the concubine of the Japanese army.

Western culture as a lifestyle that is also imitated by Setadewa is liquor. Agreeing when meeting with Major Verbruggen did not refuse when given the usual liquor that Westerners drink. Setadewa accepted the offer and he also drank the liquor offered to him (BBM: 79). Drinking liquor for Westerners is a common, daily habit that has been done when they are in their country, including the Dutch people. Drinking alcohol is still done after they are in Indonesia. Another lifestyle mimicry conducted by Setadewa occurred when he was accepted as a Dutch KNIL force. Because being a Dutch KNIL soldier, of course language, lifestyle, clothing, culture also follows Dutch culture.

There are also indigenous people who imitate Western or Dutch dress styles. One of them was done by the Surakarta court's daughter, Gusti Nurul. Gusti Nurul as the palace princess did not wear kebaya cloth but instead wore pants like the Dutch people.

Gusti Nurul misalnya, bukan main bikin gempar di masa itu. Bayangkan! Putri Raja Jawa! Naik kuda sih barangkali masih dapat diikuti nalar. Tetapi pakai celana! Nyuwun pangapunten! Lho serius nih! Kenapa tertawa? Cuma perempuan Cina yang pakai celana. Kalau noni dan nyonya Belanda mah, itu kan sudah di atas segala hukum, apa saja boleh kalau Belanda. Sampai duduk di sebelah kanan raja di aras singgasana, boleh dia. Tetapi puteri ningrat Jawa pakai celana? Krakatau bisa jadi meletus itu nanti! (BBM: 8).

At that time, wearing pants for a woman was still taboo, uncommon, and even tends to be 'obscene'. Moreover, those who wear clothes are princess palace. Clothing pants are considered as the clothes of the Dutch people, including for women. Indonesian women at that time wore cloth and kebaya, especially palace ladies. Cloth and kebaya clothes are their daily clothes. If someone who wears pants is considered to be imitating Western clothes because Westerners in Indonesia at that time women wore long pants as worn by their men.

After Indonesia's independence, Setadewa also left Indonesia for further studies, studying in the West because he was a member of the KNIL forces. Because of his abilities and intelligence, Setadewa finally graduated to study until he became a computer expert doctor. Because of this expertise, Setadewa was appointed and worked for a foreign oil company that exploited oil in Indonesia to obtain a high position

and position in the company. Setadewa gained a high position after marrying Barbara, the boss's daughter in a company that exploits petroleum in Indonesia. As revealed in the following quote.

Memang sebenarnya aku dulu kawin tidak karena cinta. Cintaku hanya untuk Atik. Dengan Barbara aku kawin demi karir. Untuk memberi kilat-kilat perputaran pada matematika dan komputer-komputerku. Sebab istriku adalah anak dari bosku dalam divisi Eksploitasi Pacific Oil Wells Coy. Dan anak perempuan itulah yang memberiku status dan kalangan berpengaruh, sampai aku yang berkulit sawo-matang ini naik tangga begitu tinggi dalam tempo begitu cepat. (BBM: 224).

By marrying the boss's daughter, Setadewa's position immediately skyrocketed in the Exploitation of Pacific Oil Wells Coy. Setadewa becomes an important person with a high position in the company. Setadewa considered to have the same high social status with their employees from Western companies. Setadewa managed to equalize himself with Europeans who were considered to have a higher position.

Hibridity in the novel of Burung-Burung Manyar:

In *Burung-Burung Manyar*, the characters suspected of experiencing hybridization are the main characters of the story, Setadewa. The Setadewa figure who is often called by the name of Teto is a native Indonesian figure but is said to have a tendency to defend the Dutch KNIL and after the independence war ended he also worked in the Netherlands. At the end of the story Setadewa is told to return to Indonesia and defend her country Indonesia from economic occupation by foreigners, especially petroleum.

Setadewa is one of the main characters in the novel of *Burung-Burung Manyar* beside Atik or Larasati. Setadewa still has Indo Dutch lineage from his mother. Physically, Setadewa appears to be an Indo Dutch because of his white skin color and also his tall body size, as in the following quote.

Pernah dengar “anak kolong”? Nah, dulu aku inilah salah satu modelnya. Asli totok. Garnisun divisi II Magelang (ucapkan: MaKHelang). Bukan divisi TNI dong. Kan aku sudah bilang: totok. Jadi KNIL. Jelas kolonial, mana bisa tidak. Papiku loitenant keluaran Akademi Breda Holland. Jawa DAN Keraton! Semula tergabung dalam Legiun Mangkunegara. Tetapi Papi minta agar dimasukkan ke dalam slagorde langsung di bawah Sri Baginda Neerlandia saja; Ratu Wilhelmina kala itu. Tidak usah dibawahi raja Jawa. Terus terang Papi tidak suka pada raja-raja Inlander, walaupun konon salah seorang nenek canggah atau gantung-siwur berkedudukan selir Keraton Mangkunegaran. Soalnya, Papi suka hidup bebas model Eropa dan barangkali itulah sebabnya juga, ibu kandungku seorang nyonya yang, menurut babu-babu pengasuhku, totok Belanda Vaderland sana (BBM: 3).

Since he was a child, Setadewa had been accustomed to the attitude of the people around him who regarded him as an Indo, Sinyo, of Dutch descent, a European because his mother was still of Indo Dutch descent. This is consistent with the opinion which states that hybridity is used to depict – human children of different races (Allen, 2004: 235) or to explain children resulting from breeding between races. Although Setadewa actually he did not like the call and the public's assumption that he was of Dutch descent. As his father, he was also not happy with his nobility. He prefers as an ordinary person who has freedom.

Likewise Setadewa character in the novel and the characters have names similar to Kakrasana figure also known as Balarama wayang figures which also has a character, posture, skin, and names like Setadewa in *Burung-Burung Manyar*. The characters in the novel of *Burung-Burung Manyar* are also in hypogram with characters in Wayang (Nurgiyantoro, 2019: 172). The recitation of wayang stories in modern fiction shows the author's response to the story (Nurgiyantoro, 2016: 204). In the puppet story, Balarama is the son of King Basudewa king of Mandura with his queen named Dewi Ugrayani. He is the elder brother of King Dwarawati who was named Batara Kresna and Dewi Wara Sembadra who became Arjuna's wife. Balarama has a consort named Dewi Erawati daughter of King Salya Raja Mandaraka, from the marriage she was blessed with two sons named Wisata and Wilmuka. Balarama is a character who is described as a white person (Caucasian) who is always paired with a character who is destined to be black (cemani) namely his younger brother named Narayana. Balarama has the character to be easily tempered (angry) but honest, authoritative, willing to accept criticism and easily lose his temper if what is done is not right. Balarama is one of the kings who are very close to Raja Astina, because the Sangkuni governor's expertise in political politics can embrace Balarama to be one of Astina's senopathies (Sunarto and Sagio, 2004: 361). Baladewa figures in this puppet become a hipogram of Setadewa's figure in *Burung-Burung Manyar* novel. The name, physical form, and character of Baladewa's figure have similarities with Setadewa's figure. The name Setadewa, comes from the word 'seta' which means white and 'god' from the name Balarama. White is a symbol of purity or safety, despite all the ugliness and mistakes (Sudjarwo, et al. 2010: 74). Baladewa is hard-hearted, easily tempered but forgiving and wise (Kaelola, 2010: 83). So, the name Setadewa refers to the name Baladewa figure who has white skin color and has good character. Characters and journey of life

Setadewa also has similarities with Baladewa characters and life journey in wayang stories.

Hybridization of Setadewa occurred since he was a child. When he was little, when he was playing at the Mangkunegaran Palace he did not like the Raden Mas Sinyo (BBM: 8) call. The nickname was a combination of Raden Mas's call because he was still a noble from his father and Sinyo because he had Indo Dutch descent from his mother. Like his father, Setadewa does not like the life of the palace that has many rules. He also doesn't like to be called Sinyo.

During high school in Semarang, Setadewa also felt unequal to his friends. He openly sided with the Dutch. His friends may also be on the side of the Dutch, but not as explicitly as he did. At that time there were indeed many people who liked the Netherlands but did not dare to be as frank as what Setadewa did. Setadewa still expects the arrival of the Dutch again. He preferred to join the Dutch forces. After the proclamation of independence, the youths should have moved to defend and defend independence by entering the Republican army, but what was done by Setadewa was different. He instead entered the Dutch KNIL army. He expressed his desire to become a KNIL soldier to Major Verbruggen the battalion commander who loved his mother.

“Mayor,” kataku sambil makan. “Aku mohon diperbolehkan masuk Tentara Kerajaan.”

“Tentara kerajaan itu tentara Belanda totok dari negeri Kincir Angin. KNIL, nah ini tentara sewaan Hindia Belanda. Tentara kerajaan itu tentara sinyo-sinyo pucat dan berbau keju. Kalau KNIL, nah, ini gerombolan bandit VOC! (BBM: 64).

After joining the KNIL army, Setadewa became at odds with his views with his people, including Larasati. Setadewa was with the Dutch KNIL who colonized Indonesia, while Larasati became the secretary of Prime Minister Syahrir who fought to defend independence and his homeland, the Republic of Indonesia.

Setadewa's partisanship to the Netherlands was actually not purely because he wanted to be respected and get a high position, but because of his revenge on the Japanese army who had taken his mother into a mistress. He also hated his own people who were allied with the Japanese people (BBM: 42).

When the war was over and Indonesia began to build its country, Setadewa did not work in Indonesia, he worked as a computer expert at Pacific Oil Wells Company. At that time, Setadewa admitted that he was a multi-national nationality (BBM: 227). Setadewa also befriended the American ambassador Mr. Brinkley. Because Setadewa's appearance and physicality did not indicate that he was an Indonesian, including an Eastern nation, Mr. Brinkley sneered at the attitude and nature of the Orient before him. When Setadewa said that he was Javanese, Mr. Brinkley was surprised and surprised. He thought that Setadewa was of Dutch or English or Russian nationality and was not at all Javanese.

Anda orang Eropa dalam sikap dan mental. Bukan orang Amerika, jangan lagi orang Timur. Tetapi...”

“Ya, memang aku lahir di Indonesia sini. Bahkan Mr. Ambassador boleh menertawakan saya, tetapi benar saya masih mempunyai darah ningrat sedikit dari Keraton di jantung Jawa sana”.

“Anda masih ningrat Jawa? Crazy! Anda bukan ningrat Belanda, bukan ningrat Inggris atau Rusia. Kok sekarang mengaku ningrat Jawa, itu lebih dari aneh lagi.” (BBM: 205).

The Ambassadors assumed that Setadewa was a European, not expecting that his interlocutor was Indonesian, especially from the Javanese nobility. In his attitude and mentality, Setadewa is said to be European, not American, let alone Easterner or Indonesian. In the presence of Setadewa, Mr. Ambassador chided and sneered at the nature of Asians including Indonesians who were considered as coolies.

Setadewa realized that what was done by siding with Western nations are things that are not true. He realized that in him there was a two-headed snake. The following quote reinforces this.

Begitulah maka sekarang sudah saatnya aku datang, sebagai manusia biasa, yang ingin mengadakan perhitungan dengan ular Kepala Dua yang hidup di bawah tanah hati nuraniku. Ini berkat pengorbanan Mami. Buah hasil penderitaan dan doa ibuku. Bukan karena Setadewa yang baik, melainkan karena kebaikan dan keperwiraan Kapitein Brajabasuki ayahku yang jauh lebih jaya daripada kekolongan jiwa liar pengeluyur kali tangsi Teto dalam diriku (BBM: 225).

In Setadewa there are two sides, one siding with Indonesia's homeland, and the other siding with Western nations. There is ambivalence in Setadewa, on the one hand he sided with his homeland of Indonesia where he was born and his love for Larasati blossomed, on the other hand he defended the West by joining the KNIL army and then working in foreign companies exploring oil in Indonesia and harming the nation Indonesia. Like a two-headed snake, he has two minds, one Indonesian and the other Western.

Setadewa is different from other figures. He is in a crossroads between his homeland of Indonesia and the Netherlands. In Indonesia he is called Sinyo, a Dutchman, and he is also not fully accepted as a Dutchman. At the end of the story, Setadewa solidifies itself back to Indonesia and defends Indonesia from economic

colonization by foreign parties. As a computer expert, he knows the cheating practices committed by foreign companies where he works. As a director who mastered the computer he knew very well the frauds that occurred and it was very detrimental to Indonesia. In *Setadewa* there are two choices, both of which are equally heavy. The first is to allow such fraud to benefit the company where he works. The second is exposing the known fraud so that the Indonesian state is not continually harmed, constantly colonized by its economy. However, by choosing the latter, his career and work will end and his risk will be fired from the company where he works. Finally, *Setadewa* took the second option, which was to expose the frauds with the consequence he was fired from the company where he worked. *Setadewa* returned to Indonesia, trying to become a full Indonesian citizen again, working and defending his country.

CONCLUSION:

Mimicry and hybridity in the novel *Burung-Burung Manyar* appear more in the character of *Setadewa*. *Setadewa* who in the story as a hipogram character puppet King *Baladewa* is the main character. Mimicry conducted by *Setadewa* and other figures, especially in the elements of language, clothing, lifestyle, work, and culture. *Setadewa* often uses Dutch when communicating, especially after he became a KNIL force. He also followed other Dutch cultures. How to dress, lifestyle, including drinking too he followed. When he was a child when he visited Mangkunegaran, *Setadewa* also saw the court's daughter, *Gusti Nurul*, wearing long pants like the Dutch instead of wearing cloth and kebaya as the natives, especially the royal family, were the role models of their citizens.

Setadewa hybridity includes genetic hybridity. This hybridity occurred since he was a child. When he was little, when he played at the Mangkune Palace he did not like the *Raden Mas Sinyo* call. The nickname was a combination of *Raden Mas*'s call because he was still a noble from his father and *Sinyo* because he had Indo Dutch descent from his mother. Like his father, *Setadewa* does not like the life of the palace that has many rules. At school in Semarang, *Setadewa* was openly in favor of the Dutch. After the proclamation of independence, he entered the Dutch KNIL army.

Setadewa is in a crossroads between defending its homeland Indonesia or the Dutch nation. In Indonesia he is called the Dutch *Sinyo* but he is also not fully accepted as a Dutchman. *Setadewa* has a dual personality between Indonesia and the Netherlands. At the end of the story, *Setadewa* solidifies itself back to Indonesia and defends Indonesia from economic colonization by foreign parties. *Setadewa* exposes the frauds of foreign companies where he works with the consequences of being dismissed from the company. *Setadewa* tried to defend the truth, returned to become a full Indonesian citizen.

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