THE REDEFINITION OF YAHYU’S IDENTITY IN PATRICK SWEETING’S JAIPONG DANCER: A POSTCOLONIAL FEMINISM STUDY

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirement for the Degree of Sarjana Sastra in English Letters

By

SULIATUN

Student Number: 134214063

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DEPARTMENT OF ENGLISH LETTERS
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September 19th, 2017

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Defended before the Board of Examiners
on October 9th, 2017
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Yang menyatakan,

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A woman is unstoppable after
she realizes she deserves better

-Anonymous-

Wanita Jawa tidak perlu menjadi maskulin untuk mendapatkan kekuasaan, tetapi justru ia harus memanfaatkan kefeminimitasnya

-Christina S. Handayani & Ardhiann
Novianto-
Dedicated to my grandma and my mother,

And for everyone who still quest their identity.
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Suliatun. THE REDEFINITION OF YAHYU’S IDENTITY IN PATRICK SWEETING’S JAIPONG DANCER: A POSTCOLONIAL FEMINISM STUDY. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2017

This study is about the redefinition of a character’s identity under postcolonial circumstance that is exposed in Patrick Sweeting’s Jaipong Dancer. Yahyu, a Javanese woman that becomes the focus in this study, is portrayed as an oppressed figure and suffers from the colonization. She always tries to get her freedom and chase her desire to live and settle with a family. She redefines herself and creates a new identity against the previous depiction that is given by the treatment of other characters.

There are two objectives in this study. The first is to explain Yahyu who is being colonized. The second is to find out how Yahyu redefines herself. The characteristics and characterization of Yahyu as seen in the family, society, and sexuality becomes the core of the first discussion. Yahyu as the main character later redefines her previous identity which is given by other characters in the second discussion.

This study uses library research method. The primary data are taken from Jaipong Dancer by Patrick Sweeting. Other books, journals, and researches are also used as references that are related to the subaltern, the previous studies about Jaipong Dancer, and reviews about Javanese woman and Jaipong dancer. The approach used in this study is postcolonial feminism approach. There are three steps in analyzing this thesis. The first step is close reading. The second step is discussing the related studies. The third step is finding the evidence and explanation of the problem formulation answer and engage in the theory and related studies.

As the result of the analysis, it is found that Yahyu is depicted as an inferior rank in the family, society, and sexuality. The depiction is mostly achieved from what other characters say and do. It is indicated that in the first discussion, Yahyu plays a passive role. As an oppressed, she is powerless, treated like an object, and she needs men to protect her. Through the colonial process and experience she alters, she changes and redefines herself as a subject, powerful figure, and a rebel.
ABSTRAK

Suliatun. THE REDEFINITION OF YAHYU’S IDENTITY IN PATRICK SWEETING’S JAIPONG DANCER: A POSTCOLONIAL FEMINISM STUDY. Yogyakarta: Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2017

Studi ini mengenai definisi kembali identitas seorang karakter dalam suasana poskolonial dalam novel karya Patrick Sweeting berjudul Jaipong Dancer. Yahyu, perempuan Jawa yang akan menjadi fokus dalam penelitian ini, digambarkan sebagai kaum tertindas dan menderita karena penjajahan. Yahyu selalu berusaha untuk mendapatkan kebebasannya dan mencegah keinginan untuk hidup dan menetap bersama keluarga. Yahyu mendefinisikan ulang dirinya dan menciptakan identitas baru yang berlawanan dengan penggambaran tentang karakter yang didapatkan dari perlakuan tokoh lain terhadapnya.


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CHAPTER I
INTRODUCTION

A. Background of the Study

Jaipong Dancer, a literary work written by a British author Patrick Sweeting, gives a different perspective towards a Javanese woman portrayal. The depiction of the Javanese woman in the literary work contains peculiar characteristics that is contrary against the common perception about the soft and gentle woman.

Javanese people are known as a tribe who hold the culture tightly. They respect each other and live in harmony (Geertz, 1961: 147). However, Javanese women are rarely and not prominent to be discussed because the men already take the role as house holders.

In old Javanese society, a woman has three different positions toward man (Nastiti, 2016: 297). A woman can be equal with a man, unequal, and has certain role. The equality between a woman and a man is showed in politics, social, economy, law, religion, and art. The inequality between a woman and a man does not mean that a woman is lower but it could be higher than a man. And last, woman has certain role as a mother and a grandmother with the responsibility to bring up and educate the infants.

Dr. Irawan Abdullah in Sangkan Paran Gender spots the woman’s position in society, especially in Javanese society, and finds that a woman takes big domestics role. Moreover, Clara Alverina Pramudita in “Konsep Diri
Perempuan Jawa: Pembentukan dan Orientasi” also borrows Warto’s idea about Javanese woman and her function to *macak, masak, manak* (to be looked beautiful, cooking, and breeding) (Pramudita, 2016: 6). Javanese terminology of woman or *wanita* has acronym *wani tapa*, translated as a person who bravely suffers (Handayani, 2004: 145). Besides, a Javanese woman is considered as a soulmate for her husband, or in Javanese term known as *Konco Wingking/ Garwa* (Handayani, 2004: 117). It is related to the spiritual belief which is enhanced in the bible about human creation. The idea of *Konco Wingking* literally puts a woman in subordinate position, while a man is more powerful than woman. Practically, woman is not always settled in lower and bad position among man since the idea of soulmate or *Garwa/ Sigaraning Jiwa* locates woman as a partner for a man/husband in kinship (Handayani, 2004: 120-122). Furthermore, Javanese woman is identical with a good word, calmness, coolness, patience, disliking of conflict, harmony, politeness, high tolerance and acceptance to others, good self-control, a strong mental to get through problems and tenses, and loyalty (Handayani, 2004: 130).

Although Sweeting involves a Javanese character, the focus of the story is not only lays on cultural and common depiction supposed to be found in Javanese woman. This text explains a long journey and struggle of Yahyu as a Javanese woman at South Sumatera 1950s. Yahyu as a young woman at age 17 years old runs from home and has to survive. She runs from the unwanted marriage arranged by her father. While she is running for chasing gold and making money for her living, she is abused by both native and colonizers men. The patriarchal
society used as the setting of the story allows men to take control over women because they have power and authority.

There are many notions about what woman ought to do and not to do that Sweeting ignites in his writing such as a woman needs her family to protect her, woman should not walk down the street alone without her father or brother because a woman traveling alone is stigmatized as a ‘bad’ woman, and a woman does the domestic duty related to the dishes. Yahyu as the main character shows the suffering of the oppression of the patriarchal system that locates a woman in the oppressed position. However, this study focuses on redefinition of Yahyu’s identity in the postcolonial atmosphere.

Identity is considered as an important thing for someone since identity can be a source of joy, pride, strength, and confidence (Sen, 2006: 1). According to Bhabha in *The Location of Culture*, the question of identity is about the production of an image and transformation of the subject in assuming that image (Bhabha, 1994: 64). The question of identity in postcolonialism is part of the subject’s effort because it is not given by others but it is created by the subject.

Yahyu’s identity as a colonized needs to be discussed because she cannot decide her own identity as a source of joy, pride, strength, and confidence. However, in the end of her journey, Yahyu redefines herself and creates a new identity. Yahyu makes an effort to define her identity from the previous identity that is given by the society and the colonizers and form a new identity.

Yahyu refuses the old identity that is given by other characters who colonize and oppress her. Yahyu suffers from colonization of the white man and
oppression from the men. Yahyu as colonial subject tries to change her identity as a colonized and she gains a new identity as a subaltern.

The problem of identity in this recent study is mainly about Yahyu’s identity as a Javanese woman in postcolonial feminism perspective. This recent research sees Yahyu as a colonized from some different positions in family, in society, and in sexuality. This research also takes a look on how she redefines herself.

B. Problem Formulation

There are some questions to observe the way Yahyu redefines her identity in postcolonial feminist perspective:

1. How is Yahyu depicted as a colonized woman in Sweeting’s Jaipong Dancer?
2. How does Yahyu redefine herself as the “subaltern” in Sweeting’s Jaipong Dancer?

C. Objectives of the Study

The main focus of this study is the redefinition of Yahyu’s identity as seen through her characteristics and characterization. In the beginning of the story, Yahyu is portrayed as a graceful Javanese dancer. As she struggles for her life and desire, she becomes an outcast and end up as a Jaipong dancer.

This study has two focuses. First, it explains about the way Yahyu is depicted as a colonized woman. As a major character, the depiction of Yahyu becomes important. This depiction is used to determine her identity. Second, this
study also wants to analyze the way Yahyu redefines herself in Sweeting’s *Jaipong Dancer*.

In postcolonial study, Yahyu is categorized as a subaltern. She struggles for her independence from the very beginning of the story until the she gives up and loses her previous goal and desire. She is oppressed by men and being colonized by White men. However, she redefines her identity from being a colonized woman into a subaltern.

**D. Definition of Terms**

This study concentrates on Yahyu’s identity as seen from colonizer’s point of view and based on Yahyu’s redefinition. Therefore, there are some terms that need to be understood to avoid misunderstanding while discussing this work. There are two terms: identity and subaltern.

According to Miriam Erez and P. Christopher Early, identity is a person’s attitudes, intention, roles, and values represent the self (Erez and Elary, 1993: 26). Other saying by Burke and Tully found that identity is a major component of self and it is determined by the interaction with others and it associated to role (Burke and Tully, 1977: 883). Judith Butler in *Gender Trouble* considers identity as an assurance achieved through the stabilizing concept of sex, gender, and sexuality (Butler, 2008: 23).

In postcolonial, identity is an interlacing concept to be determined. Firstly, it needs to identify an individual or group or nation and it links to ‘the other’. ‘The other’ is considered as a feature to recognize identity in postcolonial era that leads to identity and difference (Dizayi, 2015: 1000). Dizayi cited on his work that Hall
argued that identity is not stable and fixed because it is an impact of colonial heritage that affects variously in assorted locations. This term of identity is used to analyze Yahyu’s identity as seen in attitudes, intention, roles, and values that represent herself as a colonial subject in Sweeting’s work.

Then, the term subaltern refers to Spivak’s theory. Spivak borrows the term from Gramsci. Gramsci uses the term ‘subaltern’ to represent a subordinate group or inferior rank that exists outside the hegemonic class (Gramsci, 1971: 55). Both Gramsci and Spivak use subaltern to depict a group of lower class or colonial subject in postcolonialism. The inferior rank suffers under the domination of ruling class. Spivak describes Subaltern as ‘the other’ who has no ‘voice’. The second class or inferior rank has no right to take and choose their own role in society because the hegemony class already controls over the social structure. In this study, subaltern is used to describe Yahyu’s identity as a Javanese woman.
CHAPTER II

REVIEW OF LITERATURE

In redefinition of Yahyu’s Identity through postcolonial feminism study, the theory on postcolonial feminism is used. This theory is necessary for analyzing Yahyu’s identity since Yahyu’s position as a colonized woman who faces Jim and Hans as colonizers. Besides facing the colonizers, Yahyu also struggles under the oppression of the patriarchal society. The theory helps to see the power relation among the characters and how she is located in the family, society, and sexuality. Besides the theory of postcolonial feminism, this chapter also explains about related studies, related theories, background of Javanese people and background of Jaipong dance, and the theoretical framework.

A. Review of Related Studies

*Jaipong Dancer* is a historical novel with a strong historical background that the author presents through the plot. It takes the setting of South Sumatera, 1950s when the colonizers still occupied and the reformation of separatist group rises. The colonizers take control over the business and play important roles in the government, whereas the native as the subordinate group works as peasants or works for the colonizers. Besides, the strong patriarchal society also creates a ‘colonized’ condition for the women.

The character of Yahyu as a main character in *Jaipong Dancer* gives some researchers idea to investigate more about her character. The first undergraduate thesis entitled “Yahyu’s Motivation in Doing Self-Mutilation as seen in
Sweeting’s *Jaipong Dancer*” by Guida Paradita. Paradita examined the characteristics of Yahyu and the reason she mutilated her face seen from the psychological perspective. The research pointed out the unexpected action of the main character as the resolution of the plot using psychological approach. Firstly, the analysis of Yahyu’s character and characterizations were described. Paradita found that Yahyu is a loving, emotional, adventurous, attractive, and naive personality:

Based on the theory of characters from Henkle and Foster, Yahyu is classified as a major and round character. Yahyu has complex temperament and motivation. Her characteristic is difficult to be described, because she is an unpredictable person. Besides, based on the theory of characterization from Murphy, it can be concluded that Yahyu is a loving, attractive, responsible, adventurous, and naïve person (Paradita, 2015: 39).

Secondly, the motivations of doing self-mutilation are supported by Yahyu’s safety needs and as the form of defense mechanisms (Paradita, 2015: 31-38). Different from Paradita, this recent work uses postcolonial approach and sees the action of self-mutilation as the effect of oppression that is altered by Yahyu.

The other researcher, Cicilia Rosilaningsih, wrote an undergraduate thesis entitled “The Portrayal of Javanese Patriarchy System in 1950’s as Reflected through the Characters in Patrick Sweeting’s *Jaipong Dancer*” that revealed the depiction of patriarchal society in 1950’s that was contained in the novel. Besides, Rosilaningsih also provided the effect of the patriarchal system towards women’s life, especially Yahyu:

According to this belief, a woman cannot be “whole, real, and successful” unless she is choosing how much they want to invest the role of husband and father (Rosilaningsih, 2014: 40).
In the setting of time that Sweeting used, a man had certain role and space in society that cause him of having privilege towards a woman. Rosilaningsih’s thesis analyzed the significant male characters and the way they treated Yahyu. Different with Rosilaningsih’s work, this recent study digs more about the patriarchal in the term of colonialism since the fact that Yahyu is subaltern and suffer from being colonized by colonizers and being oppressed by her brothers (the patriarchy system).

Different with the two previous works that uses sociocultural-historical and psychology approach to answer the problems, this recent research uses the postcolonial feminism approach. This recent work focuses on the portrayal of Yahyu in family, society, and sexuality. Moreover, it examines how Yahyu redefines herself as a Javanese woman.

B. Review of Related Theories

The discussion on Yahyu’s identity in postcolonial feminism study uses theory of characterization and theory of identity in term of postcolonial study.

1. Character and Characterization

Character is considered as a representation of a person in a literary work with particular moral, intellectual, and emotional qualities (Abrams, 1999: 32). The character can be stable or can undergo changing as an effect of radical change, gradual process of development, or as a result of a crisis (Abrams, 1999: 33).

Abrams suggested two methods for characterizing characters, they are showing and telling. The showing method gives the space for reader to interpret
the character’s motives and behavior through the dialogue, act, external speech, inner thought of characters, and feeling, whether telling method limits the reader to explore the character’s motive and behavior (Abrams, 1999: 33-34).

Meanwhile, Roberts and Jacobs argued that character in literature is an extended verbal representation of human being, the inner self that determines thought, speech, and behavior (Roberts and Jacobs, 1987: 199). There are two types of character. The first one is round characters or considered as a major character that relatively developed by author (Roberts and Jacobs, 1987: 120-121). Round character is a dynamic and complex character. The second one is flat character that is distinguishable from the group or class. Flat character is presented as a representative, not individual. Contrasting with round character, flat character is a static character because it is not developed and not the central of the plot (Roberts and Jacobs, 1987: 121). In addition, certain condition allowed another types of character appears. The last type is known as stock character which is refers to character performing a similar role to maintain the major character (Roberts and Jacobs, 1987: 122).

Roberts and Jacobs explained four different ways to convey information about characters (Roberts and Jacobs, 1987: 122-124):

a. What the characters say and think

Speech can indicate the character of the speaker. The speech can either determine the character directly or indirectly from emotional and intellectual state. In certain situation, speech also capable to show change or development of a character (Roberts and Jacobs, 1987: 123).
b. What the characters do

Action of characters signal the personality of the doer. The interpenetration of characters’ behavior determines what quality that the characters have.

c. What other characters say about them

Similar with the reality that people usually give comment or judge the other, characters in literary work are also determined by other characters. Other characters give opinion about what quality that the characters have. It is given directly or indirectly.

d. What the author says about the character

The author can give direct description and comment about the character to characterize. This method of characterization usually accepted as truth because the author says so (Roberts and Jacobs, 1987: 123).

2. Identity

People recognize their identity based on the social group they belong to (Stets and Burke, 2000: 225). Miriam Erez and P. Christopher Early stated that identity is defined as the person’s attitudes, intention, roles, and values represent the self (Erez and Early, 1993: 26). This recent study elaborates the concept of identity with other aspects related to gender, ethnicity, and postcolonialism.

a. The Relation of Identity and Gender

Gender also takes part on determining an identity. In the postcolonial perspective, female bodies symbolize the conquered land (Loomba, 2005: 129).
Loomba explained that female bodies represent the identity from the appearance (wardrobe and hair accessory) that shows the wealth or value of a country.

Furthermore, most of European travelers and colonizers share an assumption that the non-Europeans are immoral, promiscuous, and desirous of white people because the different culture and religion make the less repressive rule in sexual relation than in Christian Europe (Loomba, 2005: 134). Non-European female are seen as immoral, promiscuous, and desirous of white people, so that most of women in colonial era also colonized by the colonizers sexually and achieve their identity as prostitutes.

Therefore, gender forms the identity because it gives a value and symbolized the conquered land for the colonizers. An identity is acquired from the way people treated by others from the gender perspective.

b. The Relation of Identity and Ethnicity

Besides gender, ethnicity also takes role in defining identity in postcolonial feminism perspective. In the Post-Colonial Studies: Key Concepts, ethnicity is described as a different kind of human in culture, language, tradition, social patterns, and ancestry (Ashcroft, 2000: 75). People in the same ethnic share the same values and culture. Therefore, an identity acquired from ethnicity cannot be denied and rejected because it is a nature, since the definition of ethnic group:

A group that is socially distinguished or set apart, by others and/or by itself, primarily on the basis of cultural or national characteristics (Ashcroft, 2000: 76).

Ashcroft borrowed Isajaw’s idea and stated that an ethnic group shares the common ancestral origin and cultural traits, has immigrant background (Ashcroft,
2000: 77). However, an ethnic can be either majority or minority among the society.

An identity developed from ethnic is undeniable because the same ethnic shares same feature. However, the traditional culture is not the measurement of a persistence from an ethnic identity. An individual needs their own traditional culture to identify them as a certain ethnic group.

c. The Relation of Identity and Postcolonialism

Related to the postcolonialism, there is a term ‘subaltern’ identity. The word subaltern is firstly used by Gramsci to refer to the inferior rank. Later, Spivak borrowed the term subaltern from Gramsci that refers to class-position or class-consciousness (Spivak, 1988: 78). Subaltern not only refers to a subordinate group and double displacement suffered by the oppressed one, but also about psychoanalytic allegory of the third-woman (Spivak, 1988: 90). Spivak criticizes the condition of subaltern by asking question about the ability of the subaltern to speak. The doubt that subaltern is able to speak on her or his own is an urgent thing because the voice of subaltern is considered as a reflection of the oppressors’ voice.

In the ‘Can the Subaltern Speak?’, Spivak put concern in India tradition that puts woman in a certain position. In India, there is a term ‘Sati’ that means a good wife (Spivak, 1988: 101). Sati is such a ritual where a widow sacrifices herself in fire after the death of her husband. Spivak also spots the case of Bhuvaneswari Bhaduri in 1926. Both examples lead to a conclusion that women
are located in subaltern position with the disability to speak so they remain silence (Spivak, 1988: 104).

The figure of third world women suffers from double colonization under the colonial conditions (Gandhi, 1998: 83). The colored women are oppressed both by the brown men and white men. Gandhi adds that the third world women can be identify as a marginal group (Spivak, 1988: 84). The third world women often figured have minor quality compared to the western women:

The representation of the average third-world woman as ‘ignorant, poor, uneducated, tradition-bound, domesticated, family-oriented, victimised’, facilities and privileges the self-representation of Western women ‘as educated, modern, as having control over their own bodies and “sexualities”, and the “freedom” to make their own decision (Spivak, 1988: 86).

Gandhi criticized Spivak’s ‘Can The Subaltern Speak’ and concluded that ‘gendered subaltern’ are considered disappeared because the inability to speak on their own. The third world women often trapped between the tradition and modernization (Spivak, 1988: 89-90).

As the inferior rank, subaltern is a subject to the hegemony ruling class that consists of peasants, workers, and other groups out of hegemonic power (Ashcroft, 2000: 198). Ashcroft cited Gramsci’s idea about the way to learn the formation of subaltern class that include the objective formation, the affiliation to the dominant political formations, the birth of new parties and dominant groups, the formation to press claim, and the new formation in old framework (Ashcroft, 2000: 198-199).
Spivak concerns on subaltern studies group that purposes to locate and reestablish the ‘voice’ in India postcolonial (Graves, 1998). Graves explains Spivak’s point of view towards the subaltern:

Although Spivak acknowledges the "epistemic violence" done upon Indian subalterns, she suggests that any attempt from the outside to ameliorate their condition by granting them collective speech invariably will encounter the following problems: 1) a logocentric assumption of cultural solidarity among a heterogeneous people, and 2) a dependence upon western intellectuals to "speak for" the subaltern condition rather than allowing them to speak for themselves. As Spivak argues, by speaking out and reclaiming a collective cultural identity, subalterns will in fact re-inscribe their subordinate position in society (Graves, 1998).

Subaltern struggle for their position and voice to be heard. The subaltern are actually able to speak, however the voice of subaltern group is refused to be heard by the superior rank. Although the subaltern position lays in the middle class between the superior and inferior rank, the voice of subaltern still cannot be heard.

C. Review of Related Backgrounds

1. Review on Javanese Woman

Risa Permanadeli defined Javanese as an identity that is shaped from the companionship from other cultures (Permanadeli, 2015: 67). Java is well known with the volcano mountains along the island. Therefore, most of Javanese work as peasants.

Javanese has the strong society construction in status or language. There is priyayi or the honored Javanese group that leads the social and economy in the society. Otherwise, the language used also different based on the status and age (use of krama inggil, krama alus, and ngoko).
Javanese woman in Javanese society has a certain place in different context. In the cultural context, woman has a role as a person in charge (Permanadeli, 2015: 97). Then in economy context, a woman is allowed to bargain and do activity in the market and helps in the field, with different portion of man. Overall, a Javanese woman tends to be obedient, domestics, and have a good attitude also language.

Titi Surti Nastiti in *Perempuan Jawa: Kedudukan dan Peranannya dalam Masyarakat Abad VIII-XV* explained that the domination of men is affected on the gender role in society. In Javanese society, women have certain position toward men in certain fields. For example, in politics women accompany the husbands in public place/event, however, women also have privilege to stand alone by herself in politics place because based on the history, some queens reign on Java land (Nastiti, 2016: 116). In economics field, women can do trade as men do. In laws, women can take part, equal with men in term of laws, and protected by the laws. In religion, woman can take part and be a leader. And last, in art field, women can sing and dance. However, women does not hold the whole art event as men do.

Generally, women has two position towards men. Women can be equal as man in the politics, social, economy, law, religion, and art as the previous explanation. Oppositely, women also can be unequal with men but it does not mean that Javanese women are always inferior. In Javanese society, women can be higher than men, for example in politics field because some women’s leader/queen are considered stronger and powerful than men. Women can be lower than men in the social life and law because of the limited space given for
women. And women also have special role as mother and grandmother with responsibility to take care, educate, and rise the infants.

In the end of her book, Nastiti stated that Javanese women take less effort to make their positions equal with men because women can go both domestic and public (Nastiti, 2016: 380).

The same idea also comes from Christina S. Handayani and Ardhian Novianto in *Kuasa Wanita Jawa*. Handayani and Novianto were positive that Javanese women already have space in society and do not need much effort as the Western women did to fight for their rights and equality. In Java, the meaning of power is different from other philosophy because Javanese believe that power is concrete, has homogeneous source, limited, and free from legitimization (Handayani and Novianto, 2004: 100). It is distinct from Western perspective that agrees power as abstract thing, has heterogeneous source, unlimited, and need legitimization.

Women in Javanese society have special feature of patience, endurance, bravery, and intelligence. Power for Javanese women is translated as an ability to influence, decide, and even dominate the decision making upon a problem (Handayani and Novianto, 2004: 25).

In the end, it is concluded that Javanese woman is different from the portrayal of other women who struggle and fight for equality because basically Javanese women already have space and power among the tribe.

2. **Review on Jaipong Dancer**
*Jaipongan* is created in 1970s for an international arts festival (Cohen, 2012: 314). It comes from Sunda, West Java, as an expansion of *Ketuk Tilu*. *Jaipongan* is performed by a single female dancer without a male partner.

Sundanese dance is known as an attractive dance with seductive female dancer. She dresses in traditional costumes and performs with small gong-shime musical. The music leads male guests to dance with the seductive dancer and ignore the social status. The atmosphere is purposed to be enjoyed with the alcohol, female’s beauty, and music (Cohen, 2012: 313).

Though *Jaipong* dancer is a professional, she is assumed to be a prostitute also. The respectable woman does not take part in this dance (Manuel and Baier, 1986: 93). Comparing with *Ketuk Tilu*, *Jaipong* is less associated directly with rustic ceremonal such as harvest rituals (Manuel and Baier, 1986: 99). In the improvement, *Jaipongan* has male dancer with less acrobatic and marital than male *Ketuk Tilu* style (Manuel and Baier, 1986: 100).

Based on the tradition, *Rayagung* festival month (around Independence Day) and marriage event become the space for *Jaipongan* to be performed. *Jaipongan* has the entertainment purpose. Another potential space for performing *Jaipongan* is in the side of street or alley. The host provides canopy-covered stage constructed (Manuel and Baier, 1986: 108).

The dance consists of some rows. In the first row, a group of young girl performs dance. The second row is the teenager, as the sign that the dance is more open to audience participation.
D. Theoretical Framework

This research entitled “The Redefinition of Yahyu’s Identity in Patrick Sweeting’s Jaipong Dancer: A Postcolonial Feminism Study”. The focus of the study is on the way of a woman character in the literary work who is Javanese redefines herself as a “subaltern”.

There are two points need to be analyzed to figure out the way Yahyu redefines her identity in this literary work. The first point is to find out the way Yahyu is depicted in Sweeting’s literary work. The second is the way Yahyu redefines herself as “subaltern”.

Some related studies are used to answer the question of this research. The first study provides the characteristics of Yahyu that encourage her to do self-mutilation. The second study is related to the patriarchal system in the setting of the story. The fourth study is used as reference on how the subaltern reacts under the colonialism and patriarchal society.

Some theories from postcolonial feminism approach are used in this recent study since the literature mainly talks about the relationship between (male) colonizers with (female) colonized, such as subaltern theory and identity theory (the relation between gender and identity, the relation of ethnicity and identity). Besides, this recent study uses the theory of character and characterization. The theory of character and characterization is needed to answer the analysis about the Yahyu’s depiction and how she is depicted by the author. The theory of identity is used to see Yahyu’s identity and the relation between the gender and ethnicity. The theory of subaltern is used to analyze Yahyu’s identity as subaltern character.
Furthermore, the review of related backgrounds provide the information about Javanese culture, Javanese woman, and *Jaipong* dance. The information is needed to give understanding about the real portrayal of Javanese culture and Javanese woman based on native’s perspective. The information about *Jaipong* dance also needed because it is used as the title of the literary work. It may reveal a symbol or belief among the native about the traditional dance.
CHAPTER III
METHODOLOGY

A. Object of the Study

The object of the study is a literary work written by a British author, Patrick Sweeting entitled *Jaipong Dancer*. *Jaipong Dancer* takes place in Sumatera 1950s as the setting. It is a fiction historical novel. This novel is published in 2012 by Monsoon Books Pte Ltd, Singapore. It consists of 383 pages and divided into twelve chapters. Chapter 1-2, 6, and chapter 8-12 are written uses third person point of view, while chapter 3-5 and chapter 7 are written uses first person point of view from Jim’s perspective.

This literary work is considered as a historical novel since the author attaches acknowledgment about Rejang and Komrin tribe as the native in South Sumatera. Besides the postcolonial atmosphere that alludes from the interaction between native and foreigners, Sweeting also suggests the Indonesian movement named *PRRI* (*Pemerintahan Revolusioner Republik Indonesia*) that is portrayed thorough Jon character.

Sweeting uses Sumatera 1950s as a setting of Yahyu’s struggle to achieve her freedom. Yahyu as the main character and the center of the story is portrayed as a beautiful woman. Her beauty is equal to Javanese’s princess (Sweeting, 2012: 263). Yahyu’s beauty is portrayed as a sword with two edges that gives both luck and curse at once. Beauty is a great asset for women but it can lead into suffering (Guida, 2012: 2). Yahyu’s life is served as different portrayal of Javanese woman at
that time in Sumatera. Many Javanese migrate to Sumatera and work as peasants. They live in patriarchal society. Since Yahyu tries to against the social rule, she is abused by her surrounding, oppressed both by the local and foreign men.

B. Approach of the Study

This study applies postcolonial feminism approach to discuss and analyze the problems. The focus of the postcolonial feminism is on the ‘double colonization’ suffered by women under imperialism (Gandhi, 1998: 83). Women in postcolonial feminism undergo the oppression both from the colonizer and the ‘brother’ (native men).

Leela Gandhi in Postcolonial Theory: A Critical Introduction describes postcolonial feminism theory as:

Feminist and postcolonial theory alike began with an attempt to simply invert prevailing hierarchies of gender/culture/race, and they have each progressively welcomed the poststructuralist incitation to refuse the binary opposition upon which patriarchal/colonial authority construct itself (Gandhi, 1998: 83).

The plot of Sweeting’s Jaipong Dancer involves two ‘Belando men’ (foreigners or colonizers). The atmosphere of the novel shows a strong condition of colonialism. Indonesia still controlled by ‘Belando men’ in some sectors such as Jim who controlled the tea plantation in Gaja Tiga and Hans who has authority in government and some potential trading (guns, gold, and woman) around Java and Sumatera. This recent study focuses on Yahyu as a woman character in Sweeting’s Jaipong Dancer from the postcolonial feminism perspective. She is a Javanese (local woman) who struggles for her independent life and freedom. She runs away from her house in Palembang to save her dignity from unwanted marriage with an
old man with two wives. She also struggles to get out from Hans’ power and try to achieve her dream to live with Jim and Peter, her husband and son. However, Yahyu is abused by many people, both from other Indonesian (as ‘brother’) and from Hans (colonizer). In the end, Yahyu fails to achieve her freedom and ends up as a Jaipong dancer in a brothel house named House of Young Bamboo. This is related to her identity as a subaltern, as the part of postcolonial feminism theory.

C. Method of the Study

This recent study is a library research. The object of the study is a literary work and it needs sources to identify and analyze the problems from other books and journals. The Redefinition of Yahyu’s Identity in Patrick Sweeting’s Jaipong Dancer: A Postcolonial Feminism Study uses some sources. The first primary text is from the literary work itself. The novel Jaipong Dancer is firstly published on January 1st 2012 and republished on September 16th 2012 by Monsoon Books Ltd. The secondary sources are taken from relevant journals, academic writings, and books related to the problems of identity in postcolonial circumstances.

The close reading method is used to analyze the data. Firstly, it is needed to read and understand the literary work by Patrick Sweeting entitled Jaipong Dancer. The focus is laid in the intrinsic elements, especially in characters and characterization. Moreover, the understanding about the setting also needed to help get into the clearer plot and message of the story. It is necessary to note some important things about the characters, especially about how they treat one another to know in what position that colonizer place the colonized one.
Secondly, the theories and other related studies are read and understood. It is needed to find the relevance between the theories and related studies with the evidence to answer the questions and problems.

Thirdly, the evidence and explanation as the answer of the problem formulations is started to be written in a form of table. The evidence and explanation then arranged into paragraphs and engage with the theory and related studies that have been collected before. In the end, it leads into a conclusion.
CHAPTER IV

ANALYSIS

This chapter discusses Yahyu as the main character who is a colonized woman. Firstly, it describes how Yahyu is depicted as a colonized woman in Sweeting’s *Jaipong Dancer*. Yahyu is a Javanese woman lives in South Sumatera who has frequent contact with ‘Belando man’. The depiction of Yahyu is divided into three perspectives that include woman’s position in family, in society, and in sexuality. Secondly, it explains how Yahyu redefines herself as a subaltern.

The first discussion engages the theory of character and characterization to determine the depiction of Yahyu as a colonized woman. The character of Yahyu is an intrinsic element that needs to be analyzed since it carries the information about Yahyu as a colonized. Then, the second discussion engages the theory of identity. After gaining some knowledge and information about Yahyu’s character as a colonized woman, Yahyu’s identity as a subaltern is also important to be discussed regarding to the Yahyu’s character as a round character who alters changes.

A. Depiction of Yahyu

As Abrams stated in *A Glossary of Literary Terms*, a character is a representation of a person in a literary work with particular moral, intellectual, and emotional qualities (Abrams, 1999: 32). Other experts, Roberts and Jacobs, suggested two kinds of character in literary work: round and flat character. A
major character is usually categorized as round character with dynamic and complex feature and personality (Roberts and Jacobs, 1987: 120).

Based on theories of character and characterization that is previously discussed, Yahyu belongs to round character category because of her complexity and dynamic character. Yahyu is the center of Sweeting’s *Jaipong Dancer*. Sweeting talks mostly about Yahyu’s journey and struggle since she was seventeen years old until she becomes Ibu of Gaja Tiga Plantation (Sweeting, 2012: 148). Yahyu undergoes many changes through long process from a girl who is pregnant out of wedlock, a woman settled and makes own family, a concubine of powerful American soldier who tries to set herself free, until she meets the end of her journey as a *Jaipong dancer* in House of Young Bamboo. The stages of Yahyu’s life provide different sides and feature of her character.

Considering Roberts and Jacobs’ characterization method, it is found that the method applied to convey Yahyu’s depiction in the literary work mostly uses method on what other characters say about Yahyu. Yahyu’s characterization is often conveyed from the way how men treat Yahyu as a colonized woman, the action and decision she makes, and the statement which the author makes at the narration.

In this section, the depiction of Yahyu is divided into three parts regarding to her position in family, society, and sexuality. The focus is divided to three discussions because Yahyu lives in the three aspects (family, society, and sexuality) and they give the significance of the colonized woman depiction.
1. The Depiction of Yahyu in Family

Yahyu has three families. The first family is her biological family in Palembang, the second is family-like relation she makes in a boat in Musi River, and the third is her little family she makes with Jim as her husband and Peter as their son. Through these three families, she gains her identity and depiction.

Yahyu comes from a migrant family. They moved from Java and settles in South Sumatera as a peasant family:

“They are poor farmers; we are migrants in Komrin country, upriver from Palembang. They grow peanuts and maize and do some fishing in the swamps. It is hard to make a living, scratching it from the earth…” (p. 120).

Hence, her family works hard to send her to the dancing school for six years to learn Ramayana dance due to her ability to dance and her beautiful figure. Using Roberts and Jacobs method of characterization, Sweeting conveys Yahyu’s depiction in her family in Palembang as an asset for her family based on what Yahyu says and thinks. The family expects a good future from Yahyu where she can multiply the money they have spent on Yahyu’s education in dancing school. Yahyu’s family invests on Yahyu, so that she can work for the family:

“Because I was so good at dancing, everyone expected me to become rich and to marry a rich man, and then support all my brothers and sisters through their schooling.” (p. 120).

However, Yahyu destroys her family’s hope upon her when she finds herself pregnant with a foreign man named Wilhelm. Wilhelm helps Yahyu in her financial problem by giving her money everytime they have a date. However, when Yahyu gets pregnant out of wedlock, Wilhelm stops supporting Yahyu’s financial and runs away into another island.
Facing this situation, Sweeting strengthens the depiction as an asset of the family once again through what Yahyu’s father says. Yahyu is considered equal with an object that can be exchanged in a marriage for family’s advantage:

“We paid good money for your dancing school and then you shame us. You should think of your younger brothers and sisters. Your future husband promise to help pay for their schooling.” (p. 19).

Yahyu’s father does not ask for Yahyu’s agreement and opinion about her groom. He uses his authority as the head of family to arrange his daughter’s marriage to an old man who already has two wives because the old man agrees to pay gold to get Yahyu.

In her running from the undesirable marriage, Yahyu hitches on a cargo boat. She joins Komrin Ilir family, a family who claims that they never sleep on the land (p. 27, p. 28). In this family, Yahyu is given a role to help the family and she works with other women. Based on what Yahyu does, she is depicted as a figure that is limited in domestic work. She is responsible for cooking and the men are responsible for making contact with the world. It shows when Jon’s troop visits Komrin Ilir’s boat. Yahyu does the domestic works including cooking and preparing the meal, whereas the men discuss and talk to the guests (p. 32).

After leaving Komrin Ilir family, Yahyu makes another family with Jim as husband and Peter as their son. They live in Jim’s tea plantation, Gaja Tiga tea plantation. Through what Yahyu does, the depiction of powerless figure is achieved. She is powerless because she does not have the right and voice to decide. This happens before they get married, when Jim knows that Yahyu is
pregnant from other foreign man (Wilhelm). Yahyu asks Jim about what action that Jim will take towards this situation (p. 126).

Besides the inability to decide, Yahyu also asks for Jim’s permission to talk to Bunggo, a friend of Jim:

Early next morning as I was leaving to tour the plantation, Yahyu came up to me and asked, “Is Tuan Bunggo a good friend of yours?”
“Yes,” I said. “One of my few friends. Why do you ask?”
“Can I talk to him, please?” (p. 130).

From the three kinds of family that interact with Yahyu, it is concluded that Yahyu is depicted as an asset for the family or an object that can be exchanged with gold in a marriage, a figure that is limited in the domestic work, and a powerless figure who cannot make own decision. The depiction of Yahyu in family is conveyed from how men as the head of the family treat her.

Living in a patriarchal society, Yahyu is brought up as an obedient, domestics, and powerless figure. Men and father play the significant role as head of family and dominate the decision-making in a family. Meanwhile, Yahyu as a woman in the family has to obey and she is unable to do negotiation.

2. The Depiction of Yahyu in Society

Yahyu lives in patriarchal society in South Sumatera. The previous study conducted by Rosilangsih finds the reflection of patriarchal society through the way male character treats Yahyu as a woman. Furthermore, the setting of time portrays the chaos condition in Indonesia in 1950s. It is the period when the communist and separatist group spread and decolonization period by Dutch people (Rosilanginsih, 2014: 18). From this explanation, it is concluded that the
society where Yahyu lives has a patriarchal system and under colonial circumstances.

Yahyu is a weak person because she needs a man as her protector. Based on Roberts and Jacobs theory, there are two characterization methods that Sweeting uses to depict Yahyu, the first is from what other character says about Yahyu:

“So, you’re running away. You got no ma’ and pa’ to look after you now. Maybe I can help you.” (p. 22).

The villagers mock Yahyu when walking alone without protection of her male siblings. It also happens outside Yahyu’s neighborhood because when she arrives in Talang Basah, people also question why Yahyu travels alone without any man to protect her:

“Where are your father and mother and brothers? Why are you travelling alone?” (p. 51).

Then, the depiction of weak person is showed from what author says about her habits of being protected by others:

She had never been alone before; there always been somebody to protect her, both in her village and in her dancing school; but now there was no one. She had longed to be alone while running from the village but now she found the loneliness terrifying, it was dark.” (p. 26).

The needs of a man presence in a woman’s side is precious at this setting. It is showed from what Yahyu says and thinks. She thinks that if she brings Jim to her family in Palembang, this action can save the family’s honor because she has a protector:

“I know I’m not your wife, we have a different relationship to that, but I am still proud of you and I want to show you off. I want them to understand that my family are not just a failures to be laughed at. I shall
not pretend you are the father of my child. I shall just say you are my protector.” (p. 135).

Yahyu is a weak person, she is powerless because she is considered as an object to be used. The way people treat Yahyu to get profit or to fulfill their satisfaction shows that Yahyu is equal with object or tool. She says to Jim about her experience with the people:

“Dressed like this and with my hair so messy, everybody try to avoid me unless they want to do bad things to me like those nasty men on the bus.” (p. 96).

Captain Supriono’s speech also shows that he wants to take profit from Yahyu. He wants to use Yahyu as a tool to defeat Hans. Yahyu’s position as Hans’ concubine makes her have much time with Hans. Indeed, in Captain’s opinion, none will suspect Yahyu as the murderer or take part in Hans’ assassination because she is a woman:

“Why not help me and your country get rid of this foreign devil who speaks like an animal and corrupts all those who meet him. I want you to help me kill him.” (p. 248).

Besides depicted as a weak figure, Yahyu is also considered as someone who has no position. It is showed from what Hans says about her. Yahyu tries to oppose Hans’ action of killing Jon because Jon does no mistakes. However, Hans says that Yahyu cannot do anything because nobody will hear, even believe her:

“Once Jon is dead and buried, there will be no one to prove otherwise. No one except you, but no one’s going to believe you…” (p. 337).

As a woman in society, Yahyu also has positive values. She is represented as an elegant and beautiful figure. Every character who meets Yahyu does not need to take a long time to recognize the beauty of Yahyu. Even when she is in
the running, people still admire her beauty. She is still beautiful, elegant, and looked like princess (p. 257).

Despite the negative stigma that society gives to Yahyu, Father Thomas, a Dutch priest who services in a hospital characterizes Yahyu as a kind and helpful person. Father Thomas tells Jim that Yahyu helps the sisters to take care of the patient in the Catholic hospital. It is her first visit to the Catholic hospital after her long running through the woods and villages. Jim takes her there to wash her body and take care of her appearance. Father Thomas is impressed by the beautiful soul of Yahyu:

“She may not be what you think she is but she is certainly not a bad person. She helped the sisters washing the patients. It’s not a nice task, you know; not unless you’re used to it. If you don’t want her, I could always employ her here…” (p. 104).

The depiction of a kind and helpful figure that is given by Father Thomas is defeated by the depiction given by the patriarchal society. Related to the patriarchal society in South Sumatera that does not allow woman to travel alone without man’s protection, Yahyu is stigmatized as a bad woman because she has no protector. It is conveyed through other’s character speech:

“No girl, pretty or not, would ever travel this area alone. They don’t understand you and, to be honest, we don’t understand either. They probably think you’re a witch…” (p. 48).

When she reaches Muara Klingi, people also wonder why she travels alone because it is not common for a young woman to go alone:

“Why’ve you got no father or brother to protect you? Why are you travelling alone? Are you a whore? Whores aren’t allowed outside our mosque. Maybe we should beat you, teach you to dress properly, teach you to respect authority.” (p. 57).
In addition, Yahyu is characterized as a dangerous figure who rises suspicion among the police apparatus and Talang Salak’s villagers. She always comes suddenly and looks like running away from something. In the setting of 1950’s, the politic condition is not secure due to the rebellion from separatist group. The police apparatus (Captain Supriyono) suspicious about the probability whether Yahyu is someone dangerous in a disguise and she has secret mission because of her appearance and her attitude do not match:

“Nona, you are no beggar, you are no whore and you are no tramp; so why are you dressed in that disguise and why are you in my town?” (p. 66).

Talang Salak’s villagers are also afraid that Yahyu is dangerous and may bring the bad luck to their neighborhood. Generally, people avoid contact with the separatist group because it will cause a bad influence to them, so the Talang Salak’s villagers also keep the distance from outside world, especially the separatist. Talang Salak is located in an isolated highland village. They have secret path that ordinary people easily find. However, Yahyu finds that secret path and it makes people suspect her as someone dangerous. This suspicion makes the villagers unwillingly accept Yahyu in their village any longer.

In this patriarchal society and the 1950’s setting of time, Yahyu is portrayed as a weak figure and she suffers from ‘colonization’ by the native people (the villagers and Captain Supriyono) from the treatment and stigma that they give toward Yahyu as a woman. She is described as marginal figure in the society based on what other characters say about her.
3. The Depiction of Yahyu in Sexuality

The synopsis of the book cites that *Jaipong Dancer* is a story about Yahyu’s experience in love, hate, sexual slavery, and rebel’s struggle in Barisan Mountains. Therefore, in the prologue, Sweeting presents a discussion between Hans and Ibu Efi at House of Young Bamboo, an infamous brothel house in Linggau. Moreover, Yahyu as the main character is described as a prostitute. Using Roberts and Jacobs’ theory about characterization, it is indicated that Yahyu’s portrayal as a prostitute is conveyed through what other characters say and what Yahyu does.

When Yahyu is in her running from home, Udin comes to her. Yahyu presumes that Udin wants to help her. On the contrary, Udin wants to ‘play’ with Yahyu rather than helping her:

“Just come along with me for a bit. I’m not going to hurt you. Just a bit of fun and then you got the money. That’s what you want, isn’t it? It’s what all you dancers want. Or do you prefer that foreign money from those belando bastards on the rubber plantation?” (p. 25).

It is also shown from what Yahyu does. She dates and sleeps with a man to get the money:

“She told me that the young man who had talked to me, Wilhelm his name was, wanted me and that if I went with him, he would pay for all my schooling and also help my family.” (p. 121).

As a prostitute, she is like an object that can be sold and exchanged with money. It is shown from what Captain Supriyono says:

“Don’t think that Hans has done you any favours because he hasn’t. When he gets tired of you, be that next week, next month, or next year, you will end up with all those other spoiled Indonesian women in the House of Young Bamboo, selling your body to anyone with enough money to buy it.” (p. 247).
Yahyu is portrayed as an object for having fun and being disgraced. It is shown from what other characters say about Yahyu. The policemen in the Muara Klingi place her as an object of having fun. They expel Yahyu with menace:

“Hey, beggar girl, move on. You’re not wanted here. You can’t hang around this town. Move on, unless you want to give us a bit of fun first.” (p. 55).

Even Jon, a leader of separatist group who helps Yahyu from Batak Battalion, also wants to use her as an object to satisfy his desire and pleasure before he does his team’s mission:

“But I wanted to use you, Yahyu, and then to leave you afterwards, pregnant or not. I’ve felt guilty ever since. Then when I had the chance to rescue you, it was like atonement...” (p. 324).

Besides his desire to use and have Yahyu, Jon also keeps the secret purpose in approaching Yahyu. Jon never has with a woman before, therefore, he wants to use Yahyu as his experiment object in sex:

“Yahyu, I’ve never been with a woman. Never. I thought when I met you on the river that I could experiment with you…” (p. 346).

In addition, Yahyu is depicted as a challenging object to be achieved. It is based on what Hans says. Hans wants Yahyu to ‘strengthen’ his power. He intends to play ‘trick’ to get Yahyu as his concubine:

“She’s a beautiful little thing and has caught my fancy. I could easily force her but I would prefer she came to me from choice; her choice, not mine. I have arranged it already. There’s nothing you can do about it. She will be in my bed in a few days and you will be forgotten dream.” (p. 210).

In her love story with Jim, Yahyu tends to show the passivity. She is portrayed as a passive figure when she is with Jim. Instead of starting the action
to show her desire towards Jim, Yahyu chooses to show it through her facial expression:

I walked over to her and pulled her to her feet. She smiled and held her face up to mine, as if asking to be kissed; we didn’t stop till early morning. (p. 109).

From the elaboration of Yahyu’s depiction in family, society, and sexuality, it can be concluded that Yahyu is portrayed as an obedient figure, a powerless woman, and as an object. She has to obey men in the family, being marginalized in the society, and being objectified in the sexuality. In addition, Sweeting mostly uses what other characters say about Yahyu as the characterization method. It supports the idea that Yahyu is a passive figure because people define her characteristics more frequent than she describes herself.

B. Redefinition of Yahyu’s Identity

Identity is connected with self-categorization. Stets and Burke say that identity is determined by the social group (Stets and Burke, 2000: 225). Based on this definition, Yahyu’s identity is determined by the society around her. Yahyu achieves her identity from her family, society, and also the colonizers.

The previous explanation about Yahyu’s character and characterization explains Yahyu’s figure as a weak figure, an object, and a powerless woman. Besides the social group, identity also defined as the character’s attitudes, intention, roles, and value (Erez and Early, 1993: 26). The different action of identity determination is showed here. In the first discussion, Yahyu does not describe her identity. The other characters define and depict her characteristics to
portray her identity. Therefore, Yahyu becomes a passive agent. However, in the second discussion, Yahyu determines her identity and redefines her previous identity that is given by other characters. The determination of Yahyu’s identity is showed from her attitudes, intention, roles, and value (Erez and Early, 1993: 26).

Furthermore, the depiction of Yahyu can be related to her gender and ethnicity. However, the identity that Yahyu gains in the family, society, and sexuality turns out in the end of her journey. In the other words, Yahyu redefines herself and forms a new identity.

1. The Redefinition of Yahyu as a Subject

According to Loomba, female bodies symbolize the conquered land (Loomba, 2005: 129). It represents the relation between colonizers and the colonized. The foreigners do not only conquer the land but also the woman. As Loomba’s explanation in Colonialism/Postcolonialism, the European sees the local woman or non-European woman as immoral, promiscuous, and desirous of white people.

In the literary work, it is showed through Yahyu’s relation with the foreign men. First, Yahyu’s relation with Wilhelm, a Belando man that leaves her pregnant. Yahyu dates Wilhelm because of money. If Yahyu marries him, it gives her status and wealth to her family (Sweeting, 2012: 122). Yahyu is conquered because of status and money given by Wilhelm.

Second, Yahyu’s relationship with Jim, another Belando man from English, represents the immorality of Yahyu. The fact that she gets pregnant with
other Belando man may cause a negative image toward Jim as tea plantation owner because he has affair with an immoral woman (p. 127).

Third, Yahyu’s relation with Hans, the Belando man from America. Hans conquers Yahyu and makes her as his concubine. In Hans’ perspective, Yahyu is promiscuous and desirous of white people:

“I shall be interested to see if you try to run away or stay with me. I think we both know the answer to that one. In the mornings you will run away and in the evenings, when your little breasts get lonely, you will come running all the way back to me,” (p. 249).

Yahyu’s identity as a woman is as colonized figure. She is part of the conquered land for the colonizers and considered as immoral, promiscuous, and desirable to white man. Furthermore, in the brother or Indonesian’s perspective (family and society), Yahyu is seen as an object based on the previous explanation. She is equal with an object without a chance to speak, argue, and decide something (p. 19).

However, the colonialism process she alters change her personality. She is refused being an object and decide to become a subject. She stops to follow people’s instruction. Yahyu should follow Hans and being his concubine again, however she choose to kill Hans rather than being an object for him. After killing Hans, she gets a suggestion from a letter from Jim that advices her to run to Medan and find Bunggo because Bunggo may help them to meet each other (p. 373).

Unexpectedly, she decides to be a Jaipong dancer rather than follows Jim’s instruction to go to Bunggo. Furthermore, she refuses to go with any man as a Jaipong dancer in the House of Young Bamboo:
“Nining,” she said in a hushed whisper as they waited the doors to be opened. “I ccould never go with the men here. I only want to dance, nothing else. Will they force me to do other things?” (p. 383)

Yahyu stops being an object by making a decision against the suggestion from the people around her. She chooses to be a Jaipong dancer and does not want to go with any man because she just wants to dance.

2. The Redefinition of Yahyu as a Powerful Woman

The variation of mankind in culture, language, tradition, social patterns, and ancestry determine ethnicity from an individual or group (Ashcroft, 2000: 75). Therefore, people from the same ethnic share the same values. Ethnicity cannot be rejected or denied because it is a nature (p. 76).

Ethnic is originally used to refer immigrant in a huge society. As in the literary work, Yahyu represents Javanese ethnic in Sumatera. Her family is a peasant family who migrates from Java to Sumatera. As a Javanese woman, Yahyu has certain Javanese value such as soft and gentle.

She is depicted as a figure who accepts the fate willingly and a protecting figure, as the common Javanese peasant (Koentjaraningrat, 1985: 453). It is showed when she is raped by Udin but she stops struggling from Udin’s attack to protect the baby in her womb. She is better suffering than making other suffer:

She stops struggling; she wanted to protect her stomach. She didn’t care much what happened to her but she must protect the baby from Udin and from everyone. She hoped that if she lay still he would be quick and would just go away when he was finished. But he was neither quick nor gentle (p. 25).

Handayani and Noviato in Kuasa Wanita Jawa state that Javanese women have special feature of patience, endurance, bravery, and intelligence so they can
influence, decide, and even dominate the decision making (Handayani, 2004: 100). Yahyu also has the feature of patience, endurance, bravery, and intelligence that represents through what Yahyu does and how other characters treat her. She manages the money to survive when wandering around the woods and villages (Sweeting, 2012: 73). She is depicted as a strong, brave, and powerful figure when she gets angry and tries to protect her family from Hans:

At the name of Ibu Efi and her infamous brothel, Yahyu rose quickly and slapped Hans hard in his face but then refrained from the following up (p. 223).

She can make a decision in the urgent situation when Hans hits her family with Jim. Hans shoots Jim in the arm and imprisons Jim for the accusation of helping the separatist. In that situation, Yahyu takes over the control of her family and decides the solution for this problem. Being trapped by Hans, Yahyu is given choices. The first choice, Yahyu gives herself as Hans’ concubine and Hans will release Jim. The second choice, Hans will shoot Jim and Peter if Yahyu refuses to be with him (p. 219).

However, her decision leads into the Javanese’s character of willingness to suffer (wani tapa) and will do everything to save her beloved one:

In exchange for the freedom of Jim and Peter she had sold her body to Hans and her soul to devil (p. 228).

She always takes the burden and risks herself since she is left by Wilhelm with the baby in her womb. She refuses any help and tries not to be dependent because it is her duty to take care of herself and her baby (p. 118).
Yahyu’s identity as a Javanese represents a family oriented figure, protecting, and willing to suffer (wani tapa). Based on Yahyu’s perspective, it is better to put her family first and her beloved one than herself.

The society and colonial system puts Yahyu as a powerless figure. The power is always on men and she cannot do anything without a man. However, as a Javanese woman, Yahyu changes the perspective of powerless characteristic that a woman has because she can protect herself and her beloved one by taking the risks and burdens instead of doing nothing. Yahyu’s choice to live as Jaipong dancer instead of going back to Jim also shows her power to live without a man (live independently).

3. The Redefinition of Yahyu as a Rebel

In the Third World, the women suffer from double colonization from the local men and the colonizers. Spivak says that subaltern not only refers to a subordinate group and double displacement suffered by the oppressed one, but also about psychoanalytic allegory of the third-woman (Spivak, 1988: 90). The condition of subaltern is questioned whether they can speak for themselves or use the voice of ‘the master.’

The representation of Third World Women as Gandhi described in ‘Postcolonial Theory: A Critical Introduction’ shows the marginality that contains the quality of ignorant, poor, uneducated, tradition-bound, domesticated, family-oriented, victimized figure (Gandhi, 1998: 86). It is seen in the depiction of Yahyu previously. The depiction of Yahyu that is conveyed from the way her family and society treat her shows that she suffers from tradition-bound, family-
oriented, and victimized figure. She is depicted as a woman from a peasant family who struggles for paying her dancing school. Therefore, she is categorized as an ignorant, poor, and uneducated for she is just a woman dancer. Yahyu’s identity as subaltern is also supported by Ashcroft’s explanation about subaltern group categorization that is defined as peasants, workers, and other group out of hegemonic power (Ashcroft, 2000: 198).

As a subaltern, Yahyu is muted by the ‘power’ around her. First, she fails to speak and bargain with her father about marrying an old man that already has two wives. The failure of her effort is because the superior do not want to hear her. Her father forces her to marry the old man immediately to save the honor of the family. Yahyu’s father has a role as the decision-maker in the family, especially the decision to marry an old man who already has two wives. Yahyu has no chance to speak up her idea of refusal because she does not want to sell herself again to any man to get money:

“It’s all arranged,” her father said. “You marry him tonight. It’s your own fault. We paid good money for your dancing school and then you shame us…” (Sweeting, 2012: 19).

Her mother cannot defend her. She can only glance in tearful into her daughter because she does not have authority to defeat her husband and she is unable to make decision (p. 20). Since the absolute authority of her father as the head of a family, Yahyu as a daughter cannot speak and reject. Indeed, she shows her rejection by running away from home.

Second, she is ‘muted’ to speak and protect herself. The patriarchy society creates a perspective that a woman should not walk along alone outside the house.
without protection of her father or brother (p. 22). Therefore, a woman who travels alone would easily be abused. In Yahyu’s case, she cannot fight this perspective because it has been rooted as tradition. People attack her and judge her as a bad woman (p. 21, p. 22, p. 26).

Yahyu is stigmatized as a bad woman because people believe that a woman should be under a man’s protection while she is outside her house. This belief makes Yahyu get abused by the people both verbal and nonverbal. She feels insecure and marginalized in the society. The patriarchal system makes Yahyu not able to protect herself independently.

Third, facing Hans’ power as a colonizer and as a man, Yahyu cannot refuse and run from Hans. Hans always finds a way to get Yahyu and when Yahyu successes to free herself from Hans, he will find another way to get her back. Hans plays trick on Yahyu’s family with the separatist rumor. He accuses Jim helps the separatist and compel Yahyu to be his concubine in order to change with Jim’s freedom (p. 219).

Yahyu chooses to be Hans’ concubine to save Jim and Peter (her son) as the indication that subaltern is a family-oriented figure (Gandhi, 1998: 86). She becomes a slave for Hans, locked up in a room with guard, and none can meet her but Hans.

When the chance to kill Hans comes from Captain Supriyono, Yahyu saves Hans by pushing Hans’ body away from the gunman (Sweeting, 2012: 251). She runs to the wood and settles in Talang Salak. The people in Talak Salak welcome her with hospitality but also with a big question because she can find
the secret path to Talang Salak, and she is a woman. Her escape to Talang Salak has to end because she finds out that she gets pregnant from Hans. She leaves Talang Salak to reduce the suspicion and bad accusation toward herself.

Later, Hans finds Yahyu with Jon’s separatist squad. Hans wants to kill Jon for being with his concubine. Yahyu has to accept Hans’ decision because she cannot ‘speak’ since she is muted by his power. Hans is powerful due to his position as a man and colonizer. As a man in patriarchal society, he is more superior to Yahyu. As a colonizer, Hans takes important role in government. He is an American army and trusted to work with Captain Supriyono to eradicate the separatists who lead the rebellions in plantations in South Sumatera. However, he also runs the gun trading among the separatist groups. Hans is one of the most important men in Sumatera because he is a friend of the new governor and knows some important people in Jakarta (p. 231). He has good contact with Padang army and the communist in Jakarta because he gives them gold, women, and drugs. Yahyu cannot defeat Hans when he wants to put Jim and Peter away from Yahyu’s side. Even though Yahyu knows that Hans plays trick on them, she cannot defend her family because Hans has the absolute power consider from his position:

“I know more about you than you realize. I can imprison you or release you at my will. What matters is what I choose to tell the police or the army. They will do whatever I tell them. I can even make our police chief act on what I don’t tell him…” (p. 188).

Her voice to save Jon from the execution cannot be heard because she is a woman. No one will listen and believe her based on Hans’ opinion (p. 337). Hence, she only accepts and follows Hans’ script to get her.
The previous discussion suggests the idea of Yahyu’s identity as an inferior rank. She is depicted as a weak figure, an object, and a powerless woman. As a Javanese woman, she is represented as a family oriented figure, protecting, and willing to suffer (*wani tapa*). She chooses to sacrifice herself to safe her family from feeling disgraced or suffer.

The dynamic characters of Yahyu encourage her to change her identity that is already formed by in the family, society, and sexuality. The character of Yahyu also suggests the different idea of values owned by Javanese woman such as obedient, domestic, and have good attitude (Permanadeli, 2015). Yahyu tries to free herself and reach her independence from Hans’ enslavement.

Yahyu redefines herself through her actions. Although other characters take part on defining her identity through the action or speech, Yahyu makes effort to change her fate and redefines her identity that is given by the society.

There are four results of Yahyu’s effort of redefining herself. First, Yahyu breaks the idea of an obedient woman by doing rebellious act and refuse some decisions. She redefines herself as a rebel when she goes against her family and stand on her principle not to fall in the same mistake again by marrying an old man with two wives. She does not want to sell herself to a man as she does before when her father choose a man to become her husband (p. 19).

She also foils the assassination toward Hans. In the latest seconds, Yahyu decides to disobey Captain Supriyono’s order:

She has no control over her actions but she saw herself from afar as she pushed Hans away as the crack of the rifle shot resounded from the garden and the sharp hiss of a bullet passed between them, smashing into the glass door which shattered behind them (p. 251, p. 252).
Second, she breaks the idea of a domestic woman by being a wanderer. Yahyu’s identity as a wanderer is the consequence of her rebellion act toward her father and Captain Supriyono. She does not stay at home and walk along the street with her father or brother as the guardian as other domestic woman does. She even starts to lie to the people about her family (p. 51).

She shows the image of an independent soul of a woman by wandering alone. The society does not allow a woman walk alone without the protection from men. However, Yahyu successfully survives to wander alone in the woods and in the city, even with the baby in her womb. She never begs for people’s help and refuse to take advantage from others (p. 85, p. 101, p. 103).

Third, Yahyu turns from an oppressed and marginal figure into a murderer. As the third world group, Yahyu suffers from double colonization under the colonial conditions (Gandhi, 1998: 83). She is oppressed by the patriarchy system and by Hans. Therefore, the depiction of Yahyu has a minor quality compared to the western women and victimized figure. However, Hans says that Yahyu is powerful though she is only a colonized woman:

“Goodness is not enough; only strength will save you and your Peter. He is your son, isn’t he? One of my men looked into Bungo’s business and he’s certainly not the father. So, who is the father? It can’t be Jim or else you would have so. How did you ever convince him to marry you with that baby in your stomach? You must be a really powerful little witch to do that. I respect power.” (p. 187).

She becomes a murderer to free herself. She is encouraged by the anger of Hans’ action of killing or putting the beloved away from Yahyu’s life. In the end, Yahyu realizes that she gains three identities, as a whore, a murderer, and a
mother (p. 371). Yahyu realizes that the source of her suffering is her beauty and grace (p. 354), therefore she chooses to mutilate her face, slashes her left cheek from eye to mouth. Then she kills Hans as an action of revival and revenge for what Hans has done to Peter, Jim, Rusdi, Koko, Tuti, and the others (p. 367).

She attains the comprehension that she will never be free as long as Hans alive. The fact that Hans finds her with Jon’s troops and Yahyu’s pregnancy from Hans strengthen the idea of Yahyu’s failure on her running. The pressure and anger caused by Hans’ oppressing action turn her into a rebel. There are two rebellion towards Hans (as colonizer). The first rebellion comes when she realizes that the source of her suffering is her own beauty, so she decides to mutilate her face (p. 354). The second rebellion comes when she gains her bravery to shoot Hans by remembering Tuti’s instruction (p. 367).

In the end, Yahyu identifies herself as a whore, murderer, and mother:

Whore, murderer, mother: Yahyu knew she wanted to be but circumstances and her own beauty had not allowed it. How would Jim characterise her? Would he understand the difference between her heart and her circumstance? (p. 371).

However, the action of murdering Hans does not make Yahyu free and happy to be what she wants. She has nothing left anymore. She decides to join a group of Jaipong dancer from House of Young Bamboo and lives there.

Besides murdering Hans, Yahyu also murders her old identity of a ‘good woman’ by being a Jaipong Dancer. She considers her decision to be a Jaipong dancer and joins Ibu Efi as the biggest betrayal for her beloved:

I expect Jim and Peter will think I’m dead by now, she thought to herself, and I hope they do. Because, in a way, I am (p. 383).
Yahyu’s previous identity as a Ramayana dancer changes into Jaipong dancer. As Spiller finds in his research, Jaipongan comes from Sunda, West Java, as an expansion of ketuk tilu. Jaipongan is performed by a single female dancer without a male partner. It is known as an attractive dance with seductive female dancer. The music used as instruments in Jaipongan leads male guests to dance with the seductive dancer and ignore the social status. The atmosphere is purposed to be enjoyed with the alcohol, female beauty, and music (p. 313).

People deem Jaipong dancer as a prostitute although she undertakes the professional profession. There are only men but not respectable women take part in Jaipong (Manuel and Baier, 1986:93).

Becoming Jaipong dancer gives quality of an unrespectable woman. She is regarding with a good and elegant figure when she is a Ramayana Dancer. It is seen from other’s comments when Yahyu says that she is a classical dancer and plays role as Sita:

The girls looked at Yahyu in admiration. A classical dancer was the height of their ambition and they respected her immediately (p. 377).

From the previous line, it is concluded that become a Jaipong dancer is not a good idea. The group of Jaipong dancer that Yahyu meet prefer to be classical dancers than become Jaipong dancer. Jaipongan does not need a special skills and require a longer process of learning compared with Ramayana dance:

Jaipong is easy. All you got to is two steps to your left, stick out your bum, then two steps to your right, stick out your bum, and so on; and don’t forget to move your hands gracefully. That’s all there is to it. It’s
nothing, compared with your *Ramayana* dancing (p. 377).

Yahyu has to learn Ramayana dance from the dancing school and it costs a lot of money for a peasant family. However, she does not need long period to learn *Jaipong* dance.

Before she redefines her identity, Yahyu always avoids Ibu Evi and refuses to become a prostitute. However, she becomes a *Jaipong* dancer in The House of Young Bamboo. Though Yahyu says that she only wants to dance and will not go with any men, it is better for her if Jim and Peter think that she is already dead because she loses her previous identity that is recognized by them.

In the nutshell, Yahyu redefines herself from the reflection on how other characters treat her by making decision by herself. She stops to follow people’s instruction. She breaks the depiction of obedient, marginalized, and objectified figure and creates new concept of identity as a subject, powerful woman, and a rebel.
CHAPTER V  
CONCLUSION

This chapter provides conclusion for the two problem formulations that need to be answers. The first question of Yahyu’s depiction in the *Jaipong Dancer* by Patrick Sweeting is divided into three domains: in family, society, and sexuality. The method that Sweeting uses to describe Yahyu is mostly using what other characters say and what character does. Sweeting rarely characterizes Yahyu uses what the author says about the character. In the three sectors (in family, society, and sexuality), Yahyu is characterized as an object, powerless figure, and obedient woman. It shows from how men treat her and say about her. However, men merely only uses Yahyu to gain the advantage for themselves. Here, the power relation between Yahyu and men are more likely the superior and inferior rank, where the superior takes advantage from the inferior one. Sweeting portrays Yahyu as a weak figure, an object, and a powerless woman. Yahyu has to obey men in the family, being marginalized in the society, and being objectified in the sexuality. The method that Sweeting uses for characterizing Yahyu is from what other characters say about Yahyu. This method supports the idea that Yahyu is a passive figure because people define her characteristics more frequent than herself.

The second question is about the way Yahyu redefines her identity. Yahyu redefines her identity from the old stigma she achieved as an object, powerless figure, and an obedient woman. Yahyu’s previous identity as a colonized woman
figure. As Loomba states about gender and identity, female body symbolize the conquered land (Loomba, 2005: 129). As a part of the conquered land, Yahyu is considered as immoral, promiscuous, and desirous to white man.

Regarding to her ethnicity, Handayanti and Novianto in *Kuasa Wanita Jawa* suggests the idea that Javanese woman is different from the portrayal of other women who struggle and fight for equality because basically Javanese women already have space and power among the tribes. However, Yahyu’s identity as a Javanese represents a family oriented figure, protecting, and willing to suffer (*wani tapa*).

Yahyu’s identity as subaltern places her as a ‘muted’ individual. She is ‘muted’ by the power around her that comes from her father, society, and Hans as colonizers. Later, Yahyu breaks the previous idea about Javanese woman and colonized figure by doing rebellion action, being a wanderer, murderer, and prostitute.

The way she redefines herself is actually reflected from the other character treats her. After runaway from Hans, she still under the shadow of Han’s decolonize action because she has Han’s baby in her womb. Even when Hans gets her back, she finally kills him, and run again. However, this occasion is not used for set herself free and set the life she wants to be (be with Jim and Peter), but she prefers to join a group of Jaipong dancer and works in House of Young Bamboo, a brothel house owned by Ibu Efi.

Yahyu redefines herself as a subject, a powerful woman, and a rebel. She refuses being an object and make decision by herself. She stops follow the script.
that people suggest. She becomes powerful because she chose to live independently. As a Javanese woman, she is considered as a wanita (wani tapa) or willing to suffer. She becomes a rebel by leaving the old stigma of being a domestic Javanese woman because she travels alone, protect herself, and live independently. Furthermore, she changes her identity from a Ramayana dancer becomes a Jaipong dancer.
BIBLIOGRAPHY


APPENDIX

Summary of Patrick Sweeting’s *Jaipong Dancer*

*Jaipong Dancer* is a story of a young Javanese woman’s journey named Yahyu. The story sets in Sumatera 1950s. The setting has a strong relation with historical event in Indonesia about violent struggle for Sumatera’s independence from Jakarta.

Yahyu comes from a poor Javanese peasant family. They migrate to Sumatera and pay for Yahyu’s dancing school because the family see the good dance skill on Yahyu and they hope Yahyu can make a better living for the family from dancing. Yahyu grows into a beautiful young Ramayana dancer. As her family wish, she can earn some money and help the parents to please the sisters and brothers. However, the shame comes on them when Yahyu gets pregnant out of wedlock with a Belando man named Wilhelm.

Yahyu has to marry with an old man who already has two wives to save her family’s name. Her father gives her no choice because of the authority he has in the family and there will be no man will marry and pay gold for Yahyu with the baby in her womb except this old man. However, Yahyu refuses to marry and ‘sell’ herself again for money. Indeed, she leaves her house and runs away. She wants to go to Curup to find gold and make money for her living, her family, and her baby.

The patriarchal society in that setting does not allow women to travel alone without a man. Therefore, Yahyu is getting abuse by men because there is
none protect her. Udin, her cousin also use this opportunity to rape Yahyu in the swamp. Besides Udin, Yahyu also being abused with other men, even the police because of her appearance. She looks dirty and like a tramp.

Yahyu’s position as a woman who wander alone is difficult at that time. People do not give respect to her, consider Yahyu as a bad woman, even they assume Yahyu as a dangerous person in disguise.

Yahyu’s wandering is over when she meets Jim. Jim is a Belando man, an owner of Gaja Tiga tea plantation. However, Jim does not disgrace Yahyu. He asks her to follow him to the plantation and they live together. Their relationship grows from the employer-employee into lover relationship. Jim really loves Yahyu, he does not care if Yahyu has a baby out of wedlock. Even Jim and Yahyu build a stronger relationship after the baby is born.

They live in the tea plantation as a happy family until an American army, Hans, comes. He is a powerful man, considering his power in the business and government. He is interested to have beautiful Yahyu. Hans uses his power to make Yahyu becomes his concubine and sends Jim and Peter away from Yahyu’s life.

Hans uses his power to oppress Yahyu and makes her suffer because Hans always has ways to kill Yahyu’s friends. Yahyu cannot let herself free from Hans, even when she thinks that she is a free woman, she finds that she is pregnant with Hans’ baby in her womb.

Because of the oppressing action of Hans, Yahyu tries to rise and realize what she have to do. Yahyu’s realization starts in the river when she is sitting
alone. She cuts her face and leaves a big scar on her right check because she is realize that the source of her suffering is her beautiful face. Later, Yahyu gets a bravery to shoot Hans in the wood when he rapes her.

Although Yahyu is free from Hans and she has opportunity to get back with Jim and Peter, she does not take the chance. She prefers to build a new identity as a Jaipong dancer in Ibu Efi’s House of Young Bamboo.