

HENKI KLEBER ON BOW AND STRINGS: POSTCOLONIAL READING OF *KOMPONIS KECIL*

PERMAINAN BIOLA HENKI DAN KLEBER: ANALISIS NARASI PASCAKOLONIAL KOMPONIS KECIL

Edeliya Relanika Purwandi

Brawijaya University
edeliyarelanika@gmail.com

ABSTRACT

This article analyses the representation of postcolonial Indonesian children's literary works in a form of a novel entitled *Komponis Kecil* by Soesilo Toer. *Komponis Kecil* tells a story about the friendship of two figures namely Henki and Meneer Kleber. Meneer Kleber taught Henki to play a violin which at that time was considered as a musical instrument of the European or upper-class society, which later influenced Henki in the process of finding his true identity. This article uses qualitative social research methods with *Komponis Kecil* novel as the main research object. This article analyses the postcolonial concepts of otherness, mimicry and hybridity under the concept of orientalism. This article uses inductive analysis as data analysis method and grounded theory as methodology for interpreting texts; with the main narrative theme of Henki's hybridity which makes him unable to separate his European influences by becoming a busker violinist yet disenfranchises himself from Kleber's encouragement. This article also examines the expression of postcolonialism which also signifies the emergence of the social realism genre in *Komponis Kecil*.

Key words: Postcolonialism, Orientalism, Social Realism Genre, Children Literature

ABSTRAK

Artikel ini menganalisis representasi pascakolonialisme dalam karya sastra anak berupa novel berjudul *Komponis Kecil* karya Soesilo Toer. *Komponis Kecil* mengisahkan tentang persahabatan dua tokoh bernama Henki dan Meneer Kleber. Meneer Kleber mengajarkan Henki bermain biola yang pada saat itu dianggap sebagai alat musik elit masyarakat Eropa atau kelas menengah atas, yang kelak memengaruhi Henki dalam proses pencarian identitas dirinya. Artikel ini menggunakan metode penelitian sosial kualitatif dengan novel *Komponis Kecil* sebagai objek penelitian utama. Artikel ini menganalisis konsep pascakolonial tentang keliyanaan, mimikri dan hibriditas di bawah payung konsep orientalisme. Melalui analisis induktif sebagai metode analisis data dan grounded theory sebagai metodologi untuk menafsirkan teks; dengan tema naratif utama hibriditas Henki yang membuatnya tidak dapat memisahkan pengaruh Eropa. Kesimpulannya, artikel ini mengkaji tentang ekspresi pascakolonialisme yang juga menyemarakkan kemunculan genre realisme sosial.

Kata kunci: Pascakolonialisme, Orientalisme, Realisme Sosial, Sastra Anak

INTRODUCTION

This article will discuss and analyze the representation of postcolonialism with the root of orientalism discourse in Indonesian children short story; *Komponis Kecil* written by Soesilo Toer. *Komponis Kecil* originally embodied as a compilation of Henki and Meneer Kleber short stories series; which had been issued in several Indonesian children magazines during the period of 1950s until 1960s (Toer, 2019). *Komponis Kecil* narrates about the story of Henki's friendship

with Meneer Kleber. As they entwine a genuine friendship, Meneer Kleber begins to teach Henki to play a violin. The discourse of teaching Henki to play a violin in order making him becomes more classier compared to his community has brought the narration of postcolonial discourses; the otherness, mimicry, and hybridity (Bhabha, 2004).

I would like to exemplify the otherness concept by showing Henki as an outsider who is very peculiar with the European product of

culture. Then, mimicry in essence of how Henki is being directed by Meneer Kleber to see his capability in playing a violin, later on will elevate his self-esteem against the natives. As the result, Henki cannot escape from the notion of being hybrid even though the middle conflicts inside the story makes him questioning his life's purposes; neither leaving his genuine identity as an Indonesian nor his European influence. Besides Toer's endeavor in romanticizing the social value significance by European product of culture in post-independent society, which I have found many scholars have not examined any further yet. The aforementioned finding is about how the children story such as *Komponis Kecil* does not significantly contain the virtue of western cultures as the moral values. Likewise, it also tries to accentuate the postcolonial discourse within the children story. Furthermore, Toer has supported the spirit of uplifting the social realism genre in children story, that is adapted to the socio-cultural conditions in the ex-colonized countries like Indonesia.

ORIENTALISM: THE ROOT OF POSTCOLONIAL DISCOURSE IN CHILDREN LITERATURE

The explanation of postcolonial discourse can be understood as an ingrained framework of knowledge which is the legacy of colonial imperialism (Ashcroft & Khadim, 2001). The framework of knowledge of postcolonial in the most part usually is represented by the perspective of Eurocentric culture (Bradford, 2007). Additionally, Eurocentric culture also creates a notion that the native is actually being imagined as having narrative, politics, culture, and identity contrast from the West; as it does not have ideas and power to speak about themselves (Bradford, 2007; Macfie, 2002). Bhabha (2004) identifies that the contrast part against the Eurocentrism creates terminologies such as 'the other' (the deviant from the European), 'the mimic' (the impostor of European influence), and 'the hybrid' (the mimic that cannot separate their non-European identity apart). Thus, it will lead to the terminology of 'the orient' (Said, 2003). To the extent, 'the orientism' paradigm later is being used to perceives

and treats the aforementioned concept (Said, 2003). Subsequently, orientalism constructs the European as they have a superior power; in essence how 'the orient' subdues toward Western influence way of thoughts and acts (Said, 2003).

In general, orientalism is a paradigm which perceives and treats the East as a geocultural area with contrasting narrative, politics and culture compared to the west, and is often incompatible to it (Macfie, 2002; Said, 2003; Curtis, 2009). At first, the presence of Islamic caliphates in Europe familiarized European societies to a culture which is vastly different helped to usher in the second significant timeline, which was marked by interactions between the rejuvenating Western civilization with the declining Middle Eastern civilization during the late Middle Ages (Macfie, 2002; Curtis, 2009). Thus, it creates a more asymmetrical power relation among them. The significance of this timelines was cultural hostility between so-called the East *vis a vis* West; as the Western civilization began to study sociocultural aspects of the East using their paradigm (Macfie, 2002; Said, 2003; Curtis, 2009). Since the beginning of Modern age until the early 20th Century, Middle-Eastern Islamic caliphates' influences; which was mainly represented by the Ottoman Empire, gradually declined and would never recover even near to their golden ages. At the same time, European monarchies began to launch expansionist foreign policy which would eventually be known as colonialism (Macfie, 2002; Said, 2003; Curtis, 2009). This situation further polarized the West and the East to the point that the Western Civilization merely perceived the East as an object (Said, 1977; Macfie, 2002; Curtis, 2009).

Objectification of the East is the main philosophy of orientalism (Macfie, 2002; Said, 2003; Curtis, 2009). Orientalism itself can be divided into three dimensions which are orientalist discourse, orientalist despotism and orientalist production model (Macfie, 2002). Orientalism discourse is its overarching narrative, of which Eastern civilization is constructed within the framework of Western civilization (Said, 1977; Macfie, 2002; Curtis, 2009). Orientalism discourse positions Eastern culture within sociocultural

expectation (Ting-Toomey & Chung, 2012) of the West, therefore the end product is the increase of social deviance on the Eastern civilization (Macfie, 2002; Said, 2003; Curtis, 2009). The social deviance aspect is closely related to the orientalist despotism which perceives the East as less civilized compared to the West, and Western interventions are required to bring order, progress and civilization to the East (Said, 1977; Macfie, 2002; Curtis, 2009). This dimension becomes justification for colonialization and Western interventions in contemporary setting (Said, 1977; Macfie, 2002; Curtis, 2009). Historically, the main purpose of colonialism and Western interventions is to implement the production model dimension of orientalism which concerns with implementation of Western sociocultural instruments in the East. As an effect, it develops Western hegemony in the East which often led to segregation between the Western colonizers as superior and indigenous local populations as inferior—which then ramifies into several discourses such as otherness, mimicry, and hybridity.

Otherness can be understood as a state of separation between subject (i.e. European) and colonial denizens (Bhabha, 2004; Mukherjee, 2017; Said, 2003). Otherness positions subjects as group of people who are in possession of culture, while colonial denizens are being positioned as lesser group who are cultureless and even savage (Said, 2003; Bhabha, 2004; Mukherjee, 2017). It creates a proverbial roadblock which halts social mobility of colonial denizens; which in turns becomes a mean of social control (Said, 2003; Bhabha, 2004; Mukherjee, 2017). Mimicry is a reaction of otherness. Mimicry is an attempt by colonial denizens to emulate the culture of subject (Said, 2003; Bhabha, 2004; Mukherjee, 2017). Mimic occurs because of two factors. The first factor is cultural hegemony. As colony was a possession of Western power, particular Western culture would become a dominant codified culture of the colony (Said, 2003; Bhabha, 2004). Western culture would, in turn, be adopted by colonial denizens as way of living; with not many knowing the underlying cultural imperialism behind such culture (Said, 2003; Bhabha, 2004). Conversely, mimic can also be a mean of resistance. Colonial denizens positioned them-

selves as equal to the European by mimicking European culture (Alisjahbana, 1935; Said, 2003; Bhabha, 2004). Mimicking European culture is socially constructed of colonial denizens' effort to modernize themselves in a world that is dominated by Western societies. A proponent of this concept is Sutan Takdir Alisjahbana (Alisjahbana, 1935) who (in)famously argued that implementing Western culture is the only way for pre-independent Indonesian to advance.

Regardless of their mimicry, colonial denizens are hybrids who are unable to express their self-actualization with perpetuation of Western culture (Said, 2003; Bhabha, 2004; Mukherjee, 2017). Mukherjee (2017) exemplifies *Assassin's Creed IV: Freedom Cry* video game as an excellent example of hybridity in popular media. The game features a Black Trinidadian runaway slave named Adewale who, amidst his main adventure, frees many Black Caribbean slaves who would join the Assassin Brotherhood. Despite his roles as both Assassin and slave liberators, Adewale works within the culture of the Assassin Brotherhood which are dominated by members of European descend. Therefore, Adewale cannot fully embrace his racial and cultural identities due to his membership in the Assassin Brotherhood and mimicry of their culture.

Abovementioned concepts boil down to the terminology of 'the orient' which objectifies colonial denizens within framework of Western culture (Said, 2003). Likewise, 'the orientalism' paradigm later is being used to perceives and treats the aforementioned concept (Said, 2003). Subsequently, orientalism constructs the European as they have a superior power; in essence how 'the orient' subdues toward Western influence way of thoughts and acts (Said, 2003). Orientalism itself can be understood as a paradigm which constructs the East as a geocultural region with narrative, politic, and the process of production that is different; and often incompatible, with the West. (Macfie, 2002; Said, 2003; Curtis, 2009). Orientalism has three dimensions. The first dimension is the discourse of orientalism which socially construct Eastern culture in Western framework (Macfie, 2002; Said, 2003; Curtis, 2009). The second dimension is the

orientalist despotism which argues that East is less civilized compared to the West, and Western intervention is required in order to empower the East (Macfie, 2002; Said, 2003; Curtis, 2009). The third dimension is the orientalist production models which applies Western discourses and instruments in Eastern geo-cultural context.

The discourse of orientalism constructs a dichotomy between West and East which positions West as subject and East as other (Macfie, 2002; Said, 2003; Curtis, 2009). Consequently, otherness mutes cultural expressions of the East as it attributes the East using cultural identity of the West (Macfie, 2002; Said, 2003; Curtis, 2009). The orientalist despotism narrates the East as a geo-cultural region that has violence and chaos as status quo (Macfie, 2002; Said, 2003; Curtis, 2009). This often becomes a justification of Eastern subjugation by the West (Macfie, 2002; Said, 2003; Curtis, 2009). Orientalist production model implement Western political system and culture in Eastern region (Macfie, 2002; Said, 2003; Curtis, 2009). In turn, said production model would disseminate the hegemony of Western civilization in Eastern region. Orientalist production model would create segregation between Western people and Eastern natives in Eastern regions (Said, 2003). It would position Western people as leaders and Eastern natives as followers (Said, 2003).

Dimensions of orientalism are expressed in many forms, has so many aspects including in children literature. Nodelman (1992) also sees like how children literature as the products of human creation in particular cultural aspects also can be influenced by the orientalism way of thinking. In the case of literature works which talk about children are usually being materialized by adults; as they label themselves as the representative of children ideas, in spite of involving the works which made by the children itself (Nodelman, 1992). Furthermore, children have less knowledge compared to the adults and it becomes very potential space for the adults in writing the children literature works—to put them as an object to materialize certain philosophical and political ideas (Nodelman, 1992). Subsequently, the idea of white superiority in *Komponis Kecil*

which is represented by Meneer Kleber in case of helping Henki, Indonesian boy who lived in poverty as the lesser East to have a better living by learning to play a violin (Said, 2003). It leads to a problem that children literary works usually are conceptualized and written by adults, who are most likely has the root with European cultures; European or Northern American authors (Bradford, 2007). The author is intentionally putting the sideshow of children subordination by adults; still within the narration in how to get Henki out of the inferiority by giving him the idea of materialized western product of culture (Howes, 1987; Said, 2003). The postcolonial discourses consequence *Komponis Kecil* to remark the significance of social realism genre in Indonesian children literature. Another thing that revives is the connection of social realism genre in seeing *Komponis Kecil* as a historical fiction type of literature. The social realism genre relates to the postcolonialism genre in the way a history fiction is being made to narrate the expression of post-independent society's humanity crisis and hope against colonialism (Bhabha, 2004; Moore, 2016; Morson, 1979).

Another nuance that should be paid attention from *Komponis Kecil's* setting is about the significance of social realism genre. Originally, social realism genre comes from the criticism tradition in pre-revolutionary time where literature works are mostly being censored from reflecting social reality by the Russian government (Morson, 1979). The characteristics of social realism genre that can be defined in *Komponis Kecil* are about the feeling of oppression by the European product of culture, the glorification of people who are combating in revolutionary war, and the freedom from colonialism itself (Yoon, 2015). The idea of social realism genre in postcolonial literature has perpetuated the representation of colonialism legacy as it cannot detach from the stereotypical portrayal of historical fiction (Dalley, 2014). In *Komponis Kecil*, it portrays how 1950s Indonesian society is still living inseparably from Eurocentrism superiority as its narration (Bhabha, 2004; Dalley, 2014). Indeed, in the postcolonial world, the legacy of colonialism leaves clear stereotypical discourses; in how many authors depicts the socio-cultural life in the

form of post-independent society who still mingle with the confusion in setting their own identity and resentment towards colonial influence (Yoon, 2015).

The notion of adopting the Western or European superiority in cultural aspect for example considers as a normal thing to be happen regarding the spirit of modernity; which Western or European civilization have proved from their civilization (Luhmann, 1995). In addition, one of the pre-Indonesian cultural scholars known as Sutan Takdir Alisjahbana (hereafter STA), argues that a modernity is required for bringing the nations to have an enlightenment accordingly to the Western or European civilization. Because, to bring nations into their independence, they must consider Western paradigm in setting a modern society and culture (Alisjahbana, 1935; Teguh, 2018).

METHOD

This research will use the social research method by using *Komponis Kecil* as a document and using inductive analysis; how to analyze the discourse of ‘postcolonialism discourse’ as the general theme into more specific theme ‘postcolonial discourses in children literatures’ in particular textual document (Thomas, 2006). The data interpretation processes based from the textual document *Komponis Kecil* are submitted completely to the researchers (Thomas, 2006). The applicable methodology for this article will use grounded theory as it is the proper method for interpreting *Komponis Kecil* text’s postcolonial contextual analysis (Hsieh & Shannon, 2005; Rennie, 2012). Furthermore, the interpretation of dynamics between Henki and Meneer Kleber will refer to concept of postcolonialism, orientalism, and social realism genre that have been discussed above. Firstly, the component of grounded analysis will examine the semiotic and discursive richness of cultural significances that reflect the time setting of *Komponis Kecil* (Bryman, 2012). Subsequently, this research will implement an analytic induction to examine its hypothesis and to create systematic reading of *Komponis Kecil*. This article will examine dynamics between Henki and Meneer Kleber as the plot progresses

and shift their representations within the narrative plot (Bryman, 2012).

As I would like to elaborate, the abovementioned substance will lead to the first coding category; the interactions between Henki and Meneer Kleber during their first meeting, proceed by Henki’s approach to the new European influence that is being brought by Meneer Kleber; through an introduction with a musical instrument known as violin. Henki’s prior reluctance towards a violin somewhat triggers Meneer Kleber to persuade Henki in learning to play a violin. Thus, I make a hypothesis related to the concept ‘the otherness’; which I suspect about Meneer Kleber’s superiority attitude in persuading Henki to learn playing a violin. Nevertheless, the resistance of Meneer Kleber in persuading Henki brings another causality which it affects Henki’s point of view about starting to mimic the European influence.

The second coding category related to the concept of ‘the mimicry’; that I would like to propose is during Henki’s employment with Meneer Kleber, when Henki starts to feel comfortable with the European influence within him that supported with the existence of Bibik Nunung. (who also works as a domestic worker for Meneer Kleber). Later, it connotatively becomes a testimonial figure of European’s inferiority and mimics. The continuation of my European subordination’s hypothesis captures from a chapter which Meneer Kleber told some stories of European prominent figures such as Tchaikovsky and Sarah Bell Flower to motivate Henki in implementing the spirits of European’s humanity greatness concept. After that, how mimicry infiltrates Henki’s conceptualization of being a better person by escalating his inferiority throughout adopting European’s product of culture in a form of being able to play a violin—in which later he shows up his skill by performing in the school anniversary show. However, as Henki starts to realize his deviance among the neighborhoods, it becomes a turning point for him and emerges a new hypothesis for this research relate to the hybridity issue. Henki knows that his proximity with Meneer Kleber and the European influence triggers some of neighborhood playmates to incite

a hatred towards him—and prompting Henki to accept a deprivation from his society. Then, it impacts on Henki's awareness of the nationalism, since his father is a soldier who endures for Indonesia's sovereignty in the revolutionary war.

The third coding category is 'hybridity' hypothesis which focuses on the moment when Henki starts to keep distances from Meneer Kleber; as he brings a superiority influence for Henki's life continuously; but at the same time, he keeps sustaining his ability in playing a violin to become a street musician. The rationality of his decision is making sense of his spirit of anti-colonialism. Then, I would like to test those aforementioned coding categories, whether their cases are confirmed or denied to fulfill advanced examination (Bryman, 2012). Hereafter, all of the abovementioned coding categories will be examined further in the discussion part.

DISCUSSION THE EXPRESSION OF OTHERNESS BETWEEN HENKI AND MENEER KLEBER

The beginning of this discussion will be opened with the excerpt narration of *Komponis Kecil* itself. It starts with the introduction about Henki who is an orphan boy who lives with his mother; Mpok Ana and two younger siblings; Haris and Harun. Henki's father announced to be lost during the Indonesian revolution tragedy and Henki becomes one of the main providers of his family. Later, he meets Meneer Kleber when he works as a flower carrier in Kebon Jahe Kober Cemetery. Meneer Kleber is an Austrian man who works in Indonesia as a musician at several lavish hotels at Jakarta and other regions. He comes from Stenrik, Austria while he moves to Indonesia only with his late wife. After the first appointment with Henki, Meneer Kleber feels clicked with Henki and asks him to become his permanent flower carrier also working at his house as a gardener. As they start to bound a genuine friendship, Meneer Kleber offers Henki to give him a violin play lesson. Nonetheless, violin around that time considers as a classical music instrument for European or the upper-class society (Albertazzi, 2005; Gonzales, 2019) Vienna and Venice.

Referring from Albertazzi (2005), the notions of choosing to enjoy, learn, and play a classical music instrument such as violin ramifies from the spirits of reaching the equality (between the natives and the European people) which might be perceived as something bizarre to be adapted for the local community. In addition, according to Gonzales (2019), it is such a common practice of learning Western or European classical art (which refers to the classical music in particular) for Southeast Asian nations in the post-independent time. Moreover, one of the objectives of learning Western or European classical art among post-colonial society is escalating the value of inferiority into a superiority (Gonzales, 2019). It can relate to the Henki's inferiority which subsequently influences him in following the more advanced violin lessons by Meneer Kleber; since his status is only an inner-city boy who entangled with the destitution. Thus, it signifies the otherness discourse on Meneer Kleber's action towards Henki; that learning to play a violin will make Henki looks classier compared to the natives (Bhabha, 2004).

In further, Bhabha (2004) elaborates the otherness as a tool of demarcation accordingly to the nationality differences; I can exemplify Henki and Meneer Kleber's relationships as part of nationality demarcation since both of them comes from a different country and nationality—which it signifies asymmetrical relationships since Meneer Kleber perceives Henki as a poor Indonesian boy who needs a favor and acknowledgement from the European superiority. It is even being enhanced by the existence of Bibik Nunung (domestic worker for Meneer Kleber) as a testimonial evidence of the power of European superiority (Bradford, 2001). Bibik Nunung for many times convinces Henki that Meneer Kleber is such a hero figure for her; since he is a European man with a kind heart that succeeds in winning her good impressions. Thus, it accentuates the notion of being subjugated beneath the Western or European superiority in a subtle way—which is also tries to infiltrating Henki's mindset.

Meneer Kleber's endurance in insisting his beliefs of European superiority, especially in the part when Meneer Kleber voluntarily willing to

teach Henki playing a violin, finally comes out the with result of obedience from Henki's part, even though Henki is being reluctant at the first place—which I suspect that his inferiority and other feelings play a significant part on it. Furthermore, we can get the point of the otherness whenever Henki is being untrainable in following a violin play lessons from Meneer Kleber. Henki thinks that the effort of being like European (being able to play a violin) simply not becoming a crucial phase in his life, since he originally only wants to earn money from working as a gardener in Meneer Kleber's house. As Meneer Kleber utilizes his asymmetrical power relations to persuade Henki, until it reaches to the point where Henki starts to feel the benefits of being like European.

OF MIMIC AND HENKI: THE MIMICRY DISCOURSE OF *KOMPONIS KECIL*

Furthermore, it will lead to the next hypothesis examination of 'the mimicry' concept. As Henki is getting more advance in playing a violin, Meneer Kleber prompts Henki to show off his ability in his school anniversary show. Indeed, Henki's unexpected ability in playing a violin spell bounds all of the audiences; knowing the fact that Henki comes from a destitute family who cannot afford for taking such a prestigious violin course. Referring from that, Henki starts to gain respects from his community and enhances his self-esteem itself. Henki believes that his ability in playing a violin will bring more respects for his family. Those event might occur as a result of the revealing the partial superiority that Henki gains from his attachment with Western or European product of culture which processes as producing a distinctive performative aspect among Indonesian natives—by his ability in playing a violin becomes such as novel and amusing experiences for the impoverished Kebon Jahe Kober neighborhood (Bhabha, 2004; Sibanda, 2020). As a matter of fact, Henki's ability in playing a violin even encourages him to compose more new songs as a part of his new experimental experiences, which later I deem his new interest is a results of his Western or European partiality that

has pervaded within himself (Bhabha, 2004). In addition, Henki already deems himself as being a half part of European while still maintaining his Indonesian identity. In order to obtain an equality, Henki deems that it should be gain from composing more songs through his violin play which means developing his new skills that considers as a posh and rare opportunity to be earned by the locals around post-independent time (Kim, 2020).

Contrarily, Henki's advancement in playing a violin accepts an estrangement from his play mates; since he becomes the under link of European man (Meneer Kleber), who is highly being associated with the colonizers at post-independent society (Bhabha, 2004; Gonzales, 2019; Kim, 2020). The rationality of his friends' estrangement toward Henki comes from the fact that Henki's father is combatting the colonizers' in the revolutionary war. Henki's play mates accuse him for becoming a devout under link of Meneer Kleber, which become a condemnable conduct among natives society as European power perceived as bringing a severe submission beneath their power (Eng, 2016). Thus, Henki's conscience regarding to his nationality pride somehow arises his spirit to against any kinds of neocolonialism. As the aftermath, he starts to quit from his job as becoming a gardener in Meneer Kleber's house—even leaving Meneer Kleber for the rest of his life. Henki does not want to be adhered with European superiority any longer. Hhowever, he still got confused with processing his post-adherence life with Meneer Kleber, until comes to point when he thinks that his skill in playing a violin will bring some lucks for supporting his family life. Henceforth, it is even accentuates the imagination of mimicry as Henki cannot dispatch his dependency towards European influence (Bhabha, 2004).

PERVADING WITHIN HIS VEINS: HENKI'S STRUGGLE WITH HYBRIDITY ISSUE

I would like to examine the validity of my proposed coding category as it is being mentioned in the methodology chapter. The intricacy of Henki's mimicry gets more tense as rolling with the hybridity discourse; when he realized that

his genuine part of him is Indonesian (Bhabha, 2004). As Henki decides to quit and disconnect himself from Meneer Kleber, he seems not be able to leave his mimic behind. Afterwards, Henki tries to sell his given violin to the flea market and surprisingly he got bad treatments from the people in the market—he got beaten up since people thinks that Henki’s violin is a stolen good which it is impossible for person like Henki owns that expensive classical music instrument. Those rationality comes as a result of people’s trust in asymmetrical power ownerships from those people point of views—violin considers as a classical music instrument for rich people or European people (Durham & Kellner, 2006). Nevertheless, people start to realize that Henki really owns that violin as he starts to show off his ability by play several songs with his violin. I correlate the aforementioned sentence with an argumentation from Amina and Ilhem (2019), that hybridity can occur in a form of post-experience of studying and adopting the European product of cultures, when the related subjects perceive those lessons have to be implemented for their live in their original homeland, while also sustaining the original identity. Later, becoming a street violinist is the life path that Henki has chosen to keep supporting his family. Alongside with that, Henki’s choice becoming a street violinist actually contains a value of postcolonial hybridity, in essence eradicating a willingness to becoming a local workers of profession—that disassociate with the values of Western or European product of culture (Kaifala et al., 2019). It signifies the inability in depriving Henki’s part which got influenced from Western or European product of culture (Amina & Ilhem, 2019). Alongside with that, the tendencies of Henki in applying hybridity is for the sake of escalating his skill values. His responsibilities also come out with the passion of being respected by people surrounds; with Henki’s skill of playing a violin. Likewise, the label of classless and inferior are trying to escape from Henki’s personality by connecting himself with the European product of culture. Therefore, I would like to argue that Henki has already infused with his own hybridity by the way how he still endure the endeavor of becoming the street violinist; he is not becoming the part

of European counterpart, but still maintain his part to become street violinist at the same time (Bhabha, 2004).

After the previous discussion of postcolonial discourse which adhered between Henki and Meneer Kleber, we can see how the friendship between Henki and Meneer Kleber is encapsulated with the orientalist discourse within the framework of children literature work; as orientalist is the umbrella of the postcolonialism (Said, 2003). It is mentioned in how the complicated western hegemony can be preoccupied inside *Komponis Kecil* children story in humble and subtle way. Especially when it comes to how Meneer Kleber sees Henki as a case object of orientalist despotism because of his lower position as a native Indonesian compared to European. Moreover, Henki is just a little boy which his position is more vulnerable towards the infiltration of certain ideas or ideology which the position is higher than him. Meneer Kleber sees the inferiority of Henki and his neighborhoods as a stage to shows his idea superiority like what westerners try to glorify; by teaching Henki how to play a violin in essence of distinguish him from the other natives. The violin itself can be considered as the materialization of orientalist production model because it can symbolize the social class division since it is very related to European upper-class society.

Not only by persuading Henki to be able to play violin, Meneer Kleber during his day off also spend his time with Henki to tell about inspirational figures which dominantly comes from western world. Starts from this point, Meneer Kleber shows the symptom of disseminating the orientalist despotism ideas by giving his own nation (European) as a better example for Eastern. Those figures which Meneer Kleber describes are Tchaikovsky, a successful classic musician from Russia who previously lives in poverty during his early career. Meneer Kleber also mentions Sarah Bell Flower, a poet from England who fights for the human rights injustice and encourage the women empowerment through the hymn that she created “Nearer, My God, To Thee”. The way how Meneer Kleber gives examples about European figures have already signifies that his

nation is absolutely higher from the Eastern. There are no examples of Eastern cultural significance in Meneer Kleber's story which might give the balance ideas as he has already lived in Indonesia for a while. Thus, Meneer Kleber tries to influence Henki to implement the way how he should think about the greater nation than the East; by adapting the way of Western behaves and thinks. Additionally, I would like to expose the idea of orientalist production model that happens in the narrative situations of *Komponis Kecil*. First, Meneer Kleber is positioning himself as a genuine European man who employs Henki as his employee and also Bibik Nunung, another native housemaid who works for Meneer Kleber. In spite of the Meneer Kleber's kindness, it is still apparent that the hierarchy system still adheres strongly as the position like 'being' is represented by Meneer Kleber and 'others' are represented by Henki and Bibik Nunung.

Besides its postcolonialism and orientalism value, apparently Toer is also using *Komponis Kecil* as a tool of social critics during post-independent period (Dalley, 2014). The social critics in the children literature has become a significant idea by how Toer has an awareness in depicting the reality by adding the genre of social realism. Moreover, the natives' inability in fixing their own identity, especially in Henki's case will produce a hybrid subject that is being presented with the existence of cross-cultural approach—with the power relationship of colonial infiltration (Dalley, 2014; Mukherjee, 2017). Social realism characteristics within *Komponis Kecil* text have fulfilled several criteria such as presenting the oppressed society, poor people with their destitute neighborhoods, and the hatred towards European people with their product of culture (Morson, 1979).

CONCLUSION

A children novel such as *Komponis Kecil* apparently still cannot leaves its bias towards the root of postcolonialism, despite all of the claims that it exemplifies the notion and practice of humanitarianism beyond nations in post-independent society. As a grassroot of postcolonialism, the orientalism by its nature has become something that occupies

a hegemonic role by the Western to the Eastern. The figure of innocent portrayed by Henki has been a victim of post-colonial hybrid subject who baffled of his true cultural orientation. Not only women who are frequently objected inferiorly under the power of postcolonial oppression, children with less positioning power also susceptible into a postcolonial hybridity which suffocated by adults who hail Western superiority (Ahmadi et al., 2021; Boehmer, 2005; Mckinley, 2006).

The fulfilled coding categories that I consider as having broader perspectives; in general concludes the concept of 'otherness' as making Henki and Meneer Kleber seems to have asymmetrical relationships (the West superiority versus the Eastern inferiority). 'Mimicry' in essence of influencing Henki into mimicking the Western or European product of culture (in which Meneer Kleber insists Henki to learn playing a violin as an objectives to elevate his self-value among other natives), and 'hybridity' as creating a notion which Henki cannot separate his Western or European influence even though he has tried to emphasize his nationalism spirits against neocolonialism. Additionally, the orientalism idea is strongly adhered in children literature work such as *Komponis Kecil*, in spite how the author tries to deliver the message to encourage Indonesian children in understanding and implementing the spirit of hard work, always learn something new, and never give up easily. In a subtle way, Soesilo Toer's *Komponis Kecil* still attaches the idea that to be a better human, the concept which comes from the West is the best way to promote equality and intellectual awareness. On the other hands, Toer has also tried to promote a spirit of realizing the social realism genre in post-independent Indonesian literature work. It is apparent by the way how Toer speaks about the struggle of post-independent society in resisting the resurrection of neocolonialism, even though they still being depended to the Western product of culture to elevate the main character's social status.

Throughout Henki and all his infliction in finding the true identity, *Komponis Kecil* engenders another caveat to register postcolonial discourse in Indonesian children's literatures unremittingly. Such intellectual impetus helps to

revive the issue of Cultural Studies's saturation in Indonesia; as research phenomena in a field of Postcolonial Studies has found its demise contemporarily (Ahmadi et al., 2021). Extending the revival of Indonesian field of Cultural Studies (essentially Postcolonial Studies), excavating more children discourse in less luminary Indonesian literary works will provide authentic grounded findings in enmeshing the legacies of colonialism. Therefore, appreciating children's preposition within Indonesian literary works with similar discourse to *Komponis Kecil* will also expand the posing of feminism issues in contemporary Indonesian literary works—which limited to the mere women objectivities (Junaidi, 2018). Indeed, I would suggest an examination of children perspective in many Indonesian literary works which have to be scrutinized in further; in regards to reflect the legacies of colonialism to educate younger/millennial readers of a tangible postcolonial world we live in—who sometimes become unsure about their own national identities.

REFERENCES

- Ahmadi, A., Husnia, F., Harpriyanti, H., Lismayanti, H., Susanto, M. A., Khurriyah, N., Sulaiman, & Sunarno. (2021). *Kajian budaya, sastra, dan media*. Penerbit Graniti.
- Albertazzi, S. (2005). An equal music, an alien world: Postcolonial literature and the representation of European culture. *European Review*, 13(1), 103–113. <https://doi.org/10.1017/S1062798705000104>
- Amina, S., & Ilhem, S. (2019). Hybridity, ambivalence and mimicry in postcolonial Algerian novel. *Global Scientific Journals*, 7(4), 697–708.
- Aschroft, B., & Khadim, H. (2001). Introduction. In *Edward Said and the Post-Colonial*. Nova Science Publishers, Inc.
- Bhabha, H. K. (2004). The Location of Culture. In *Notes*. Routledge Classics.
- Boehmer, E. (2005). *Stories of women: Gender and narrative in the postcolonial nation*. Manchester University Press.
- Bradford, C. (2001). The End of Empire? Colonial and Postcolonial Journeys in Children's Books. *Children's Literature*, 29(1), 196–218. <https://doi.org/10.1353/chl.0.0796>
- Bradford, C. (2007). *Unsettling Narratives Postcolonial Readings of Children's Literature*. Wilfrid Laurier University Press.
- Bryman, A. (2012). *Social research methods* (Fourth Ed). Oxford University Press.
- Dalley, H. (2014a). Postcolonialism and the historical novel: Epistemologies of contemporary realism. *Cambridge Journal of Postcolonial Literary Inquiry*, 1(1), 51–67. <https://doi.org/10.1017/pli.2013.3>
- Dalley, H. (2014b). *The Post Colonial Historical Novel: Realism, Allegory, and the Representation of Contested Pasts*. Palgrave Macmillan.
- Durham, M. G., & Kellner, D. M. (2006). *Media and cultural studies: KeyWorks* (Revised Ed). Balckwell Publishing.
- Eng, D. L. (2016). Colonial Object Relations. *Social Text*, 34(1 126), 1–19. <https://doi.org/10.1215/01642472-3427105>
- Gonzales, J. (2019). Makyung in Contemporary Malaysia: Strategies for Preservation and Proliferation. *Journal of Dance Education*, 00(00), 1–10. <https://doi.org/10.1080/15290824.2019.1683564>
- Howes, C. (1987). Hawaii Through Western Eyes: Orientalism and Historical Fiction for Children. *The Lion and the Unicorn*, 11(1), 68–87.
- Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative Health Research*, 15(9), 1277–1288. <https://doi.org/10.1177/1049732305276687>
- Junaidi, L. M. (2018). Stereotypes as the ideology of feminism in novels authorized by Indonesian female authors (Ideological gynocritical feminist literary criticism). *International Journal of Linguistics, Literature and Culture*, 4(1), 1–15.
- Kaifala, G. B., Gallhofer, S., Milner, M., & Paisey, C. (2019). Postcolonial hybridity, diaspora and accountancy: Evidence from Sierra Leonean chartered and aspiring accountants. *Accounting, Auditing and Accountability Journal*, 32(7), 2114–2141. <https://doi.org/10.1108/AAAJ-03-2016-2493>
- Kim, S. (2020). The representation of postcolonial identity in The Age of Shadows and Lust, Caution. *TECHART: Journal of Arts and Imaging Science*, 7(1), 45–48. <https://doi.org/10.15323/techart.2020.2.7.1.45>
- Macfie, A. L. (2002). *Orientalism*. Pearson Education.
- Mckinley, E. (2006). Brown bodies, White coats: Postcolonialism, Maori women and science. *Discourse: Studies in the Cultural Politics of Education*, 26(4), 481–496. <https://doi.org/10.1080/01596300500319761>

- Moore, C. (2016). *Australian Social Realism*. Routledge Encyclopedia of Modernism. <https://doi.org/10.4324/9781135000356-REMO25-1>
- Morson, G. S. (1979). Socialist Realism and Literary Theory. *The Journal of Aesthetics and Art Criticism*, 38(2), 121–133. <https://doi.org/10.2307/430715>
- Mukherjee, S. (2017). *Videogames and Postcolonialism Empire Plays Back*. Palgrave Pivot.
- Nodelman, P. (1992). The Other: Orientalism, Colonialism, and Children's Literature. *Children's Literature Association Quarterly*, 17(1), 29–35.
- Rennie, D. L. (2012). Qualitative Research as Methodical Hermeneutics. *Psychological Methods*, 17(3), 385–398. <https://doi.org/10.1037/a0029250>
- Said, E. (2003). *Orientalism*. Penguin Books.
- Sibanda, N. (2020). Language Use in Postcolonial Zimbabwean Alternative Theatre Performance. *Communicatio*, 46(1), 40–60. <https://doi.org/10.1080/02500167.2019.1700294>
- Thomas, D. R. (2006). A General Inductive Approach for Analyzing Qualitative Evaluation Data. *American Journal of Evaluation*, 27(2), 237–246.
- Toer, S. (2019). *Komponis Kecil* (G. B. Susanto (ed.); Third Edit). Pataba Press.
- Yoon, D. M. (2015). Our Forces Have Redoubled: World Literature, Postcolonialism, and the Afro-Asian Writers' Bureau. *Cambridge Journal of Postcolonial Literary Inquiry*, 2(2), 233–252. <https://doi.org/10.1017/pli.2015.11>