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CULTURAL IDENTITY CRISIS IN THE NOVEL *KADANG SURINAME SANAK MERAPI* BY FUJI RIANG PRASTOWO

Paulus Aditya Christianto

Javanese Studies Program, Faculty of Humanities, Universitas Indonesia
paulusadityac@gmail.com

Turita Indah Setyani

Department of Literature, Faculty of Humanities, Universitas Indonesia
turita.indah@ui.ac.id

ABSTRACT

The crisis of cultural identity often occurs in Indonesian society. This social phenomenon generally occurs in the young generation, especially those living in urban areas such as Jakarta. This social phenomenon depicted in the novel *Kadang Suriname Sanak Merapi* (KSSM) by Fuji Riang Prastowo. Trisnah as the main character in the novel, chose Western culture as her cultural identity rather than Javanese culture which is her origin. The research aims to analyze the identity crisis factors of Trisnah's character that influenced her in the process of selecting her cultural identity in the novel KSSM. The method used in this research is a qualitative method with a sociological approach to literature, a mimetic approach and a psychology approach to literature. The results of this research indicated that Trisnah's cultural identity crisis is caused by two factors, namely social and psychological aspects that are interrelated, especially in the process of choosing her cultural identity. These two factors influenced the forming process of Trisnah's cultural identity by releasing the Javanese cultural identity inherited by her family. Therefore it can be concluded that two factors, both social and psychological, from bullying can provide a significant impact on the formation of a person's cultural identity, especially when they were in the midst of their identity crisis, so it is important to have character education in responding to differences in a multicultural society.

KEYWORDS: cultural identity crisis, cultural identity, social, psychology, traumatic

INTRODUCTION

In line with the development exchange of language and culture information, on a global scale commonly called globalization, it often erodes the identity of a nation. The identity crisis according to Erikson in Yulianti (2012:67) is a form of identity commitment after an individual has done some experiments and exploration of various choices. The term exploration by Erikson is used by Marcia as a form of searching process to make decisions over the choice of life's purpose, values and life beliefs in oneself. The phenomenon of cultural identity crisis often occurs in Indonesian society as one of the consequences of the rampant exchange of information in the global scale.

The phenomenon of identity crisis is depicted in the Novel *Kadang Suriname Sanak*

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Merapi (KSSM), as a historical fiction text written in Javanese Ngoko with several words in Dutch, author by Fuji Riag Prastowo. The uniqueness of this novel gives a different point of view from the main character named Trisnah who comes from Suriname and has Javanese lineage from her parents. The character development of the main character in the KSSM novel is important to be researched because it is related to the cultural identity crisis aspects, that she has been through. Trisnah lived in the midst of Dutch society which has a different cultural background from Javanese culture, the origin culture of Trisnah's family. This caused an identity crisis for Trisnah, because she often had traumatic experiences with her own culture, so Trisnah decided to choose Western culture as her lifestyle, but maintained her name as her Javanese identity.

Research by KSSM novel, is not the first. Previously there has been research conducted by Yunita Ernawati titled *Traumatic Memory in Javanese Novel Kadang Suriname Sanak Merapi By Fuji Riag Prastowo, Postmemory Studied (2020)*. The research explained the traumatic aspects experienced by the character of Trisnah in the novel based on historical sources during the Dutch East Indies colonialism of Indonesia. Trisnah's traumatic memory in the novel KSSM, caused by the experience of her grandparents who were brought by the Dutch to Suriname and unable to return to Indonesia because they were considered as traitors. The results showed that there were two forms of traumatic memory experienced by Trisnah, namely familial transmission which was obtained from her family and affilial which was obtained from her office.

Research titled *Idhentiti Budaya Sajrone Novel Sometimes Surinamese Sanak Merapi Anggitane Fuji Riag Prastowo (Tintingan Poskolonial Stuart Hall) (2019)* which was researched by Nunung Giarti and Yunita Ernawati. The research explains cultural identity in the post-colonial period in Indonesia, as evidenced by the large population of the Javanese diaspora living in the Netherlands still upholding Javanese culture. Political conflict after the war of independence, made Indies¹ and Javanese who joined the KNIL² went to the Netherlands and lived as an *exiles*. *The results of this research indicated that there are two cultural identities shown by each character in the KSSM novel, namely the Javanese-Surinamese and Javanese-Indies cultural identities.*

Based on the differences in the previous researchs above, this research provided a novelty to fill the previous research about the cultural identity crisis experienced by the main character. This research material uses e-book novel, KSSM, with total of 258 pages published by the Yogyakarta Special Region Cultural Office in 2017.

This research used a qualitative method. According to Saryono (2010:1), qualitative research is used to investigate, discover, describe, and explain a privilege of social influences that cannot be explained, measured or described through quantitative methods. In addition, this research used a sociological approach to literature. According to Wellek and Warren (1956:94) sociological approach to literature is an approach to literary works regarding social aspects in the form of social changes. In the context of this study, we analyze the phenomena experienced by Trisnah in the midst of her environment and profession which are always related to things she does not like, which is Javanese culture. This research also used a mimetic approach. According to Abrams (1971:8) the mimetic approach is a literary research that connected literary works with the state of reality. The mimetic approach in this research used to analyze the phenomena experienced

¹ Indies = Dutch people who live or have lived in Dutch East Indies

² KNIL= *Koninklijk Nederlands Indisch Leger* the royal military branch of Dutch East Indies

by Trisnah as a fictional character by correlating them to phenomena that actually occur in the real world. This research also used a psychological approach to literature. According to Endraswara (2011: 96), this is a literary research that views work as a psychiatric activity. In this approach will explore the psychiatric process, especially about the traumatic moments experienced by the main character, Trisnah.

THE CULTURAL IDENTITY OF THE MAIN CHARACTERS IN THE NOVEL KSSM

Cultural identity is a characteristic breakdown of a culture acquired by a group of people who are known to have their limits compared to the characteristics or cultural characteristics of others (Liliweri, 2003: 72). In his book entitled *Theoretical Perspective, Interpersonal Communication* (2003:83-86), Liliweri stated that cultural identity can be developed in two forms below:

- Conformity: internalization.

The process of forming a cultural identity can be obtained through internalization that forms conformity.

- Resistance and separatism.

Resistance and separatism is the formation of the identity of a particular community as a community that acquires an exclusive attitude to reject the norms of the dominant culture.

At the internalization stage, Trisnah often saw herself through the perspective of Dutch culture rather than her home or family culture, which is Javanese culture. Trisnah also gained an exclusive attitude or cultural resistance by rejecting the dominant culture of her family, which is Javanese culture. This is supported by the following statement:

“Ya ana ta, ya diece iku mau. La yu, kowe iku aja kemayu-kemayu dadi wong Jawa. Basa Landa mlipit yen dijak ngomong basa Jawa diwangsul basa Landa meneh. Iku keblinger tenan. Akeh wong Landa tus puteh kang padha kepengin sinau Jawa, la kowe malah sengit. Iku donya wis edan. Wong Jawa Nglanda, wong Landa Njawa” jare adhine Trisnah terus ngece.

“Yes there is, that is being ridiculed. You see, as a Javanese, don't be too flirtatious. You speak Dutch very fluently, if someone talk to you in Javanese, your answer is in Dutch again. That's very wrong. Many Dutch people want to learn Javanese language, you know you don't even like it. The world has gone crazy. The Javanese act like the Dutch, while the Dutch act like the Javanese,' said Trisnah's brother ridiculed. (Prastowo, 2017:33)

The ridicule words to Trisnah were spoken by her brother, due to Trisnah's attitude like the Dutch and not liking the Javanese culture which was her ancestral culture. Trisnah's attitude of resistance to Javanese culture can be seen from her brother's taunts, such as *diajak ngomong basa Jawa diwangsul basa Landa meneh*, "to be spoken to in Javanese is answered in Dutch again". This indicates that Trisnah often avoids conversations in Javanese and prefers to use Dutch. Of course, in this case language has a relationship with culture, considering that language is included in the seven elements of culture according to Koentjaraningrat (2015: 2).

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On another occasion, Trisnah showed her resistance to Javanese culture to a colleague at the media office of NPO (*Nederlandse Publieke Omroep*), while on the train to Zeeland. The following is a snippet of the conversation from the novel KSSM:

*“Trisnah, ora apik lungguh dhewe, ayo gabung karo liyane” Frank mara nyedhaki aku.
“Ooooooh, iku dadi masalah penting kanggo awakmu?”, aku takon*

"Trisnah, it's not good to sit alone, let's join with the others" Frank came up to me.
"Ooooooh, is that an important matter to you?", I asked (Prastowo, 2017:45)

The conversation described aspects of the cultural background that came with it. Frank represented Javanese people who prefer to have togetherness in traveling, even if choosing to sit alone or separated from his friends is considered bad (in Javanese culture called *ora ilok*). Otherwise, it didn't matter to Trisnah. The event gave the impression that Trisnah prefers to choose the Western (Dutch) way that is individual.

Furthermore, Trisnah also expressed her disinterest in visiting the land of Java. This is shown when his friend Aditya who asked Trisnah if he had ever gone to the land of Java, and answered "ora, lan ora kepengin" 'no, and do not want to' (Prastowo, 2017: 45), arguing that she is from Suriname. In the footage of the conversation also shown an irony, with the presence of Renske's characters who did not have Javanese or Indies blood, but have a great interest in Javanese culture. Even Renske has repeatedly visited Java island, could memorized every village in the land of Java. This is shown in the following footage:

“La ngapa, sanajan kowe iku wong Jawa-Suriname nanging simbahmu biyen ya mesthine wong Jawa. Sekar, Aditya, lan Frank kabeh duwe getih Jawa, padha kerep mulih Jawa. Aku dhewe kang ora duwe getih Jawa, wis apal kabeh desa neng lemah Jawa, wis ping 10 menyang Jawa. La aku iki Landa, luwih sumurup kutha lan desadesa ing pulo Jawa”, Renske mangsuli.

“But why, even though you are Javanese-Surinamese, but your grandparents used to be Javanese. Sekar, Aditya, and Frank, all of whom have Javanese blood, both often return to Java. I myself who do not have Javanese blood, have memorized all the villages in Java, already 10 times to Java. I am Dutch, but more understand about the cities and villages of Java”, Renske replied (Prastowo, 2017:46).

Based on Renske's statement above, it became a lighter for Sekar to overcome Trisnah's attitude that was not happy with Javanese culture, by giving a proposal to visit Java Island. The aim of visiting Java Island, is expected that Trisnah can feel and assess objectively or not based on assumptions about social and cultural life in Java (Prastowo, 2017: 46).

Trisnah's act of avoiding co-workers is shown in Renske's rebuke *“Trisnah, ora apik lungguh dhewe, ayo gabung karo liyane”* “Trisnah, it's not good to sit alone, let's join the others” (Prastowo, 2017:45). The act of seclusion was carried out by Trisnah as a symbolic expression of her resistance to discussions about Javanese culture. The attitude of resistance to Javanese culture

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by seeing herself as Dutch is indicated in the following statement “*Wong aku iki saiki wis dadi tus wong Walanda*” “From now on, i become a native Dutch people” (Prastowo, 2017: 16). The statement proved that the cultural identity chosen by Trisnah is the Dutch/Western cultural identity. Societies that have Western culture tend to uphold freedom, art that is not tied to religion, democracy and pluralism, as well as sensitive things that are not common in the Eastern world, such as political issues, propaganda, conspiracies and even things that offend tribes, religions, races, and inter community (Yudipratomo, 2020: 180). This statement is supported by Trisnah's statements:

“ho’o bab iku! Aku males tenan. Ing kasunyatan, aku kepengin mlebu kantor iki amarga pengin nulis bab Politik utawa bab kekuwasan kang aku tresnani. Nanging karo pandegane NPO aku diselehake ing kerjanaan gawe pawarta kang aku ora seneng banget. Kabudayan Jawa”, jare Trisnah.

'Yes, that topic! I'm really lazy. Actually I want to join this office, because I want to write a political or power topic. However, by the NPO leadership I was given a job that I didn't like, making news about Javanese culture', said Trisnah (Prastowo, 2017:11).

Based on the above statement, it can be known that Trisnah is very fond of discussions about politics. As well as the expression Trisnah in the form of protest on the term *gotong royong* as a job done without a clear purpose. The mindset of a very materialistic Western culture is often reluctant to do something without being based on reason, or need (Yudipratomo, 2020:173). In contrast to the Javanese point of view that tends to live and carry out responsibilities based on awareness of his place and role as a human being without thinking about things that are material (Magnis-Suseno, 1984: 156).

The process of forming a cultural identity in Trisnah did not go through an exclusive and conservative process by passing on her family identity. According to Robertus Wijanarko (2020:57-58) a conservative and exclusive identity that continues to be passed down from generation to generation will at some point experience discontinuity, because it is considered irrelevant to the current time. Trisnah who decided her the identity choose to form and process his own identity, as Stuart Hall and Edward said (2004: 6) revealed that identity as a form of sustainability or ongoing practice, as well as a process that is continuously produced in a series of actions, choices, ideas expressed, challenges, and understanding in preserving its existence. In the process of seeking and establishing a cultural identity, Trisnah's resistance to Javanese culture is also a symbolic form of inferior feeling over her identity born from family with Javanese culture. Although she still uses her real name, Javanese name, but it did not mean a pride for herself. It is shown from trisnah's actions to release all attributes regarding Javanese culture such as in aspects of language, the foundation of Javanese life, and so on.

INFERIORITY FACTORS AS A MANIFESTATION OF THE CULTURAL IDENTITY CRISIS IN KSSM NOVEL

Inferiority according to Adler in Agus Sujanto (2004: 75) is a form of low self-esteem that arises from feeling less valuable, so that it felt less capable in all aspects of life. Inferiority is common sense in every human being, but it all depends on how the individual responds to it. If the inferiority complex is not controlled properly, there will be a sense of unsocializing the environment, easily anxious, feeling insecure, sensitive and showing an aggressive attitude if alluding to the source of its weakness (Kenchappanavar, 2021: 3). This social phenomenon is depicted in the attitude of the main character named Trisnah who feels inferior, because she was born as a Javanese, and prefers to be considered a Dutchwomen. This is depicted in phrases such as the following:

“Ora urus, aku sengit tenan karo Jawa. Iku wiwit aku bocah lan sekolah neng Landa, amarga aku iki kulite ireng padha ngira aku wong goblog. Aku sengit. Mulane wis ayo padha maju, rasah ngelingi kang mbiyen-mbiyen”, jare Trisnah.

“I don't care, I really don't like Java. It's been since I was a kid and school in The Netherlands, just because my black skin, many people thought I'm a fool. I don't like it. Therefore, let's move forward together, there is no need to remind the things that have passed”, said Trisnah (Prastowo, 2017: 11)

Trisnah's cultural identity crisis arised with a sense of inferiority, indicated by an attitude of insecurity towards dark skin color and its assumption of Javanese as fools. This is in line with the assumption that Dutch or Europeans are smart people, of course this is supported by Western culture that upholds science and logic and active analysis (Sulaeman, 2015). The attitude of unconfident that Trisnah experienced also comes from the taunts received during school by her peers who are majority white, while Trisnah is a minority, so often ridiculed just because her difference. This is explained in the following statement:

Iku mau awit Trisnah kerep diece karo kanca-kanca sekolah kang akeh-akehe wong Landa putih kang padha ngenyek wong Jawa iku wis ireng, cendhek, lan goblog.

It all started from Trisnah often ridiculed by her school friends who are mostly white Dutch people ridiculed the Javanese are black, short and also stupid. (Prastowo, 2017:30)

Trisnah's character in the novel KSSM also depicted her unconfident with her own name. This is shown in Trisnah's attitude when addressing Lissette, the head of the NPO documentary film project, who has difficulty spelling Trisnah's last name, there is also Trisnah's response shown in the following quote:

“Geen problem, ora masalah iku dudu prakara kang isih kudu dirembug. Trisnah Atmo wae ya kena. Aku ora urus karo jenengku marakake angel yen diwaca wong Walanda.

Wong aku iki saiki wis dadi tus wong Walanda”, jare Trisnah

“It's okay, it doesn't matter, it's not something to discuss. You can call me, Trisnah Atmo, its ok. I don't care about my name which makes it difficult for Dutch people to read. At this moment, however my self is already being Dutch.” (Prastowo, 2017:16)

Based on the above quote, it shows Trisnah's unconfident attitude towards her own name, because it is difficult to read by the Dutch. In addition to Trisnah's lack of confidence in her name, Trisnah still uses her typical Javanese name. This proves the cultural identity crisis that Trisnah experienced, when she declared herself a Dutchman.

The social phenomenon shown in the statement reflects the factors behind Trisnah and the portrayal of Indonesian society experiencing a cultural identity crisis. The crisis of cultural identity depicted in the novel can be divided into two aspects, namely the social aspect and the psychological aspect.

- **Social Aspect**

Social aspects can be one of the factors of the cultural identity crisis, thus influencing the process of determining cultural identity through communication. Through communication, individuals can express their identity when responding to others and vice versa (Damarastuti, 2013:95). This is depicted in the novel KSSM, based on the way trisnah`s friends interaction that are discriminatory can not be separated from the concept of ethnocentrism in every group of society. According to Nikmah Suryandari (2017: 27), ethnocentrism is often equated with racism. According to Rogers and Steinfatt (1999: 223), ethnocentrism, on the other hand, can lead to racism, to prejudiced and discriminatory behavior. As for the prejudices arising from each individual based on the lack of knowledge and experience (Liliwari, 2002: 92). The emergence of negative prejudice can lead to stereotypes, according to Smith (2004: 2) stereotypes are a form of assessment of other groups. Stereotypes based on this prejudice can have a negative impact such as the Javanese community on the novel KSSM which has stereotypes as a fool by some Dutch community (Prastowo, 2017: 30).

Inferior attitude as a form of cultural identity crisis shown in the novel KSSM not only happened to Trisnah, but also occurred to the people of Indonesia, especially the Javanese. Many of the Asian community, especially Indonesia, showed an attitude that too much worship of white people. White skin is often used as a symbol of beauty, for example the existence of beauty product advertisements by instilling the mindset that white people are beautiful, while dark skin is not beautiful.

Many Indonesians felt unfair with foreigners, such as in the field of science regarding Indonesian culture written by foreigners is much more appreciated and praised. Even foreigners get better facilities than local people who do the same. This phenomenon is clearly illustrated in Aditya's statement that there are many indonesians who valued the work of foreigners more than the work of the nation's own children. (Prastowo, 2017:112).

The attitude of the Indonesian people depicted in the novel KSSM also managed to make Trisnah stunned to the indonesian people who are very friendly and also consider everything that

comes from foreigners is a great thing. There is also the occurrence of this phenomenon described in the following quote:

“Iku aku wis kulina, kawit kapisan menyang Jawa kanggo panliten bab Candhi-Candhi lan kabudayan Jawa kuna. Akeh wong-wong kene isih duwe mental inlander marang awake dhewe”, jare Renske

“I have experienced, since the first time I came to Java to research about ancient Javanese temples and cultures. Many people here still have an indigenous mentality to us,” said Renske (Prastowo, 2017:111).”

The words expressed by Renske gave a picture that some Indonesians still have an Inlander mentality. In the Great Dictionary of Indonesian, Inlander is a form of mockery from the Dutch to the natives in Indonesia, so it is often called a stupid and uneducated person. The mentality of Inlander is shown by Indonesian people who still consider people of European descent as first-class people. According to historian JJ. Rizal in *voi.id* that during colonialism the system of people was divided into three levels: the first level was European, the second was a foreign Easterner, and the last was an Inlander or native. Although the people of Indonesia are independent, but they still have an Inlander mentality by deifying a more classy and great Western nation. It unconsciously positions itself as a lower-class society.

The social aspect of Western culture influenced the way of Trisnah's thought about the supernatural by not believing in the unreasonable. This was shown by Trisnah during her trip to Mount Merapi with her co-workers Sekar and Sekar's relatives who living in Indonesia named Restu. On her trip to Mount Merapi, Restu told mystical things around Mount Merapi. Trisnah responded to Restu's story with the question " *Kowe isih percaya iku Restu?*" 'Do you still believe it, Restu?' (Prastowo, 2017:143). Based on this question, it shows that Trisnah does not believe in mystical things. Despite Trisnah's disbelief at it, trisnah's mystical experience was told when she was four years old. Trisnah's confession was invited by an invisible friend to an empty house making Trisnah's parents worried. Trisnah was brought to the Javanese community to “*diruwat*” seek amulets to the land of Suriname to Java, so as not to be disturbed by supernatural beings (Prastowo, 2017: 191-192).

Based on above statements, it shown that from childhood to adulthood, she has processed her way of thinking by developing and adapting according to the Dutch society that upholds logic by not believing in the unreasonable. In accordance with the statement of Yudipratomo (2020: 173) that the mindset of Western society tends to rule out abstract things. The difference ways of thinking between the Western and Eastern stems from the basic differences in philosophical concepts between the two cultures. In Western philosophy it prioritizes the realm of reality that is real, not imaginary or illusionary that cannot be measured empirically (Ilham, 2019: 106). In Eastern philosophy, especially Javanese philosophy, it emphasizes the relationship between God and humans that surrounds the physical and spiritual aspects. The concept of religious *sangkan paraning dumadi* as an example of Javanese philosophy, has the meaning that humans created by God will definitely return to God. This becomes the guide of life of the Javanese people to perfect

themselves with the aim of returning to their origin, which mean returning to God (Harahap, 2017: 250).

- **Physiological Aspect**

The physiological aspect can be a factor in the crisis of cultural identity, thus influencing the process of determining cultural identity, especially in the communication aspect. According to Lis Yulianti (2015: 119), based on a psychological perspective, communication can be a tool for forming personality. With the pattern of discriminatory interactions from Trisnah's school friends, might be caused cultural identity crisis that led to the change of Trisnah's personality from Javanese culture to Western culture.

When children born from parents with a certain cultural background, do not always make the culture as their cultural identity. It happened to Trisnah figures who were reluctant to make Java as their cultural identity. The attitude of resistance to Javanese culture and inferiority towards Trisnah is based on Trisnah's traumatic experience of feeling different from her schoolmates to lead to racial bullying that dark-skinned people like Javanese were ugly and stupid (Prastowo, 2017: 30). In the real world, the bullying experienced by Trisnah in KSSM novels also often occurs in early childhood. This is based on findings by Kelleher (2013: 379-381) that bullying at an early age could be fatal and ultimately became psychotic disorders when stepping on adolescence to adulthood. The low self-esteem shown by Trisnah is a form of personal awareness of her ethnic identity (ethnic awareness) that is different from the dominant group. This awareness could be the caused an identity crisis in its culture, thus from this discrimination created a mindset that by being part of Western culture, Trisnah could be more accepted in the social life of Dutch society.

CULTURAL REFLECTION IN KSSM NOVEL

Reflection in the Great Dictionary of Indonesia is a form of reflection or image. Indonesia which is an archipelago with a variety of races, ethnicities, languages, cultures and religions made it a special country. The overwhelming of globalization slowly but sure giving a positive impact on the economy, science and technology in Indonesia. In the line of giving positive impacts there is also a negative impacts, especially in the socio-cultural field. KSSM's novel made Trisnah a figure of most of Indonesia's young generation, especially those living in metropolitan cities experienced an identity crisis by abandoning local culture.

Based on interview from Kompas journalists to IndoWYN³ Coordinator, Lenny Hidayat served as Program Specialist of UNESCO Office Jakarta, Masanori Nagaoka, and Deputy Coordinator of IndoWYN Hindra Liu, the disinterest of the younger generation to learn local culture due to the lack of information and knowledge provided about cultural wealth in Indonesia. That opinion related to the postcolonial concept according to Dr. Mohammad Syawaludin (2017: 282-283), local culture will have hybridity and creolization. Local cultures that run into hybridity will fade, as well as creoleized languages that can create a new forms of language as a blend of

³ IndoWYN = *Indonesia World Heritage Youth*

local languages and foreign languages. Cultural identity that is considered “*adiluhung*” also has an impact in a changing of meaning. Furthermore, there is also a phenomenon of language called code mixing or mixed code, meaning the mixing of local languages with foreign languages such as Indoglish and Jawanesia. This is shown in the figure of Trisnah who mixes Javanese with Dutch, when speaking with his family who only use Javanese (Prastowo 2017: 33-34). Based on research from Kunjana Rahardi (2014: 19), the use of mixed codes from local languages with foreign languages aims as a form of prestige in speaking, humor, showing pride, arrogance and symbol of language competence. The phenomenon of mixed codes can be found in the younger generation who live in urban areas, especially Jakarta as the birth of the term South Jakarta language.

The KSSM novel also depicted how life in the real world occurs, beside of the crisis of cultural identity of the Trisnah figure as a picture of the urban youth in general, but also other characters who was the opposite of Trisnah's character, such as her colleagues at NPO TV who have an interest in and tolerance with Javanese culture. For example, it was well illustrated by Renske's character, who does not have an Indies background, but has an extraordinary interest in Indonesian culture, especially Javanese culture in the field of science, by being actively involved in research on the island of Java. From Renske's character, who was an educated person, he did not prioritize exclusive sentiments, but prioritizes an inclusive attitude, so that Renske's character was able to understand real Javanese life and culture, outside of the bad prejudices Trisnah received in her childhood. Renske's breadth of insight into Javanese culture, gave a little impact on Trisnah when she visited Java. Trisnah's feelings of shame are shown in the following statement:

“Apa iku? aku isin nalika krungu akeh ilmu bab Jawa malah saka wong tus Landa kaya Renske iki”, Trisnah mangsuli.

"What's that? I was embarrassed when I heard a lot of knowledge about Java precisely from native Dutch people like this Renske", replied Trisnah (Prastowo 2017: 124)

From the statement above, it shows that Trisnah began to realize and felt irony towards her who was born into a Javanese family, but did not understand anything about Java. This made Trisnah to be more open and learn the history and culture of its ancestors directly in the javanese community. The irony shown in KSSM's novel also described the situation in the real world, where many foreigners were more interested in knowing and studying Indonesian culture than Indonesians. Low interest from most of the younger generation in Indonesia to inherit Indonesian culture, also threatening traditional traditions or arts to extinction.

CONCLUSION

Based on the results of the analysis on this journal, it can be concluded that the identity crisis experienced by Trisnah, also affects to the process of forming cultural identity through a long process. This long process could be an observation of the surrounding environment or life experiences such as traumatic things. The Trisnah's crisis of the identity in the KSSM novel is clearly illustrated as the impact of traumatic memories. Social and psychological factors such as inferiority have an important role in the creation of an identity crisis that impacts the process of

choosing cultural identity. In the process of choosing cultural identity, it is shown that the cultural dominance embraced by Trisnah in her daily life is Dutch / Western culture. The crisis of Trisnah's cultural identity is indicated by the still inherent elements of Javanese culture in Trisnah as in the language aspect, where Trisnah still uses Javanese when speaking with her family, even though always inserted Dutch, and still used her Javanese name as her identity.

The relevance of this research was especially in real life in the modern era with various legacies from postcolonials in Indonesia in the form of an inlander mentality. The presence of an inlander mentality, due to internal factors of insecurity towards the local culture that leads to inferior attitudes. This is due to the assumption that by placing a position as part of Western culture can be aligned with Western society, until there was a sense of superiority compared to those who maintained Indonesian culture. Important cultural identity belongs to each person as a reference to life and also as a characteristic of an individual or a group. From this KSSM novel can be a source of learning that facing a difference took precedence over an inclusive approach, so as to avoid prejudice that can lead to discrimination. This is illustrated by the bullying experienced by Trisnah by her school friends, until Trisnah accepted bad prejudices about Java without the desire to understand. It can be the solution in today's life that is rife with social issues such as tribal, racial and religious discrimination, by emphasizing character education early on in school and family environments. Reflecting on the story of Trisnah in her childhood, character education from an early age is very important to be implemented. With character education, children are taught how to address a difference in a multicultural environment, get rid of prejudice to groups of people who look different, and avoid feelings of ungratefulness to lead to an identity crisis in children.

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