

# Postcolonialism in the Stage of the Beautiful Drama That Wounds: Jesy Triangle

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**Abstract:** After independence, several literary works told the story of the colonial legacy. The problem in this research is examining the various post-independence colonial legacies. The problem of this research is to examine the differences in the colonial legacy after independence. This research aims to describe the form of hybridity in the Drama Cantik Itu Luka by Jesy Segitiga. This research discusses Postcolonialism in the Drama Cantik Itu Luka by Jesy Segitiga. Postcolonialism itself is a form of literary sociology that studies the signs or consequences of colonialism. Postcolonial theory is important because it may reveal the problems behind the facts that once occurred. This research uses Postcolonial Theory, using Postcolonialism with the characters Young and Homi K. Bhaba being hybrids. This research uses a qualitative description method with a sociological approach as a stage in the research. The data source in this research is the video in the performance of the drama Cantik Itu Luka by Jesy Segitiga. Hybridity in the form of language, way of thinking and culture. This research uses observation and note-taking data collection techniques. The data analysis used in this research is a data analysis method to obtain a description of the forms of hybridity and postcolonialism in the drama Cantik Itu Luka by Jesy Segitiga.

**Keywords:** Drama, Hybridity, Beauty is Pain Postcolonialism.

## 1. Introduction

Literary works are created to describe various social phenomena, especially in life. In this case, in the process of creating literary works, social phenomena and the author's creative process meet, which are then constructed by the author (literature) imaginatively through his work. According to Renne Wellek and Warren (2014: 100) explain that literature presents life, and life mostly consists of social reality, although literary works also imitate nature and the subjective world of humans, Ahsin, et. al (2020); Ahsin, et. al (2020); Al Maburoh, et. al (2020); Angelia, et. al (2020); Arukah, et. al (2020). This means that literary works require meaningful biographies of social phenomena and even representations of people's history, Arukah, et. al (2020); Devi, et. al (2020); Fathurohman, et. al (2020); Fathurohman, et. al (2020); Kara, et. al (2020); Kara, et. al (2020); Lestari, et. al (2020). Therefore, literary studies are closely related to the historical context of reality, Nisa, et. al (2020); Nugraheni, et. al (2020); Nugraheni, et. al (2020); Nurhadi, et. al (2020); Prayogo, et. al (2020); Purnaningtyas, et. al (2020).

Drama is a branch of literary work that successfully applies phenomena and dynamics in the postcolonial era, Tamarudin, et. al (2020); Umah, et. al (2020); Widiyanto, et. al (2019); Ahsin, et. al (2019); Ahsin, et. al (2019); Cahyono, et. al (2020). Drama has intrinsic and extrinsic elements that can be appreciated by both because drama is a work of art that provides many benefits, Purnaningtyas, et. al (2020); Rodli, et. al (2019); Roysa, et. al (2020); Satria, et. al (2020); Sofia, et. al (2020); Sulistyowati, et. al (2020). The drama Beautiful That's Wounds by Eka Kurniawan Dinaskahi By Jesy Triangle is studied using postcolonial theory because this drama was written by several Indonesians whose literary works tell stories in this drama which are complex, with a combination of family history stories, historical stories of colonialism in Indonesia, communism, the struggle for independence, horror, and also a love story.

Literary sociology is an approach in literary studies that understands and evaluates literary works by considering social or societal aspects Damono (in Wiyatmi, 2013: 5). As the name suggests, literary sociology is an attempt to understand literary works through a combination of literary science and sociology, Kurniasih, et. al (2020); Ristiyani, et. al (2019); Wanabuliandari, et. al (2019); Wanabuliandari, et. al (2019); Fathurohman, (2013); Fathurohman, (2014); Fathurohman, et.al (2014). In this discourse, literature stands as a societal phenomenon which is examined through the lens of literary science in relation to sociology, Fathurohman, et. al (2015); Fathurohman, et. al (2017); Fathurohman, et. al (2018); Fathurohman, et.al (2019); Fathurohman, et.al (2015); Fathurohman, et.al (2017). Postcolonial is a very interesting discussion. Postcolonial itself is a form of literary sociology that examines the signs or effects of colonialism. Postcolonial theory is important because it is instrumental in uncovering the problems behind the facts that have occurred. Postcolonial theory examines colonial era literary works, Fathurohman, et.al (2018); Fathurohman, et. al. (2019); Hartani, et.al (2018); Hanif, et. al (2018); Ristiyani, et.al (2018); Wibowo, et.al (2018). Many events occurred during the colonial period, including colonialism, colonial resistance, and the interaction of the two, Roysa, (2017); Ristiyani, et.al (2017); Fakhriyah, et.al (2017); Fakhriyah et.al (2016); Pujiati, et.al (2018); Kanzunnudin, et.al (2018); Yuliani et.al (2018). Postcolonial theory exists to analyze forms of colonialism, power, and resistance in literary works, Kanzunnudin, (2017); Ardianti, et. al (2017); Kanzunnudin, (2017); Ristiyani et. al (2017); Ristiyani, et. al (2017).

Then, the theory of postcolonialism has a very important meaning, where this theory is able to reveal hidden problems contained behind the reality that has occurred, with several considerations including: First, postcolonialism pays attention to analyzing the colonial era, Ahsin, et.al (2018); Ahsin, et.al (2017); Rodli, et.al (2019); Darmuki, et.al (2019); Darmuki, et.al (2019). Postcolonialism is very appropriate to the problems being faced by the Indonesian nation, which has only been independent for half a century, Darmuki, et.al (2019); Hidayati, et.al (2018); Darmuki, et.al (2017). So, there are still many problems that need to be solved, and they are still very fresh in the minds of the Indonesian people. Second, postcolonialism is closely related to nationalism, while we ourselves are also being faced with various problems related to national life and homeland. The theory of postcolonialism is considered to provide an understanding for each individual to always prioritize the interests of the nation above the group, the interests of the group above personal interests. Third, postcolonial theory champions small narratives, gathering strength from below while learning from the past to move towards the future. Fourth, the theory of postcolonialism can raise awareness that colonialism is not merely physical, but psychological. It is no less important that the theory of postcolonialism is not merely a theory, but rather an awareness in itself, that there is still a lot of great work that needs to be done, such as fighting imperialism, orientalism, racialism, and various other forms of hegemony, both material and spiritual, both originating from foreign nations and their own nation.

The distinctive characteristics of postcolonialism can be seen from at least four things, namely: (1) examining the reflection of colonial colonialism, (2) examining the reflection of ideology, (3) examining the hegemony of power, and (4) examining hegemony from the gender aspect. Postmodernism wants to solve the problem of understanding culture which is often ignored by modernists. If modernism tends to ignore cultural understanding from a historical aspect, ignores remote cultures, colonized cultures, and tends to deify binary oppositions, postmodernism is not like that. Postmodernism actually wants to elevate the small world, which was "thrown away" by modernism.

According to Ratna (2008:119), hybridity is interpreted as a relationship between two cultures with different identities. This means that cultural identities merged to strengthen the position of colonial power through intermediary groups. The existence of an intermediary group is meant to be natives who received ethical education from colonial nations so that the intermediary group can identify themselves as representatives of western culture in front of other natives. Hybridity is characterized as the influence of poststructuralism or postmodernism which is used as an absorption of recent western methods and thoughts. Hybridity occurs because there is a combination of two cultures that are modified to produce a new culture (Young, 2016: 160). Hybridity is the formation of new cross cultures in the contact zone created as a result of colonialism. As in horticulture, the term refers to the mixing of two species to create a third form, namely a hybrid species. The term hybridity is associated with Bhabha's work which analyzes the relationship between colonizers and colonized, especially their mutual dependence and mutual construction. Bhabha (1994:37) argues that all statements and cultural systems are formed in a space called the Third Space of Enunciation.

Day & Foulcher in (normalita, 2008) added that hybridity does not only focus on cultural products, but more on how these cultural products are produced by natives who produce new cultures that are imitated by natives. Meanwhile, according to Ratna in (normalita, 2008:119), the term hybridity uses the term mongrel which is interpreted as a relationship between two cultures with different identities and giving rise to a new culture as a result of the relationship between these two cultures. Colonizers and colonized often imitate each other's cultural patterns. However, the concept of hybridity only applies to the process of imitation carried out by natives on colonizers and does not apply to imitation carried out by colonialists on natives. Clearly, hybridity is a collaboration or interaction between two cultures that produces a new culture. Relevant research conducted by Kurniawati, etc. (2018) with the title Study of Feminism in the Beautiful Novel *Itu Luka* by Eka Kurniawan aims to describe forms of gender injustice, sexual violence and the struggle of the main character named Dewi Ayu in fighting the oppression of women over men in the post-colonial era. The study used in this research is a feminist approach, the results of this research show a portrait of the character Dewi Ayu as a negotiator against colonialism

The second relevant research was conducted by Namang (2019) *Ideology in the Novel Cantik That's Wounds* by Eka Kurniawan (Gramsci Theory). The aim of this research is to reveal ideological formations, identify the most dominant ideologies, and relate the dominant ideological formations in the novel *Cantik That's Luka* by Eka Kurniawan using Gramsci's theory of ideology. The results of the research show that the ideological formation in the novel is (1) authoritarianism ideology; (2) capitalism ideology; (3) humanist ideology; (4) feudalism ideology; and (5) patriarchal ideology. Identify the most dominant ideologies, namely the ideology of capitalism and the ideology of humanism. The two are interrelated. These two ideologies are carried out by Shandcho figures.

What the two studies above have in common with the research conducted is that the object used is the same, namely the beautiful novel *Luka* by Eka Kurniawan. The difference seen in this research lies in the use of the analysis knife. Previous studies used a feminist approach which focused on the portrait of Dewi Ayu. Then the second research uses an ideological focus using Gramsci's theory. This research uses a postcolonial approach which focuses on aspects of hybridity, mimicry and ambivalence to be studied in the novel. These differences provide gaps and updates to the research that will be carried out.

The researcher used the drama entitled *Cantik Itu Luka*, an adaptation of the beautiful novel by Eka Kurniawan, directed by Jesy Segitiga as an object of postcolonialism study. The author highlights the historical realities that developed during that era so that he is able to understand the activities of the colonialists who interacted with Indonesian society. The interaction between colonizers and colonized people can be taken as a lesson. In this drama, many colonial legacy elements are found, both in the form of physical and thought patterns, which can be grouped according to Young and Homi's theory. Bhabha, namely hybridity.

## 2. Structure of References

Handayani, et al (2021), Title *Hybridity of the Main Characters in the Novel Ayat-Ayat Cinta* by Habiburrahman El Syirazi. The aim of this research is to describe how the author describes the character Fahri in the AAC novel, to find out the causes of hybridity in the main AAC character and to describe the form of hybridity in the main character in the AAC novel with a postcolonial approach (Homi Bhabha). The research results show that the character Fahri in the AAC novel experiences several hybridities caused by his multicultural life as a migrant in Cairo, Egypt in the form of: religion and education, language and culture.

Khoirun Nisa, Mohammad Knazunnudin, and Luthfa Nugraheni (2020). Title: *Introduction to Literature Learning through the Novel Rain* by Tere Liye for BIPA Students at Muria Kudus University. The aim of this research is to provide a form of literary learning for BIPA students at Muria Kudus University through the novel *Rain* by Tere Liye. The results of this research relate to the form and material of literary learning through the novel *Rain* by Tere Liye for BIPA students at Muria Kudus University. The results of this research are that the introduction of literature learning to BIPA students has two objectives, namely that students gain knowledge about literature by providing theory, history and various types of literature. Second, literary experience can take the form of reading, seeing appreciation of literary works, and producing literary works.

Errika, et al (2020) Title of *Postcolonialism Study in the Drama Text "Don't Cry Indonesia"* by Putu Wijaya. The aim of this research is to analyze more clearly the condition of Indonesian society in the drama text *Don't Cry Indonesia* using a postcolonial approach, the method used is descriptive qualitative research and the results of the research in the drama entitled *Don't Cry Indonesia*, namely, First, how is the colonial hegemony carried out by the government officials, Second, gender hegemony is a form of power treatment by men over women, Third is a form of injustice felt by Indonesian society and Lastly is the resistance of the Indonesian people to liberate Indonesia and defend justice. The results of this research show that: (1) Thoughts conceptualized in Western culture make all aspects of Hanafi life westernized. (2) The mimicry carried out by Hanafi figures is seen from their westernized lifestyle, language, behavior, attitudes and ways of thinking, and (3) The Hanafi rebellion occurred because of the power or hegemony of the culture and customs of Eastern nations.

Nugraheni Eco Wardani, Christiana Evy T. and Widyahening (2020) Title *Hybridity, Mimicry and Ambivalence of Female Characters in Indonesia: A study from Postcolonial Novels*. The aim of this research is to describe the hybridity, mimicry and ambivalence of the priyayi and cilik female characters in the novels: *Siswa Hidjo* by Mas Marco Martodikromo; *Nyai Dasima* by G. Research results show that priyayi and female civil servants have different hybridities. Noble women were Dutch educated and they adapted their values to the ideal values brought by the Dutch, such as way of thinking, social etiquette, language, reading habits, etc.

## 3. Research Methodology

This research method uses descriptive research methods. This is in accordance with the research objective, namely to describe the concept of postcolonialism, including: Hybridity in the performance of the drama *Cantik Itu Luka* by Jesy Segitiga which was performed on July 2 2022. In this case, the qualitative descriptive method is more harmonious to use in literary research because it describes natural and natural objects. natural ( Sugiyono , 2007:2)

Data and Data Sources

1) Data

Data is the result of researchers' recording, either in the form of facts or figures (Arikunto, 2006: 18). This research is a qualitative research that produces descriptive data, namely data in the form of words, phrases and sentences which are important information, explanations regarding the concept of colonialism in the form of hybridity contained in the performance of the drama *Cantik That's Luka* by Jesy Triangle.

## 2) Data Source

The source of this data is the video performance of the drama *Cantik That's Luka* by Jesy Triangle. According to Sugiyono (2009: 225), primary data is all types of data that directly provide data to data collectors. Taken by researchers in the field using various techniques such as: Video and Script. The primary data in this thesis is the performance in the drama *Cantik That's Luka* by Jesy Trianga which the author presents as an attachment. This data collection technique is in an effort to compile a study on Postcolonialism in the Performance of the Drama *Beautiful Itu Luka* by Jesy Trianga. In this research, 2 data collection techniques were used, namely: listening and taking notes.

## 4. Results and Discussion

Hybridity is cultural crossing, or a way of referring to interactions between different cultural forms that can lead to the formation of new cultures and identities. Hybridity also draws attention to mixed cultural products and their place in the social and historical space of colonialism as part of the distance from colonial power. Then the issue of identity is linked to the issue of hybridity, namely the issue of national identity which is transformed by the cultural influence of colonial peoples, including colonized and oppressed (marginal or colonized) nations. The researcher used the drama entitled *Cantik Itu Luka*, an adaptation of the beautiful novel by Eka Kurniawan, directed by Jesy Segitiga as an object of postcolonialism study. The author highlights the historical realities that developed during that era so that he is able to understand the activities of the colonialists who interacted with Indonesian society. The interaction between colonizers and colonized people can be taken as a lesson. In this drama, many colonial legacy elements are found, both in the form of physical and thought patterns, which can be grouped according to Young and Homi's theory. Bhabha.

According to Ratna (2008:119), hybridity is interpreted as a relationship between two cultures with different identities. This means that cultural identities merged to strengthen the position of colonial power through intermediary groups. The existence of an intermediary group is meant to be natives who received ethical education from colonial nations so that the intermediary group can identify themselves as representatives of western culture in front of other natives.

### Language

Dewi Ayu: Godverdome . Bastards. Your langur. Who also wants to be a princess from the Netherlands? I also have indigenous ancestry. My blood is a mixture of any ideology. Just so you know everything. (screaming) FUCK.

Ola: Never mind...Your anger is not good for your baby.

(Source; *The Beautiful Drama That's Wounded* by Jesy Triangle, 2022)

The dialogue excerpt above is a representation of the hybridity category, namely language. Language as a form of hybridity has properties that are not concrete and cannot be seen physically. Language as one of the hybridities found in the drama is due to the interaction of two cultures which forms a new culture. The interaction or mixing of two cultures contained in the dialogue excerpt above is a form of interaction between Dutch and Indonesian. The sulbatern or colonialists imitated Dutch, because this language was the typical language of the colonialists. In this case, according to the concept of hybridity, it is an imitation of the word *Godverdome . Bastards*. It is a form of imitation carried out by the colonized after the interaction of two cultures in the form of language. The dialogue was spoken by Dewi Ayu, a native who was talking to Olla. This sentence has the meaning *Damn, Bastard*.

### Mindset

Guerrilla 1: Behead these Walandas . Don't give life to the invaders of this motherland! (The guerrillas beheaded the KNIL, including Mr. Willie).

(Source; *The Beautiful Drama That's Wounded* by Jesy Triangle, 2022)

Next is the mindset data, in the dialogue excerpt above. Hybridity is in the form of imitating the mindset of the natives towards the colonialists. This mindset resulted in an attitude of rebellion by natives originating from Dutch communism. The rebel ideas obtained from the army made the natives imitate the Dutch communist mindset. This imitation produces something abstract which is accepted by the natives as a new form of culture In the sentence *Don't*

give life to the colonization of this motherland! ( Guerliants behead the KNIL, including MR. Willie). Then, in relation to hybridity, thought patterns occur due to interaction and recognition of natives, resulting in imitation of the same thoughts. Imitation in the form of rebellion is categorized as hybridity because it is known that the Indonesian people are famous for their obedience.

Especially the farmers were unadventurous and innocent, so implicitly Indonesians did not dare to rebel unless encouraged to do so. Information and examples in carrying out rebellion. The presence of colonialists brought a new culture into the lives of indigenous people, which included cultural interactions in the form of ways of thinking that produced rebellious attitudes.

### Culture

Mr Willie: Yes .....

Suara Bersama : ( joyful atmosphere, with flower throwing event) 1,2,3, yeah

(Source; The Beautiful Drama That's Wounded by Jesy Triangle , 2022)

Next is cultural data, in the dialogue excerpt above, hybridity is in the form of cultural imitation carried out by natives and colonizers. This culture resulted in the flower throwing tradition combining the English culture of this flower throwing procession into a wedding with a traditional concept.

## 5. Conclusions and Recommendations

Based on the results of the research and discussion of the drama *Cantik Itu Luka* by Jesy Segitiga , conclusions and suggestions regarding postcolonialism in the performance of the drama *Beautiful Itu Luka* by Jesy Segitiga , namely hybridity in the form of language, way of thinking and culture, were obtained, then to describe the form of hybridity, the researcher typed in the drama, then after that the researcher describes the quote in more detail and gives reasons why the quote is included in the form of hybridity in the form of language, way of thinking and culture. Based on the conclusions stated above, several suggestions will be made regarding this researcher. This research can be used as material for developing literary theory and literary analysis, and can be used by students conducting literary research and the general public to gain further knowledge about Postcolonialism in the form of Hybridity. In relation to the field of literature, this drama can also be used as a reference for researchers to study this drama with different studies, for example looking at other aspects contained in the drama *Cantik That's Luka* by Jesy Triangle.

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### Conflict of Interest

The authors declare no conflicts of interest.

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