
| RESEARCH ARTICLE

Hybrid Identity and the Deconstruction of Colonial Myth In Toer's Novels *Bumi Manusia* and *Anak Semua Bangsa*

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| ABSTRACT

This study analyses how Pramoedya Ananta Toer's *Bumi Manusia* and *Anak Semua Bangsa* expose and deconstruct colonial assumptions about race, gender, and power dynamics in the Dutch East Indies, while portraying hybrid identities as a means of cultural resistance. This research integrates postcolonial and decolonial frameworks, utilizing a qualitative-descriptive methodology to conduct a comprehensive examination of the story, characters, and ideological symbols within the text. The study's findings indicate that characters like Minke and Nyai Ontosoroh employ language, education, and morality as instruments for decolonizing consciousness, whereas Annelies, Robert Mellema, and Jan Dapperste exhibit a range of hybridity from conflict and rejection to interracial solidarity. Colonial myths regarding Western superiority and Eastern inferiority are articulated and subsequently deconstructed through narratives that validate universal humanity. Pramoedya's oeuvre delineates colonial tensions while also establishing a novel epistemological framework grounded in ethics, labour, and human dignity. This article asserts that literature serves as a reflecting and liberating tool for decolonial consciousness in Indonesia.

| KEYWORDS

hybridity, colonial, decolonial, colonial myth, Pramoedya Ananta Toer

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1. Introduction

Literature has a crucial function in documenting and understanding the trajectory of human civilization. Literary works utilize symbolic and narrative language to both represent and critically interrogate social reality (Wellek & Warren, 2014). Within Indonesia's colonial past, literature emerged as a platform for marginalized voices to articulate, fight, and reconstruct the nation's identity, which had been previously shaped by colonial authorities. Pramoedya Ananta Toer employed literature for ideological critique and historical consciousness, notably in the initial two novels of the Buru Quartet: *Bumi Manusia* (1980) and *Anak Semua Bangsa* (1981) (Djokosujatno, 2004).

These two works offer a complex depiction of Dutch East Indies culture in the early 20th century, a time when colonial frameworks governed political and economic institutions while also shaping attitudes, education, and social structures. Pramoedya illustrates the conflict between Western and indigenous values through the characters Minke, Nyai Ontosoroh, Annelies, Robert Mellema, and Jan Dapperste, highlighting the challenges hybrid individuals face in negotiating their identities within a racist and patriarchal colonial framework (Faruk, 2007).

Said (1978) posits that colonialism is not only about physical occupation but also the generation of knowledge that validates Western superiority over the East. This discussion generated colonial myths—narratives that perpetuated the inferiority of colonized nations through language, legislation, and education. Pramoedya intentionally inverted this framework by narrating stories from the viewpoint of "the oppressed," articulating the experiences of the subaltern who had been historically marginalized (Spivak, 1988).

Within the perspective of postcolonial theory, this act is a form of writing back to the empire, an endeavour to challenge the hegemony of colonial discourse through counter-narratives (Ashcroft, Griffiths, & Tiffin, 1989). Moreover, Pramoedya not only chronicled resistance but also articulated observations on the development of national consciousness and identity. The character Minke exemplifies the duality of colonial education; it serves both as a vehicle for the assimilation of Western ideology and as a catalyst for the emergence of a new consciousness regarding justice and universal humanity (Firmansyah, 2013). This hybridization process demonstrates that colonial power was not wholly hegemonic; there were persistent gaps where colonized subjects could negotiate their status, as posited by Bhabha (1994) in his theories of hybridity and third space.

From this viewpoint, *Bumi Manusia* and *Anak Semua Bangsa* are significant contributions to Indonesian literature as they depict the existential conflict of colonial individuals caught between Western modernity and indigenous customs. The characters do not entirely dismiss Western civilization but rather want to employ it wisely to preserve the dignity and sovereignty of the indigenous populace. Nyai Ontosoroh's efforts in operating her company are indicative of her reasonable and moral approach, despite the absence of legal acknowledgment from colonial legislation (Dewi & Murwani, 2010). Simultaneously, Minke expresses dissent through journalistic work that reveals socioeconomic and racial inequities.

Consequently, Pramoedya's oeuvre might be interpreted as a process of deconstructing colonial narratives. The narrative presents these myths, including the notion of European racial, moral, and intellectual superiority, not to promote them, but to expose them. The hybridity of his figures illustrates that colonialism engendered ambiguous subjects: simultaneously emulating and rejecting, acquiring knowledge from the West while utilizing it as a means of resistance. In this sense, hybridity serves as a mode of epistemic resistance against the colonial knowledge framework (Furqon & Busro, 2020).

Prior research has emphasized the ideological dimensions of Pramoedya's oeuvre, especially concerning nationalism and class opposition (Farhana & Aflahah, 2019; Dermawan & Santoso, 2017). Nonetheless, there remain limited works that thoroughly investigate hybridity not solely as a cultural identity, but as a method of awareness and resistance against colonial narratives. This essay presents a novel interpretation that highlights hybridity in Pramoedya's work as an intellectual endeavour aimed at reclaiming the narrative rights of colonized nations.

This study employs the postcolonial framework established by Said and Bhabha, while also considering the decolonial perspective that advocates for the emancipation of knowledge from Western epistemological hegemony, to illustrate how *Bumi Manusia* and *Anak Semua Bangsa* portray the evolution of colonial subjects into self-aware and empowered individuals. The analysis examines two aspects: firstly, the representation and functioning of colonial myths within the text; and secondly, the construction of hybrid identities as a means of resistance that surpasses racial, social, and gender borders.

This research enhances Indonesian postcolonial studies by demonstrating that literature serves as an epistemic domain through which colonized nations negotiate their identity sovereignty. Conversely, from an educational perspective, the findings of this study can enhance the instruction of Indonesian literature, which not only highlights the aesthetic aspect but also cultivates critical consciousness regarding history, colonialism, and humanity. The examination of Pramoedya's oeuvre is both historical and indicative of current issues in comprehending the interplay between power, knowledge, and freedom.

2. Review of Literature and Theoretical Framework

Numerous studies have been conducted on *Bumi Manusia* and *Anak Semua Bangsa*, particularly within the postcolonial framework. These studies primarily examine Pramoedya Ananta Toer's critique of the repressive colonial system and the manner in which his characters develop a new awareness inside a hegemonic power structure. Dewi and Murwani (2010) emphasize Nyai Ontosoroh's opposition to the colonial social framework as an emblem of the strength of indigenous women who reject subjugation by Dutch patriarchal ideology. Their research substantiates that Pramoedya positions women not merely as domestic characters, but as historical agents capable of challenging colonial narratives through tangible actions.

Faruk's (2007) analysis examines Pramoedya's oeuvre as a manifestation of "cultural resistance" against the colonial regime. He asserts that colonialism in Indonesia not only instituted economic and political supremacy but also engendered ideological hegemony via language, education, and legal frameworks. Consequently, Pramoedya not only depicts colonial tyranny but also illustrates how colonized societies endeavour to cultivate alternate consciousness and knowledge. Within this perspective, literature serves as an ideological venue for the dialog between colonizers and the colonized.

Fatimah and Lestari (2016) analysed Pramoedya's oeuvre through Homi Bhabha's concept of mimicry, revealing that the figure Minke embodies the ambivalence of identity shaped by colonial education. He emulates European thought while simultaneously repudiating the ideals that subjugate his people. This process establishes a third place that facilitates the creation of hybrid subjects—individuals originating from the amalgamation of two cultural realms, yet not entirely subordinated to either. This phenomenon is a vital aspect in the examination of postcolonial hybridity (Bhabha, 1994).

Simultaneously, the study conducted by Furqon and Busro (2020) underscores the significance of comprehending hybridity as a "space of resistance". They emphasize that hybrid identity is not a concession, but a means to challenge the inflexible confines of colonial identity. In this setting, Bhabha's theory serves as a crucial instrument for interpreting the roles of characters like Minke, Nyai Ontosoroh, and Annelies, who exist in a transitional realm where colonial authority loses its definitive meaning.

Additionally, Djokosujatno (2004) regards the Buru Quartet as a historical artifact that underscores the significance of cultural memory. He contends that Pramoedya reinterpreted colonial history from an indigenous viewpoint to rewrite the communal memory of the Indonesian populace. This viewpoint expands the comprehension of literature as both a reflection of reality and a political tool in the formation of national identity. Firmansyah (2013) similarly underscores this notion, connecting Pramoedya's concepts with Javanese philosophy of harmony, wisdom, and moral obligation to society.

2.1. Postcolonial Theory: Discourse, Representation, and Authority

Postcolonial philosophy is founded on the critique of the epistemological framework established by colonialism. Edward Said (1978) in *Orientalism* elucidates that colonialism not only dominated regions but also generated "knowledge about the East" that rendered Eastern societies as inferior entities. In the context of Orientalism, Europeans perceived themselves as the epitome of rationality and progress, but Easterners were regarded as irrational, emotional, and in need of direction. Within this paradigm, *Bumi Manusia* and *Anak Semua Bangsa* might be interpreted as a repudiation of this ideology of power. Pramoedya subverts the Orientalist perspective by positioning indigenous peoples as rational and empowered agents. Through the character of Minke, he illustrates the impact of colonial education, originally designed to subdue and domesticate the native mind, ironically generates critical awareness. Minke used Dutch to compose articles critiquing colonial injustice, demonstrating that the colonizer's language can serve as a mechanism of resistance (Farhana & Aflahah, 2019). In this instance, Pramoedya reflects Said's perspective: writing as a political endeavour to rectify distorted images.

The notion of imitation, as articulated by Homi K. Bhabha (1994), constitutes a significant foundation. Mimicry transcends basic copying; it serves as a complex technique enabling colonized individuals to subvert colonial power from inside. Minke's behavior and thoughts, while aligned with European norms, do not signify total submission; instead, this mimicry has a parodic element that destabilizes colonial identity. Bhabha refers to this realm of ambivalence as the third space—a symbolic domain where the negotiation of a new identity that surpasses the colonizer-colonized dichotomy occurs.

Gayatri Spivak (1988) introduces a significant aspect to this conversation with the notion of the subaltern voice. She contends that marginalized communities frequently forfeit their capacity for expression due to the silencing effects of colonial and patriarchal discourse systems. Through the figure of Nyai Ontosoroh, Pramoedya articulates the perspective of indigenous women who resist subjugation. He asserts that human dignity is defined not by racial origin or legal standing, but by integrity and knowledge.

2.2. Colonial Ideology and Myths

Faruk (2007) asserts that colonialism operates through an ideology that instils the supremacy of Western race and culture. This ideology manifests as a colonial myth—a narrative that rationalizes colonial dominance through morality, religion, and culture. Pramoedya's novels present several myths, including those depicting indigenous women as weak and undeserving of education (Dewi & Murwani, 2010), the portrayal of indigenous people as irrational (Fatimah & Lestari, 2016), and the representation of Europe as a symbol of modernity (Karomah, 2017).

Pramoedya provides these myths not to validate them, but to reveal their inconsistencies. The character Robert Mellema in *Bumi Manusia* exemplifies the internalization of racial myths, perceiving himself as morally superior solely due to his European ancestry. Conversely, Nyai Ontosoroh contests this rationale by exhibiting superior intellectual capacity and diligence. The breakdown of the colonial symbolic system transpires here: Pramoedya illustrates that "civilization" is not linked to race, but rather to human moral consciousness (Domini, Hera, & Wijaya, 2014).

2.3. Hybridity as a Form of Resistance

In Bhabha's (1994) perspective, hybridity transcends a mere amalgamation of cultures; it represents a sort of agency emerging from the conflict between two value systems. Hybrid subjects are persons who navigate their identities through knowledge, language, and social behaviours. In Pramoedya's oeuvre, Minke, Nyai Ontosoroh, and Annelies are hybrid characters who leverage this ambivalence to oppose authority.

Minke employs colonial education to express the perspectives of the marginalized through writing. Nyai Ontosoroh converts the domestic sphere into a political arena, wherein principles of equity and diligence are imparted. Simultaneously, Annelies and Jan Dapperste expose the delicate aspect of hybrid identities that lack complete acceptance from either realm. In this setting, hybridity emerges as a nuanced yet potent method of resistance, challenging the limitations established by colonialism and offering new avenues for identity liberation (Furqon & Busro, 2020). Consequently, the postcolonial theories of Edward Said and Homi Bhabha offer a conceptual framework for interpreting Pramoedya's oeuvre as a manifestation of cultural struggle against colonial narratives.

Through his character portrayals, Pramoedya engages in a form of writing back—endeavouring to reconstruct historical narratives from the viewpoint of a nation that has been persistently marginalized by authority. From this perspective, literature serves as both an artistic medium and a tool for decolonizing the psyche and cultivating national awareness.

3. Research Methodology

This study employs a descriptive qualitative methodology to thoroughly analyze the phenomena of identity, power dynamics, and resistance present in literary texts. The qualitative technique was selected for its capacity to uncover the significance of narrative and symbolic representations that quantitative methods cannot access (Moleong, 2016). This research primarily aims to analyse the functioning of colonial discourse in texts and the methods by which characters develop resistance strategies through the hybridization of identity and consciousness.

The subjects of the investigation comprise two novels by Pramoedya Ananta Toer: *Bumi Manusia* (Hasta Mitra, 1980) and *Anak Semua Bangsa* (Hasta Mitra, 1981). These two pieces were selected for their depiction of a significant period in the evolution of the protagonist, Minke's, consciousness from a colonized individual to one who possesses awareness of his knowledge and identity. These novels depict a profound interaction between colonial and indigenous cultures, rendering them an optimal context for examining hybridity and the deconstruction of colonial myths.

The research data is categorized into two types: main data and secondary data. Primary data include narrative passages, dialogues, and symbolic descriptions within both works. Secondary data encompasses pertinent theoretical sources and prior research, including the contributions of Said (1978), Bhabha (1994), Faruk (2007), Dewi and Murwani (2010), Fatimah and Lestari (2016), and Furqon and Busro (2020), which establish a conceptual foundation for postcolonial and hybridity analysis.

Data gathering methods involved meticulous reading, annotating narrative segments pertinent to colonial ideology, identity conflicts, and resistance strategies. The pertinent sections of the text were thereafter classified according to the primary themes: (1) colonial myths and their ideological production; (2) the development of hybrid identities; and (3) manifestations of resistance to the colonial system.

The data analysis was performed in two phases. The initial step of the interpretive narrative entailed analyzing the dynamics of character roles, social relations, and alterations in consciousness that illustrate colonial conflicts. The symbolic-conceptual stage, when symbols, settings, and character behaviours were analysed through the lens of postcolonial and decolonial thought. This method facilitates a multifaceted interpretation of the text, serving both as a social representation and as a platform for generating alternate interpretations and knowledge.

This study employs triangulation of theory and sources to uphold the validity of the interpretation. The findings from the book are evaluated by comparing them with theoretical notions and results from prior investigations (Dewi & Murwani, 2010; Faruk, 2007). Consequently, the study yields conclusions that are both descriptive and persuasive, supported by academic rigor.

This method seeks to elucidate how Pramoedya use literary narrative to contest colonial discourse and foster decolonial consciousness through the hybridity of his characters. This study positions literature as an epistemological domain, demonstrating how literary works serve as a conduit for political knowledge, facilitating reflection and freedom within postcolonial Indonesia.

4. Analysis dan Discussion

4.1 Colonial Myths and Power Ideology

In *Bumi Manusia*, Pramoedya commences his narrative by depicting the colonial perspective that positions Europeans at the apex of the social hierarchy. Indigenous individuals are portrayed via a colonial lens as uncivilized entities, exemplified by Minke's contemplation on his social standing at the European institution:

"I was the sole native permitted to attend that school, as they claimed I was the son of a regent. Nonetheless, among them, I was still regarded as 'not one of them'" (*Bumi Manusia*, p. 22).

This quotation illustrates how colonial myths operated as ideological instruments to instil psychological inferiority. Said (1978) posits that the colonial system operated through representational discourses, wherein knowledge of the East was fabricated to validate Western authority. Pramoedya deliberately illustrates this ideological mechanism—language, legislation, and education transformed into instruments that standardized disparity.

The character Robert Mellema exemplifies the internalization of European superiority. He declines to recognize his mother, Nyai Ontosoroh, due to the indigenous lineage that courses through her veins. He states,

"I cannot refer to that woman as my mother. She is merely my father's concubine. She is of Javanese descent." (*Bumi Manusia*, p. 277).

This statement affirms that race and gender served as the foundation for colonial oppression. According to Faruk (2007), colonial myths perpetuate the notion that civilization and morality are exclusive to Europe, rendering indigenous peoples and women as helpless. Pramoedya, however, subverts this narrative: Nyai Ontosoroh emerges as intelligent, courageous, and principled, whereas Robert is ensnared in the identity fantasies fostered by colonialism.

4.2 Hybridity and Minke's Self-Perception

The character Minke is crucial to the concept of hybridity. Minke, an indigenous individual educated in a European system, exists at the intersection between colonial modernism and indigenous ethics. Bhabha's (1994) notion of hybridity is effectively applied in him. He emulates the Western epistemological framework, subsequently employing it to critique colonialism.

In one segment, Minke composes an article regarding justice:

"I write because I lack weapons. Words are more incisive than bullets. My writing should compel individuals to recognize that humans cannot be distinguished by skin color." (Anak Semua Bangsa, p. 63).

Minke engaged in writing as a means of responding to the empire (Ashcroft et al., 1989). He converted the conquerors' language into an instrument of emancipation, utilizing Western rationality to reveal the inconsistencies of colonial ideology. In this environment, colonial education transformed from a mechanism of oppression to a platform for cultivating critical consciousness.

According to Fatimah and Lestari (2016), mimicking in Pramoedya's oeuvre does not yield homogeneity; instead, it denotes uncertain opposition. Minke emulates the European mode of thought, although he employs it as a means of resistance. This ambiguity engenders a "third space," wherein a novel identity — contemporary Indonesia — commences to develop.

4.3 Nyai Ontosoroh and Decolonial Feminism

Pramoedya's notable accomplishment is the invention of the character Nyai Ontosoroh, a symbol of the awakened consciousness of colonial women. She lacks formal education.

acquired knowledge in accounting, administration, and law through her engagement with Annelies' father's business environment. In a particular courtroom moment, she affirms her dignity:

"As an indigenous woman, I am self-taught. I engage in work, contemplation, and possess rights concerning my children." (Bumi Manusia, p. 383).

This assertion refutes the colonial notion that indigenous women are submissive and illogical (Dewi & Murwani, 2010). Nyai Ontosoroh demonstrates that education and knowledge are not exclusive to any specific race or gender. In Bhabha's framework (1994), Nyai Ontosoroh emerges as a hybrid subject who employs ambivalence to counter patriarchal and colonial oppression.

This persona embodies a sort of decolonial feminism (Vergès, 2021), wherein women's fights aim not to emulate European women, but to recover autonomy from the repressive colonial system. She does not dismiss modernity but rather reinterprets it in alignment with indigenous beliefs. According to Spivak (1988), the subaltern voice can only be discerned when it expresses itself beyond the confines of colonial power – a feat that Nyai Ontosoroh accomplishes with elegance bravely.

4.4 Annelies, Robert Mellema, and Jan Dapperste: The Ambiguity of Hybridity

If Minke and Nyai Ontosoroh exemplify productive hybridity, then Annelies and Robert Mellema embody the tragic aspect of mixed identity. Annelies inhabits two cultures yet struggles to navigate between them. She loves Minke, but their relationship lacks legal recognition due to her mother's indigenous heritage. In her final correspondence, she states:

"I desire to reside in your nation, Minke. However, I am uncertain which country will acknowledge my existence." (Bumi Manusia, p. 410).

This quotation underscores the irrationality of colonial legislation, which denies the validity of blended identities.

Bhabha (1994) elucidates that hybridity does not invariably lead to liberation; at times, it engenders misery due to the absence of a social space that accommodates the amalgamation of identities.

Simultaneously, Robert Mellema disavows his indigenous background, opting to emulate his father's prejudiced beliefs. He exemplifies the failure of hybridity – imitation devoid of introspection. In this instance, Robert is a "defective product of colonialism": he has forfeited his roots of identity and humanity. Conversely, the character Jan Dapperste, Minke's companion in *Anak Semua Bangsa*, exemplifies an ethical interpretation of hybridity. As a Dutch journalist, he aligns himself with the plight of the colonized.

Individuals and composes reports contesting colonial policies. Dapperste contends that cross-race solidarity is achievable when founded on universal humanity rather than racial superiority. This character broadens the concept of hybridity as a conduit for humanity, rather than simply a blend of civilizations (Furqon & Busro, 2020).

4.5 Cosmic Exploration, Pedagogy, and Decolonial Consciousness

In Pramoedya's two books, education and social space serve as crucial foci for the transformation of consciousness. Educational and domestic environments—two entities emblematic of colonial dominance—are re-appropriated by hybrid entities. Minke converts the school into a hub of intellectual insurrection, whilst Nyai Ontosoroh establishes her residence in Wonokromo as a center for education and industriousness.

"In that household, laziness was nonexistent. I acquired lessons on diligence, perseverance, and self-respect from Nyai." (Bumi Manusia, p. 241).

The home serves as a metaphor for a third space (Bhabha, 1994)—a realm where alternative values emerge, dissolving the distinctions between public and private, as well as colonial and indigenous. Education within the Ontosoroh household crosses gender and legal status, signifying a challenge to the colonial knowledge system.

In *Anak Semua Bangsa*, Pramoedya elaborates on this issue. Minke's awareness evolves from the individual to the political realm. He discovers that colonialism subjugates not only individuals but also the epistemological framework of the nation. He discloses:

"I discovered that writing encompasses not merely self-expression, but also the articulation of the voiceless." (Anak Semua Bangsa, p. 217).

This statement endorses the process of epistemic decolonization, recognizing that knowledge can serve as an instrument of liberation. According to Faruk (2007), Pramoedya's literature serves as an ideological narrative that educates the nation to critically reflect on its colonial legacy.

4.6 The Symbolism of Colonial Space and Architecture

The physical environment and architecture in both stories represent colonial authority. Judicial edifices, schools and European residences function not merely as environments, but also as ideological tools. In the courtroom, Nyai Ontosoroh stands solitary amidst the white colonial officials who are adjudicating her case:

"In that room, I felt diminutive, yet my heart surpassed all of theirs." (Bumi Manusia, p. 386).

The courtroom epitomizes the inflexible and prejudicial authority of colonial legislation. Nyai's bravery, however, converts the space into an emblem of ethical defiance. Kepakisan and Aji (2023) contend that the places in Pramoedya's narrative are dynamic, serving as forums for ideological reform in which colonial subjects reclaim significance.

Colonial architectural spaces, despite their magnificence, are portrayed not as emblems of advancement, but as confinement for humanity. Concurrently, basic indigenous dwellings serve as centers of spirituality and moral principles. Pramoedya underscores that decolonization entails not merely a political transformation, but also a reconfiguration of spatial dynamics and cognitive paradigms. Through his characters and the symbolic environment he establishes, Pramoedya develops a multifaceted story of decolonization. *Bumi Manusia* and *Anak Semua Bangsa* not only deconstruct colonial myths but also illustrate how colonized individuals generate new knowledge through hybridity, education, and moral consciousness.

4.7 Language as a Domain of Ideology and Opposition

Language is a crucial element in the establishment of colonial power dynamics. In *Bumi Manusia*, the utilization of Dutch signifies superiority, whilst indigenous languages are relegated to a lower status. Pramoedya deliberately illustrates this discrepancy through dialogue and a linguistic style that unveils the symbolic potency of words. When Minke converses in Dutch, he is accorded respect; conversely, when he employs Javanese or Malay, he is frequently regarded with disdain by Europeans. He states:

"Language renders me human in their perception, yet simultaneously underscores my otherness." (Bumi Manusia, p. 118).

This quotation substantiates Said's (1978) assertion that colonial language functions not solely as a medium of communication, but as a tool of cultural subjugation that influences the perspective of the colonized.

In a postcolonial environment, language serves as a mechanism of power that perpetuates an ideology of superiority. Nonetheless, as observed by Faruk (2007), Pramoedya employs language as a tool for emancipation — a representation of resistance against the empire.

In *Anak Semua Bangsa*, Minke starts to comprehend the capacity of language as an instrument of knowledge. He employs Dutch-language journalism to fight colonial practices that subjugate the populace. The colonizers' language is appropriated to articulate the interests of the colonized - a manifestation of subversive mimicry (Bhabha, 1994). This mimicry

undermines colonial power, as the vocabulary typically employed for subjugation transforms into a tool of resistance. Fatimah and Lestari (2016) contend that this method exemplifies linguistic hybridity: employing the colonizer's language while maintaining one's identity, so affirming moral equivalence.

Consequently, language in Pramoedya's oeuvre serves not merely as a narrative instrument, but also as an ideological battleground whereby a contest for meaning occurs between the colonizers and the indigenous populace. In Minke's grasp, language serves as a vehicle for expressing a novel consciousness that beyond racial and social confines, as articulated in his assertion:

"I compose to convey that we possess intellects, which cannot be subjugated." (Anak Semua Bangsa, p. 201).

4.8 National Awareness and the Politics of Knowledge

Minke's national identity evolved together with his recognition of the mechanisms of colonial subjugation. He initially perceived societal inequity solely from a personal standpoint, but gradually recognized that oppression was structural and entrenched. In Anak Semua Bangsa, Minke articulates,

"I no longer compose for my own sake. I write for those who have never had the chance to voice their thoughts." (Anak Semua Bangsa, p. 217).

This line illustrates Minke's evolution from a person seeking his identity to an intellectual advocating for the public. Djokosujatno (2004) perceives this transformation as an aspect of the "evolution of historical consciousness" among the Indonesian populace — a shift from feudal awareness to contemporary national consciousness. According to Bhabha's thesis (1994), this transition signifies the emergence of the hybrid intellectual — an entity arising from the convergence of two systems of thought. knowledge while formulating a novel epistemology that dismisses the West–East dichotomy.

Faruk (2007) elucidates that a manifestation of colonial oppression is the control of information. Colonial education functioned not solely as an institution of learning, but as an ideological apparatus for cultivating "obedient individuals". In Pramoedya's perspective, the education system is transformed into a tool for consciousness-raising. Minke and Nyai Ontosoroh perceive education as a moral and social endeavor, rather than solely the acquisition of technical information. This is apparent when Nyai Ontosoroh instructs her employees at home regarding work ethics and autonomy:

"One should labor not out of fear of one's employer, but due to an appreciation for the work itself." (Bumi Manusia, p. 248).

Pramoedya asserts that emancipation arises from consciousness rather than power through the concept of alternative education. In this sense, awareness is the outcome of contemplation on the oppressive colonial epistemology. This perspective aligns with Paulo Freire's (1970) philosophy, which perceives education as a process of conscientization – the development of critical awareness regarding social reality.

Pramoedya broadens the discussion of nationalism beyond politics to the domain of epistemology. Nationalism encompasses not only affection for one's homeland but also the capacity for critical thought. autonomously, repudiating the conception of humanity defined by the colonists. The national consciousness advocated by Minke and Nyai Ontosoroh is inclusive and compassionate, rather than chauvinistic. In this context, Pramoedya's oeuvre predates the concept of decolonizing knowledge, which is currently prevalent in contemporary decolonial philosophy.

4.9 Narrative Aesthetics and Subaltern Perspectives

Alongside people and language, resistance to colonialism in *Bumi Manusia* and *Anak Semua Bangsa* is also manifested through narrative strategy. Pramoedya's decision to employ the first-person perspective viewpoint ("I") constitutes a repudiation of the colonial narrative tradition, which often employs an external narrator in a "neutral" stance. Through Minke as the narrator, Pramoedya restores a voice to the marginalized.

According to Spivak (1988), the fundamental inquiry of postcolonialism is: Can the subaltern articulate their voice? Pramoedya addresses this inquiry through narrative, enabling the subaltern to articulate, contemplate, and compose. The "I" narrative transforms Minke from a mere colonial object into an active subject of knowledge. This narrative method has an aesthetic purpose: it fosters emotional intimacy between the reader and the character, while simultaneously enhancing introspective awareness of the narrator's role within the power dynamics. The introspective narrative invites the reader to comprehend the inner complexities of colonial individuals navigating two conflicting value systems.

According to Dewi and Murwani (2010), Pramoedya amalgamates realistic narration with ideological consciousness, rendering the narrative structure a mechanism of resistance. This narrative technique underscores that resistance can manifest

not only via heroic deeds but also through the act of storytelling. By designating Minke as a writer and storyteller, Pramoedya underscores the significance of proficiency in discourse and representation. According to Minke:

"They possess weapons, while we possess narratives. Narratives have the capacity to provoke thought." (Anak Semua Bangsa, p. 255).

This quotation exemplifies Pramoedya's literary objective: to transform writing into a medium of political awareness. He uses narratives as a moral and intellectual instrument to combat the systemic violence of colonialism.

Pramoedya illustrates the protracted process of decolonizing consciousness through language, education, and narrative. *Bumi Manusia* and *Anak Semua Bangsa* not only depict narratives of tyranny but also establish a novel framework for contemplating humanity that surpasses racial and cultural confines. In this context, hybridity symbolizes an epistemic fight, asserting that colonial individuals are entitled not only to political freedom but also to the right to self-definition.

5. Conclusion and Implications

This study demonstrates that in *Bumi Manusia* and *Anak Semua Bangsa*, Pramoedya Ananta Toer creates a hybrid consciousness that merges two realms—the Western and the Eastern, the colonial and the indigenous—serving as a platform for deconstructing colonial myths and reconstructing subjectivity in colonized countries. Characters like Minke, Nyai Ontosoroh, Annelies, Robert Mellema, and Jan Dapperste illustrate that identity is neither static or binary, but rather dynamic, shaped through negotiation and resistance within a complex colonial context.

Minke embodies a composite identity that rejects victimhood within colonial frameworks. He excels in the language of the colonizers yet employs it to express the experiences of his people and convert them into a source of knowledge. Minke used his journalistic endeavors to respond to the empire, transforming literature into an instrument of liberty and enlightenment. This asserts that language serves as both a tool of dominance and a political arena for generating alternative meanings and contesting colonial discourse frameworks.

Simultaneously, Nyai Ontosoroh embodies a variant of decolonial feminism grounded in diligence, rationality, and honor. She subverts the notion of the "nyai" as an object, transforming her into a figure of an autonomous woman who appropriates moral and economic power from colonial dominion. This character demonstrates that indigenous women may concurrently navigate local and colonial patriarchy through a rational ethos and self-awareness.

Additional characters, like Annelies, Robert Mellema, and Jan Dapperste, expand the contemplation of hybridity's ambivalence. Annelies epitomizes the vulnerability of hybrid individuals unacknowledged by the colonial framework; Robert Mellema exemplifies the ethical shortcomings of colonialism; whereas Dapperste illustrates the potential for cross-racial unity as the foundation of universal humanity.

Subsequent examination indicates that language and education serve as vehicles for the change of decolonial consciousness. In the novel, schools and families serve as both social environments and intellectual battlegrounds where colonial norms are reconfigured into the principles of independence. Minke's national consciousness evolves from the individual to the communal; he recognizes that genuine freedom commences with the emancipation of mind.

From an artistic standpoint, Pramoedya's decision to employ the first-person perspective ("I") transcends ordinary narrative technique; it constitutes a political act that restores voice to the subaltern (Spivak, 1988). In this introspective tale, Pramoedya reconfigures the framework of colonial literature into a decolonial discourse that dignifies the oppressed. Consequently, decolonization in these two books encompasses not just political dimensions but also epistemological and linguistic aspects—liberation in terms of expression, composition, and cognition.

This study theoretically demonstrates that postcolonial and decolonial theories can mutually enhance the interpretation of Indonesian literature. Bhabha's postcolonial viewpoint elucidates the dynamics of hybridity, ambivalence, and imitation, whereas Smith's decolonial framework emphasizes the reclamation of colonial knowledge and language as a pathway to emancipation. The findings indicate that hybridity in the Indonesian setting encompasses not only cultural dimensions but also epistemological and moral aspects, representing a type of epistemic disobedience to colonial thought paradigms.

Pramoedya's writings serve as a paradigm for contemplative and critical literary education. Literature serves not just as a reflection of the past but also as a vehicle for cultivating historical and ethical consciousness. The characters Minke and Nyai Ontosoroh illustrate that writing, thinking, and speaking constitute kinds of intellectual struggle for students and readers. Consequently, in the instruction of literature, these two books can be employed to cultivate decolonial literacy—the capacity to interpret the world by understanding the frameworks of power, rhetoric, and ideology that influence individuals' perceptions of themselves and others.

This investigation confirms that *Bumi Manusia* and *Anak Semua Bangsa* are significant literary masterpieces that surpass mere aesthetic purpose. Both are documents of national awareness: repositories of intellectual resistance against oppression and injustice. In the modern context, Pramoedya's concepts remain pertinent for analyzing new manifestations of colonialism—be it in politics, economics, or digital culture—which still necessitate emancipation through knowledge, story, and critical consciousness.

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