



Representation of hybridity in the main character of Sindhunata's Novel *Putri Cina*

(Representasi Hibriditas dalam Karakter Utama Novel Putri Cina Karya Sindhunata)

Alfiyah*

Universitas Muhammadiyah Malang,
Indonesia

alfiyah9495@webmail.umm.ac.id

Daroe Iswatiningsih

Universitas Muhammadiyah Malang,
Indonesia

daroe@umm.ac.id

Hari Sunaryo

Universitas Muhammadiyah Malang,
Indonesia

harisunaryo@umm.ac.id

Sugiarti

Universitas Muhammadiyah Malang,
Indonesia

sugiarti@umm.ac.id

*Corresponding author: Alfiyah | email: alfiyah9495@webmail.umm.ac.id

Article History Accepted: August 1, 2024 Revised: October 19, 2024 Available Online: October 31, 2024

Abstract: Minority and colonialism among ethnic Chinese have been growing for a long time in Java. This is a manifestation of colonialism that resulted from the invaders. This research aims to reveal the depiction of minorities and colonialism regarding the existence of ethnic Chinese in the novel *Putri Cina* by Sindhunata by employing a qualitative method with a hybrid approach. The data for this research are quotes of words, sentences, paragraphs, or discourse that show the presence of elements of hybridity in the novel *Putri Cina* by Sindhunata. The data collection technique in the research is by (1) reading in depth and repeatedly the novel *Putri Cina* by Sindhunata, (2) determining the elements of the hybridity approach, (3) paying close attention to every word, sentence, paragraph, or discourse that shows the existence of elements of hybridity, and (4) noting down words, sentences, paragraphs or discourse that show elements of hybridity. Data analysis uses qualitative techniques with hybridity studies. The research results show the existence of hybridity and ambivalence. In the study of hybridity, four types of hybridity were found, namely (1) dual identity, (2) intermarriage, (3) *wayang potehi* and *cucak rowo* song, and (4) *arak*-drinking culture.

Keywords Colonialism, Chinese, Minority hybridity, Representation

Abstrak: Minoritas dan kolonialisme pada etnis Tionghoa telah tumbuh sejak lama di tanah Jawa. Hal tersebut merupakan wujud dari adanya kolonialisme yang pernah terjadi akibat penjajah. Seiring berjalannya waktu etnis Tionghoa yang berada di Jawa mulai memberikan pengaruh terhadap budaya dan kehidupan sosial orang Jawa. Pengaruh tersebut menimbulkan adanya budaya dan pola kehidupan baru. Budaya dan pola kehidupan baru tersebut dikenal dengan istilah hibriditas. Tujuan penelitian ini adalah mengungkap gambaran premordialisme yang tergambar dalam alur minoritas dan kolonialisme atas keberadaan etnis Tionghoa dalam novel *Putri Cina* karya Sindhunata. Metode penelitian ini menggunakan metode kualitatif dengan pendekatan hibriditas. Data penelitian ini adalah kutipan kata, kalimat, paragraf, atau wacana yang menunjukkan adanya unsur hibriditas pada novel *Putri Cina* karya Sindhunata. Teknik pengumpulan data dalam penelitian adalah dengan cara (1) membaca secara mendalam dan berulang-ulang novel *Putri Cina* karya Sindhunata, (2) menentukan unsur pendekatan hibriditas, (3) menyimak dengan baik setiap kata, kalimat, paragraf, atau wacana yang menunjukkan adanya unsur hibriditas, dan (4) mencatat kata, kalimat, paragraf, atau wacana yang menunjukkan adanya unsur hibriditas. Analisis data menggunakan teknik kualitatif dengan kajian hibriditas. Hasil penelitian menunjukkan adanya hibriditas dan ambivalensi. Pada kajian hibriditas ditemukan empat macam hibriditas yaitu (1) identitas ganda, (2) kawin campur, (3) wayang potehi dan lagu cucak rowo, dan (4) budaya minum arak.

Kata Kunci Hibriditas minoritas, Kolonialisme, Representasi, Tionghoa

How to Cite Alfiyah, Iswatiningsih, D., Sunaryo, H., & Sugiarti. (2024). Representation of hybridity in the main character of Sindhunata's Novel *Putri Cina*. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 10(2), 778–788. <https://doi.org/10.22219/kembara.v10i2.36163>



Copyright©2024, Alfiyah, Daroe Iswatiningsih, Hari Sunaryo, & Sugiarti
This is an open-access article under the CC-BY-3.0 license.



INTRODUCTION

The Chinese ethnic group has existed in Indonesia long before the nation gained independence. Their presence has had an extraordinary impact on Indonesian society's social and cultural development. This can be observed in various cultural elements and social influences integrated into daily life (Arisandi, 2024). Despite the significant contributions of the Chinese community to Indonesia, the background and history of their presence reveal a long and complex connection. This extended and intricate historical link has led to positive and negative biases in the mindset of Indonesian society (Hidayat et al., 2023). These biases arise due to cultural shifts, power dynamics, economic factors, and the inability to harmonize social status within the community. Based on these aspects, literary works addressing the theme of ethnic differences between the Chinese and various Indonesian ethnic groups have emerged. Such literature serves as a representation of actual events that have occurred in Indonesia. Literature itself is a creative work that provides meaning to each reader. This meaning aims to offer an inner experience that allows readers to engage emotionally with the themes presented in literature (Sukiman et al., 2021). To provide a profound inner experience to readers, literature cannot be understood solely in etymological and lexical terms (Tjahyadi, 2020). Collaborative interaction is essential for learning language and literature (Ugalde, 2023). Furthermore, literature and culture are inseparable and share an intrinsic relationship (Lefaan & Handayani, 2022; Bhardur, 2021; Lestari, 2019; Sukiman et al., 2023; Setiawan, 2020). Culture represents a set of life rules widely shared and accepted by society (Lefaan & Handayani, 2022). Literature is nothing entirely new, as it reflects life itself (Rokhmah & Wardani, 2023). All events in life give rise to diverse literary works, which writers manifest in forms commonly encountered, such as novels from various regions across the archipelago (Nisa & Andalas, 2021). Literature must be interpreted broadly, deeply, and based on societal phenomena. The information gathered from the literature strengthens emotional competence and social skills in daily life (Latorre et al., 2021).

According to the Indonesian Dictionary (KBBI), “representation” is the act of representing. Thus, “representation” can be understood as an image or symbol of something or an object. The theory of representation is a conceptual framework used to understand how meaning and cultural comprehension are formed, communicated, and maintained in the world through symbols, images, or signs. In other words, created representations can shape perceptions, identities, and social relationships. Representation holds a crucial place in cultural studies. Stuart Hall’s theory of representation is the primary foundation for this research. According to Hall, representation is the use of language to convey something meaningful to others. It is a practice of constructing meaning through signs and language (Sugiarti et al., 2022). Representation reflects real life within society as depicted in literary works (Sugiarti et al., 2022).

The novel *Putri Cina* by Sindhunata, published in 2017, is used as the object of study in this research, specifically the 2023 print edition. The novel narrates the story of a Chinese Princess who is searching for identity as an ethnic Chinese raised in Java. She confronts various life challenges with resilience, facing issues such as identity confusion, struggles in love, minority status as an ethnic Chinese, as well as violence and cruelty from the rulers of Java. The novel’s setting spans from the Hindu kingdoms through the Dutch colonial period to the rise of Islamic kingdoms in Java. The colonial power of the Dutch appears early in the novel, depicting the brutality and audacity with which the Dutch colonizers oppressed the Chinese community. This theme lingers in the minds of the people and rulers of Java. The legacy of Dutch colonialism, embedded in the societal and political life of Java, instilled a heightened sense of nationalism, leading to oppression, violence, and skepticism towards non-native ethnicities. Colonial influences left a deep imprint on both society and rulers in Java, forming the basis for selecting a postcolonial approach focusing on hybridity for this research.

The postcolonial approach emerged as a response to the effects of colonialism on nations. It has grown significantly within literary criticism as colonialism imprinted societal mindsets. One impact of colonialism is the strong sense of nationalism within the colonized nation, often accompanied by a sense of superiority over other ethnic or national groups (Hilal et al., 2023). Homi K. Bhabha introduced postcolonialism as an approach closely tied to the influence of colonialism. It is marked by hybridity,

which arises from blending cultural elements resulting from colonial interactions (Huddart, 2006). In addition to hybridity, ambivalence emerges—simultaneous feelings of attraction and aversion toward social or cultural attitudes that intersect due to colonialism (Martayana, 2020). The term *Sulbatren* is also associated with postcolonialism, referring to physical or mental violence inflicted on a minority group that lacks the power to retaliate (Saputri & Mas'adi, 2024). Broadly, postcolonialism addresses power dynamics, discrimination, and cultural shifts from colonialism. These themes are often reflected in literary works as expressions of human awareness and daily life (Martayana, 2020; Restrepo-Ochoa & Vaisey, 2024). Through postcolonial literary approaches, readers gain direct insight into colonial discrimination and oppression of marginalized groups. Topics derived from postcolonial themes include social, economic, political, and cultural aspects (Martayana, 2020). Postcolonialism thus aims to prevent authoritarian actions.

The novel *Putri Cina* by Sindhunata, published in October 2007, was recognized by the Bandung literary community "Nalar" as a high-quality literary work. *Putri Cina* serves as a tragic portrayal of the fate of Indonesia's ethnic Chinese minority. This complex novel, filled with numerous characters, employs a non-linear narrative technique. Sindhunata sets the story against the backdrop of the Majapahit era under King Brawijaya, extending to the end of the New Order period, blending folklore, legend, myth, and history. Sindhunata is not only known as a literary figure but also as a seasoned journalist, having worked in journalism since 1974 with the magazine *Teruna*, published by PN Balai Pustaka, Jakarta, and later with the *Kompas* daily in Jakarta in 1977. Additionally, Sindhunata is a philosophy graduate who pursued his doctoral studies at the Faculty of SJ, Munich, Germany, from 1986 to 1992 (Sindhunata, 2007).

This research provides new insights that may help further develop theoretical frameworks. Various hybridity-related theories are presented and consistently associated with the colonial experience. However, in this study, hybridity emerges due to cultural and social interactions between the Chinese and Javanese ethnicities. Practically, this research can serve as a recommendation for resolving societal issues related to cultural, ethnic, religious, and background differences. It emphasizes that societal differences can be resolved through mutual respect, honor, and sharing.

The first study on the postcolonial approach discusses hybridity in Salman Rushdie's novel *Midnight's Children*, conducted by (Furqon & Busro, 2020). The results reveal intrinsic and extrinsic hybridity forms, shaping the characters' subjects, language, and inner conflicts. The second study on the postcolonial approach addresses ambivalence in *Ambivalensi Tokoh Subaltern dalam Cerpen Pengasingan ke Jawa* by Ita Siregar: A Postcolonial Study conducted by (Hanifah et al., 2024). The findings identify four forms of ambivalence in the story: baptism, colonial clothing, adopting baptismal names, relinquishing identity, and exile. The third study on postcolonialism, titled *Hibriditas, Mimikri, dan Ambivalensi dalam Cerpen Kupata dan Meneer Chastelein* by Rosyid H. Dimas, was conducted by (Sultoni & Utomo, 2021). Explains that hybridity is demonstrated through the use of the colonizer's language, mimicry in the form of Indonesian society adopting smoking and coffee-drinking habits, and ambivalence expressed through the search for linguistic identity, rediscovering ancestral languages that the colonizer's language has replaced.

The fourth study, titled *Krisis Identitas Budaya: Studi Postcolonial pada Produk Desain Kontemporer (Cultural Identity Crisis: A Postcolonial Study on Contemporary Design Products)*, conducted by Sukarwo (2017), aims to assist experts in explaining and constructing shared awareness through the concepts of cultural hybridity and mimicry. In contemporary design, these concepts are clearly illustrated, showing how contemporary designs have undergone hybridity processes and given rise to a new group referred to as the subaltern represented contemporary design. The fifth study, titled *Penelitian Etnografi Dibalik Pencegahan Konflik dan Affirmative Action Perlindungan Kekayaan Budaya: Memahami Sebuah Hibriditas Budaya* (Ethnographic Research behind Conflict Prevention and Affirmative Action for Cultural Heritage Protection: Understanding Cultural Hybridity) conducted by (Humaedi, 2017). Reflects various studies on language and culture conducted by LIPI and other institutions. This ethnographic study describes the development of culture and language influenced by multiple factors, aiming to mitigate conflicts and reinforce national identity.

Findings from previous studies demonstrate literary analysis within the postcolonial framework, as discussed by Homi K. Bhabha, showing evidence of hybridity, ambivalence, and

mimicry. However, this study differs from previous research in its object of study: the novel *Putri Cina* by Sindhunata. This research aims to describe the representation of hybridity in the main character of *Putri Cina* through a postcolonial approach, where the Javanese play a dominant role as colonial figures wielding power. Java's Hindu-Buddhist and Islamic kingdoms did not grant the Chinese ethnic group a peaceful existence. Elements of hybridity, ambivalence, and the subaltern strongly influence *Putri Cina*. Through these concepts, the study provides a clear representation of the position of the ethnic Chinese, represented by the character named *Putri Cina*. The research seeks to uncover ideas about Javanese ethnic primordialism, deeply rooted in colonialism's legacy on Javanese soil. This primordialism leads to the perception that any new culture introduced to Javanese society is incompatible and hard to accept. However, this phenomenon has gradually diminished, as seen in Javanese society's acceptance of certain Chinese cultural elements. This acceptance has developed naturally, over a long period, and through a challenging adaptation process.

METHOD

This research employs a descriptive qualitative method with a postcolonial approach, focusing on hybridity studies. Qualitative research is systematic techniques and procedures to address predefined research questions and objectives (Nakata et al., 2024). The data for this research consist of selected words, sentences, paragraphs, or discourses that reveal elements of hybridity in the novel *Putri Cina* by Sindhunata, specifically from the fourth edition published by Gramedia Pustaka Utama in 2023. The data collection techniques involve (1) thoroughly and repeatedly reading *Putri Cina*, (2) identifying postcolonial elements, (3) carefully noting any words, sentences, paragraphs, or discourses that indicate postcolonial elements, and (4) recording such textual excerpts.

The data analysis technique follows Philip Mayring's qualitative content analysis model. According to Lestari et al., the steps in data analysis include (1) reading the novel carefully, (2) conducting identification, (3) categorizing the data findings, (4) coding to identify postcolonial elements with a focus on hybridity, (5) analyzing *Putri Cina* using hybridity theory, (6) writing the analyzed data results, and (7) concluding (Lestari et al., 2019).

RESULTS AND DISCUSSION

This section presents an analysis of the research findings on the representation of hybridity in Sindhunata's novel *Putri Cina*, using a postcolonial approach focused on hybridity studies. The following describes the forms of hybridity in *Putri Cina*.

Hybridity emerges as a key concept in the postcolonial approach. It is a process where elements from different cultures meet and interact, creating new, complex forms that cannot be classified within a single cultural identity (Hilal et al., 2023). Hybridity, as a cross-cultural phenomenon, arises as a new ideology adopted by the native population. In this context, hybridity involves the dynamic integration and interaction between the colonizer's and colonized culture (Bhabha, 2004; Wu, 2020). Hybridity, in this case, encompasses a range of issues with interrelated themes and theories.

Table 1
Textual Excerpts Indicating Hybridity in the Novel *Putri Cina* by Sindhunata

Code	Excerpts	Type of Hybridity
PCH 1	<i>Adakah penolakan Jangka Prabangkara dulu banyalah peristiwa yang melambangkan penolakan yang akan dialami oleh dia dan kaumnya untuk hidup di Tanah Jawa sekarang dan kelak kemudian? Antara negeri Cina dan Tanah Jawa, manakah tanah airnya? Keduanya tidak, satu di antaranya pun tidak. Lalu di mana tanah airnya? Ia makin diganggu dengan pertanyaan yang tiada jawabnya: Jangan-jangan karena bukan Cina dan bukan Jawa inilah yang membuat dirinya tak berwajah (Sindhunata, 2007: 23) (Could it be that Jangka Prabangkara's rejection back then was merely a symbol of the rejection he and his people would experience when living in Java, now and in the future? Between China and Java, which one is truly his homeland? Neither, not one nor the other. So where is his homeland? He is increasingly troubled by a question</i>	Dual identity

underlying principle of this theory is that when a person is inconsistent with their values or self-image, internal conflict may arise (Lestari, 2019). Conversations about Putri Cina and the ethnic Chinese, struggling with their identity and unable to accept the complexities of life, appear repeatedly. The findings of this research indicate a more concrete or precise cultural blend, but in this finding, two perspectives cause the character in the novel to be unable to choose one of the two cultures that have developed in their life (Hanifah, 2024; Ge et al., 2024).

Moreover, dual identity hybridity may arise from an internal drive to hold onto both cultures or ethnicities due to a sense of equally strong connections to each that cannot be relinquished. This depends on the unique connections and experiences of each individual. In this context, the minority status of the Chinese ethnic group is subtle, but from the author's perspective, it becomes more apparent. This is illustrated by Putri Cina's lack of confidence in her own identity, which seems to blur her origins, further distancing her from acknowledging her ethnic roots and inclining her to identify with the Javanese community. Often, individuals cannot select their origins due to prolonged social learning influenced by selective bias rather than random targeting (Nakata, 2024).

Intermarriage

In PCH 2, hybridity through intermarriage is illustrated by the marriage between Putri Cina and Prabu Brawijaya, a king of the Majapahit kingdom. Intercultural marriage represents a form of intercultural communication that involves many differences, such as language, customs, traditions, and more (Widiastuti et al., 2023). Although the novel *Putri Cina* does not explicitly delineate conflict within the mixed marriage, Prabu Brawijaya's marriage to Putri Cempa is portrayed as harmonious. At one point, Putri Cempa expresses a deep longing for her family in China and asks Prabu Brawijaya to allow her to return. Out of compassion, the king ultimately divorces her, not wanting her to endure this sadness. The scene appears unusual, as Putri Cempa is divorced while she is seven months pregnant. This analysis suggests that cultural disparity could have contributed to their separation, as the divorce occurs when Putri Cempa requests to return to her homeland. Had Prabu and Putri Cempa remained together, she would likely have frequently wanted to return to her faraway homeland, a long and challenging journey. Intercultural marriage unites two individuals with different personalities and brings together two distinct cultures. Widiastuti et al., (2023) states that individuals marrying across social, religious, racial, or other backgrounds face significant risks in marriage. In intercultural marriages, cultural differences can complement or create issues.

Findings on the theme of mixed marriages illustrate that hybridity can reconcile two cultures or languages that have differences (Humaedi, 2017). Hybridization in mixed marriages aims to reconcile cultural differences and preserve new cultures for the next generation. This section hints at the marginalized status of the Chinese ethnic group, illustrated by Prabu Brawijaya's apparent indifference to his wife's longing for her Chinese family. Although Prabu is said to love Putri Cempa deeply, his swift decision to divorce her suggests that the Chinese ethnicity is increasingly marginalized. If a king is willing to divorce his wife, it implies that she holds little importance to him. Moreover, if Prabu Brawijaya had remained with his Chinese wife, it is possible that the Chinese ethnicity would have gained a stronger position within the novel. His influence is substantial as a king, and his decisions would likely set precedents within his realm.

Wayang Potehi and Cucak Rowo Song

Cultural integration and negotiation hybridity are observed in data codes PCH 3, PCH 4, and PCH 6. PCH 3 illustrates cultural integration, while PCH 4 highlights cultural negotiation, showing Putri Cina's enjoyment of the *Cucak Rowo* song and the presence of *Wayang Potehi*. The *Cucak Rowo* song represents a cultural element that has been readily accepted. A quoted sentence shows that Putri Cina delights in and laughs at the song, listening from beginning to end without missing a single lyric, indicating her acceptance of this traditional music without rejection. In PCH 4, *Wayang Potehi* serves as an example of cultural negotiation. While traditional wayang is an indigenous art form in Java, *Wayang Potehi* differs from Javanese wayang. Typically, wayang puppets are crafted from animal

hide, whereas *Wayang Potehi* puppets are dolls with white-painted faces. Thus, the term "wayang" is of Javanese origin. *Wayang Potehi* has been known to the Chinese since the Han Dynasty (206 BCE–220 CE) and became increasingly popular during the Song Dynasty (Halim, 2021). Incorporating "wayang" into *Wayang Potehi* reflects intercultural communication, which emerges when two or more distinct cultures interact, resulting in new adaptations of cultural terminology (Chaer et al., 2024). Regarding cultural negotiation, it can be concluded that the term "wayang" for *Wayang Potehi* was likely agreed upon following prior negotiation. This naming has since been accepted by both Chinese and Javanese communities, becoming a normalized cultural term. Most cultural changes occur due to shifts within groups rather than individual changes in perception (Restrepo-Ochoa & Vaisey, 2024). This research describes the development of new findings on cultural hybridity conducted by (Sukarwo, 2017; Ibrahim & Nur, 2023). If the media in previous research took the form of contemporary works, then the media research found them in the form of *wayang* art and regional songs.

In PCH 6, cultural integration is also portrayed through the character Giok Tien, who mingles with the Javanese community to watch *Ketoprak* performances. Alongside cultural integration and intercultural communication, PCH 6 illustrates cultural adaptation. The quoted sentence, "*karena sering diajak nonton, akhirnya Giok Tien juga menyukai ketoprak*" (because she was often invited to watch, Giok Tien eventually grew to like *Ketoprak*), suggests that had Giok Tien not been exposed to *Ketoprak*, she may not have developed an appreciation for this art form. Her mother, a Chinese widow with three children, introduced her to *Ketoprak*. Since her youth, Giok Tien's mother has enjoyed and frequently attended *Ketoprak*, which explains why she often brings her daughter along. This experience encouraged cultural adaptation for Giok Tien, as it is unlikely that a young Chinese person would immediately be captivated by *Ketoprak* at first sight. The phrase "often invited to watch" is a key indicator of cultural adaptation, a process aimed at achieving comfort within a new environment (Sumaryanto & Ibrahim, 2023). This explanation aligns well with Giok Tien's story, where she eventually grows to love *Ketoprak*. At one point, she even desires to participate in a *Ketoprak* performance. Initially, Giok Tien hesitates, fearing her mother might disapprove. However, she finds the courage to share her wish, and her mother is supportive and delighted by her daughter's intention. This narrative demonstrates Giok Tien's ability as a Chinese person to adapt successfully to a new, predominantly Javanese environment with its distinct dynamics and culture. The story further reveals that Giok Tien becomes highly successful as a *Ketoprak* performer, showcasing tremendous skill and flexibility in various roles. This example highlights how the Chinese minority can readily embrace Javanese cultural elements, such as traditional music, performing arts, and *wayang*. Through cultural enjoyment and acceptance, they seem to momentarily overlook their position within Javanese society, where their identity gradually fades.

Arak-Drinking Culture

In section PCH 5, cultural blending is demonstrated. This blending is evident in the phrase "*ciu, arak, and tuak are what can bind those who suffer.*" Although *ciu*, *arak*, and *tuak* all refer to alcoholic beverages, the terms *ciu* and *arak* originate from Chinese, while *tuak* is an Indonesian term commonly used in various regions. This reflects a cultural blending through terminology for alcoholic beverages. Beyond terminology, there is also a blending in the shared experiences of those drinking in a tavern. The Kingdom of Pedang Kemulan was in turmoil, causing the Chinese and Javanese people to suffer. Hardship was widespread, and the king issued a decree to remove alcoholic beverages from the taverns. One character, T'ao C'hien, a Chinese man, looks up and reflects that, while in his homeland, people could drink in taverns with love and happiness, this was not the case in Pedang Kemulan. There, people drank as brothers, united by shared suffering due to the unrest in their land. People of different ethnicities and backgrounds sat together like a family, bonded by their hardships and distress in navigating life in Pedang Kemulan. This illustrates that hybridity can create new habits that seemingly provide a sense of unity and togetherness amidst the uncertainties of life (Sul-toni & Utomo, 2021). Ambivalence, after someone lacks busyness, can affect men's emotions, causing them to often engage in emotional activities due to having no busyness (Wanka, 2023; Goedecke, 2024). Based on these

actions, the culture of drinking alcohol is increasingly growing in Javanese society as a cultural practice. In addition, many people experience pre-materialistic phases that lead to the search for truth in various aspects of life (Mukhametov, 2024; Dalton, 2024).

In China, drinking is often done to combat cold weather; people drink *vin* to warm themselves. In Indonesia, drinking is generally considered somewhat taboo, though in colder regions, drinking *tuak* or *arak* is not unusual, as it serves a practical purpose. This cultural analysis reflects the drinking customs in China and Indonesia, with various reasons underlying this practice. It can be concluded that drinking *arak* and *tuak* had been common long before Indonesia's independence. Participation in religious rituals, too, contributes to developing overall social support networks (Ge et al, 2024). This practice is a regular cultural expression linked to social life for some. This section highlights Chinese identity, with their tradition of drinking in taverns. Through Sindhunata's narrative, a Chinese character named T'ao C'hien is described as frequently drinking in his homeland. These descriptions merely convey Chinese drinking customs and the background of T'ao C'hien's experience with this custom in Java.

CONCLUSION

Patriotism is a natural sentiment for the people of any nation. Love for one's homeland grows more profound and more substantial, primarily rooted in a history of struggle. Such struggles often stem from the pain and helplessness inflicted by oppressive leaders, particularly when the oppression comes from those who do not share the same culture or identity. This experience fosters a sense of primordialism within a nation, as seen in this study. The indigenous people hold firmly to their cultural values, leaving little room for external cultures to blend or integrate with Javanese culture. However, as social beings, this sense of primordialism gradually fades over time. Acceptance of social and cultural practices from outside the Javanese community grows and develops as time progresses. This study's hybridity emerges from initial portrayals of minority status, resistance, and gradual acceptance. The findings suggest areas for further in-depth research using appropriate focus and methods, such as exploring dual identity. Individuals with dual identities often struggle to choose which identity to embrace. Psychological considerations and environmental factors are the main reasons for this indecision. Furthermore, the implications of this study highlight the need for multicultural education that can be implemented in educational institutions, including primary, secondary, and higher education. Through literature, teachers and lecturers are encouraged to emphasize that multicultural education positively impacts society's social well-being in the future.

DECLARATIONS

Author contribution	: As the primary author, Alfiah is responsible for writing the article, collecting data, analyzing it, revising it according to the reviewer's suggestions, and submitting the manuscript.
Funding statement	: This article is a final project or graduation requirement for obtaining a master's degree.
Conflict of interest	: The author declares that they have no competing interests.
Ethics Approval	: The author agrees to have this article published in KEMBARA in 2024.
Additional information	: No additional information is available for this paper.

REFERENCE

Arisandi, I. B. (2024). Identitas Etnis Tionghoa dalam Cerpen Kompas dan Jawa Pos Tahun 2022. *Arif: Jurnal Sastra dan Kearifan Lokal*, 3(2), 388-407.

- Bahardur, I. (2021). Subaltern jugun ianfu dalam cerpen Kapotjes dan Batu yang Terapung karya Faisal Oddang: Tinjauan poskolonial Gayatri Spivak. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 6(2), 188–204. <https://doi.org/10.22219/kembara.v6i2.13545>
- Bhabha, H. K. (2004). *The location of culture*. Routledge.
- Chaer, H., Jafar, S., Intiana, S. R. H., R., J. R. P., & Setiawan, I. (2024). Pengajaran Bahasa Berdasarkan Teori Aktivitas Budaya Engeström: Integrasi Konteks Budaya dalam Pembelajaran Bahasa. *Jurnal Humanitas: Katalisator Perubahan dan Inovator Pendidikan*, 10(2), 235–254. <https://doi.org/10.29408/jhm.v10i2.25562>.
- Dalton, D. M. (2024). Pessimistic aesthetics and the re-valuation of guilty pleasures: on escapism's moral and metaphysical significance. *Journal of Aesthetics & Culture*, 16(1). <https://doi.org/10.1080/20004214.2024.2341722>.
- Furqon, S., & Busro, N. (2020). Hibriditas Postkolonialisme Homi K. Bhabha dalam Novel *Midnight's and Children* Salman Rushdie. *JENTERA: Jurnal Kajian Sastra*, 9(1), 73-95. <https://doi.org/10.26499/jentera.v9i1.494>
- Ge, E., DongZhi, C., & Mace, R. (2024). Religiosity and gender bias structure social networks. *Evolutionary human sciences*, 6, e23. <https://doi.org/10.1017/ehs.2024.16>
- Goedecke, K. (2024). Outbursts, Discipline, and Wake-Up Calls: Gendered Emotionalities in Men's Gambling. *Feminist Encounters: A Journal of Critical Studies in Culture and Politics*, 8(2), 36-49. <https://doi.org/10.20897/femenc/14948>
- Halim, C. (2021). Kehidupan Wayang Potehi di Era Industri 4.0. *Historia Vitae*, 1(2), 35-45. <https://doi.org/10.24071/hv.v1i2.3625>
- Hanifah, D. N. R., Setyawan, E., & Wardani, N. E. (2024). Ambivalensi Tokoh Subaltern dalam Cerpen Pengasigan ke Jawa Karya Ita Siregar: Kajian Poskolonialisme. *Metafora: Jurnal Pembelajaran Bahasa dan Sastra*, 11(1), 73-79. <https://doi.org/10.30595/mtf.v11i1.21452>
- Hidayat, M., Putra, M., Saputro, M. R., & Husna, R. N. (2023). Analisis Prasangka dan Diskriminasi pada Etnis Tionghoa di Indonesia. *Abrahamic Religions: Jurnal Studi Agama-Agama*, 3(2), 228-238. <https://doi.org/10.22373/arj.v3i2.19550>
- Hilal, I. H., Muharsyam, D. A., & Munaris, M. (2023). *Poskolonial: Hibriditas (Teori dan Praktik)*. Yogyakarta: Mata Kata Inspirasi.
- Huddart, D. (2006). *Homi K. Bhabha*. Routledge.
- Humaedi, M. A. (2017). Penelitian Etnografi Dibalik Pencegahan Konflik dan Affirmative Action Perlindungan Kekayaan Budaya: Memahami Sebuah Hibriditas Kebudayaan. *Jurnal Masyarakat dan Budaya*, 19(3), 447-468. <https://doi.org/10.14203/jmb.v19i3.544>
- Ibrahim, I., & Nur, A. (2023). Degradasi Politik Nilai Mahasiswa dalam Gerakan Sosial: Perspektif Ambivalensi. *Ad-Dariyah: Jurnal Dialektika, Sosial dan Budaya*, 4(1), 27–36. <https://doi.org/10.55623/ad.v4i1.162>
- Latorre-Coscolluela, C., Sierra-Sánchez, V., Rodríguez-Martínez, A., & Agualeles-Alonso, M. (2021). Bullying and gender violence at school: analysis of teacher perceptions. *International Journal of Sociology of Education*, 10(3), 294-317. Retrieved from <https://hipatiapress.com/hpjournals/index.php/rise/article/view/7875>
- Lefaan, A. V., & Handayani, T. (2022). Jati diri perempuan Fakfak dalam tradisi lisan Etnik Mbaham Matta Wuh. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 8(2), 529-540. <https://doi.org/10.22219/kembara.v8i2.30311>
- Lestari, C. B., Zuriyati, Z., & Nuruddin, N. (2019). Budaya Sunda pada Novel Perempuan Bernama Arjuna Karya Remy Sylado: Suatu Kajian Antropologi Sastra. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 5(2), 157-167. <https://doi.org/10.22219/kembara.v5i2.8385>
- Lestari, E. (2019). Representasi Wujud Budaya di Masyarakat Multikulturalisme dalam Novel *Burung-Burung Rantau* Karya Y.B Mangunwijaya. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 3(2), 196–209. <https://doi.org/10.22219/kembara.v3i2.5176>

- Martayana, I. P. H. M. (2019). Poskolonialitas1 di Negara Dunia Ketiga. *Candra Sangkala*, 1(2), 1-22. <https://doi.org/10.23887/jcs.v1i2.28760>
- Mukhametov, R. (2024). Pochemu grazhdane doveryayut politzii? [Why Do the Citizens Trust the Police?]. *The Russian Sociological Review*, vol. 23, no 3, pp. 262-284
- Nakata, S., Masumi, A., & Toya, G. (2024). Formalising prestige bias: Differences between models with first-order and second-order cues. *Evolutionary Human Sciences*, 6, e21. <https://doi.org/10.1017/ehs.2024.12>
- Nisa, I. N., & Andalas, E. F. (2021). Motif “Jaka Tarub” dan objektivitas perempuan dalam cerita rakyat nusantara. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 7(2), 438-462. <https://doi.org/10.22219/kembara.v7i2.17984>
- Restrepo-Ochoa, N., & Vaisey, S. (2024). Opinions on hard-to-discuss topics change more via cohort replacement. *Evolutionary Human Sciences*. 6, e25. <https://doi.org/10.1017/ehs.2024.13>
- Rokhmah, A. I. N., & Wardani, N. E. (2023). Post-kolonialisme perempuan dalam novel “Gadis Pantai” dan film “The Last Princess” (kajian intertekstualitas). *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 9(1), 163-175. <https://doi.org/10.22219/kembara.v9i1.23518>
- Saputri, W., & Mas' adi, M. A. (2024). Konflik Sosial pada Masyarakat Subaltern dalam Novel “Karnak” Karya Najib Mahfudz: Kajian Poskolonial. *Diglosia: Jurnal Pendidikan, Kebahasaan, dan Kesusastraan Indonesia*, 8(1). 23-36.
- Setiawan, I. (2020). Cultural Hybridity and Its Complexity in Esmeralda Santiago’s Almost a Woman. *JENTERA: Jurnal Kajian Sastra*, 9(2), 115-146. <https://doi.org/10.26499/jentera.v9i2.2495>
- Sindhunata. (2007). *Putri Cina*. Jakarta: Gramedia Pustaka Utama.
- Sugiarti, S., Andalas, E. F., & Bhakti, A. D. P. (2022). Representasi maskulinitas laki-laki dalam cerita rakyat nusantara. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 8(1), 181–196. <https://doi.org/10.22219/kembara.v8i1.18245>
- Sukarwo, W. (2017). Krisis Identitas Budaya: Studi Poskolonial pada Produk Desain Kontemporer. *Jurnal Desain*, 4(03), 311-324.
- Sukiman, S., Dermawan, T., & Sulistyorini, D. (2023). Dekonstruksi budaya dalam puisi rakyat Sumbawa. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 9(1), 103-111. <https://doi.org/10.22219/kembara.v9i1.23639>
- Sultoni, A., & Utomo, H. W. (2021). Hibriditas, Mimikri, dan Ambivalensi dalam Cerpen Kupata dan Meneer Chastelein Karya Rosyid H. Dimas: Kajian Poskolonial. *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6(2), 112-118.
- Sumaryanto, E., & Ibrahim, M. (2023). Komunikasi antar budaya dalam bingkai teori-teori adaptasi. *Nusantara Hasana Journal*, 3(2), 42-51. <https://doi.org/10.59003/nhj.v3i2.895>
- Tjahyadi, I. (2020). *Mengulik Kembali Pengertian Sastra*. Probolinggo: Universitas Panca Marga.
- Ugalde, L., García-Carrión, R., Intxausti-Intxausti, N., & Zubiri-Esnaola, H. (2023). Interactive Groups: Fostering Collaborative Interactions in an Additional Language in a Multilingual Context. *International Journal of Sociology of Education*, 12(3), 273-292. <https://doi.org/10.17583/rise.13257>
- Wanka, A. (2023). My Home is My Castle/My Home is My Prison: The Relational Co-Constitution of Age and Home in the Transition from Work to Retirement. *Anthropological Journal of European Cultures*, 32(1), 60-81. <https://doi.org/10.3167/ajec.2023.320105>
- Widiastuti, W., Indartono, S., & Sa'adah, N. (2023). Comparing Organizational Culture: Perspectives from Western and Eastern Contexts. *International Journal of Magistravitae Management*, 1(1), 1-13. <https://doi.org/10.33019/ijomm.v1i1.1>

Wu, Y. (2020). The question of nation and nationalism in Chinese postcolonialism. *CLCWeb: Comparative Literature and Culture*, 22(5), 7-19. <https://doi.org/10.7771/1481-4374.3829>