# Ikhsaka Banu's reconciliation and resistance to the traumatic discourse of postcolonial subjects

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ABSTRACT

The discourse of colonial and colonized conflicts is oriented in the form of resentment and hatred of the colonized community as part of the causality of traumatic events. The wounds of the past are then passed down through the concept of memory transmission both by familial mechanism memory and affillial memory by first-generation to post-generation. It is this hereditary traumatic condition that contributes to maintaining the discourse of inferiority and binarism between East and West. Thus, the purpose of this study is to describe the conflicts of colonizers and postcolonial colonizers as well as examine the efforts of Iksaka Banu to release these traumatic shackles through reconciliation and resistance efforts. This research method uses Teun van Critical Discourse Analysis (CDA). Dijk which is based on the analysis of the text dimension, the social cognition dimension, and the social context dimension. Data collection techniques in this study apply listening methods and advanced recording techniques, and document review techniques. The results showed that (1) A review of the dimensions of the text showed a reconstruction of the ambivalence and traumatic of Western subjects in the short stories of Iksaka Banu; (2) A study of the dimensions of social cognition shows that the reconstruction pattern of ambivalence and traumatic of the Western subject is used as Iksaka Banu's strategy to carry out traumatic reconciliation of colonized subjects as well as resistance to Western domination and hegemony; (3) A study of the social context shows two findings of the problem, First, the existence of social inequality over the mechanisms of Western domination and hegemony; Second, even so, Indonesian society is still confined by the problem of trauma while awareness of the subject's position on the condition of social reality cannot be managed as a potential resistance

## Introduction

Although colonialism in Indonesia is de jure considered to have ended in line with the proclamation of Indonesian independence, for the collective community, the suffering of the

legacy of colonialism never ends. Among the shadows of the pain of the past, through *cultuurstelsel*, work, and *devide et impera*, the consciousness in question contributes to creating hatred and resentment in everything related to the West.

It is this traumatic reaction that is then transmitted from generation to generation. Through the concept of family memory, the trauma of colonialism becomes suffering across generations, from the first generation to the post-generation (Hirsch, 2012). As Hirsch views postmemory as a memory passed down by trauma survivors to their children and grandchildren. Hirsch presents photographs and text as instruments through which postmemory is archived and conveyed(Sy, 2021) . In the context of this study, it forms common sense in viewing and responding to Western and Dutch positions in particular through a traumatic Eastern lens. This is the fundamental basis for seeing the discourse of post-colonialism conflict in Indonesia collectively.

Furthermore, the traumatic concept turned out to be paradoxical. First, this traumatic concept is an important part of seeing the representation of Indonesian society as a third world society that is breaking away from the network of the past. Second, on the contrary, the traumatic concept can more significantly help maintain the binary construction of subordinate relations between the West and the East. As long as the memory of the suffering of colonialism is maintained, the inferiority towards Western powers is maintained and remains alive in the perspective of local people. In other words, the shadow of Western superiority and domination will always be present in the traumatic substance, so such an attitude will only shrink the East (Indonesia) before the West.

This problem is quite concrete and urgent, because this traumatic memory will only conflate the subject's consciousness in understanding the reality that is happening for third world countries today. It is undeniable that the struggle of the people of former colonialism is an attempt to truly give up any shackling heritage. Then consciousness as a subject of liberation and resistance must be immediately understood. Moreover, today, western mechanisms of power and hegemony have worked in epistemic spaces and metanarrative constructions through science and the framing of discourse (Brunner, 2021).

As Said's view goes, the project of mind control over the subjects of the former colonies through binarism remains intact. Cultural forms in postcolonialism's 'new society' are instead classified as 'traditional', 'lagging behind', and 'inferior', reconstructed by the discourse mechanisms of orientalism and hegemony. This has created new categories and opposition between colonizers and colonized, European and Asian, modern and traditional, and Western and Eastern (Said, 1994). Even all those involved in resistance to colonialism often

unknowingly contribute to maintaining that or so-called Said making voyages mixed with, transformed, and imposed European and Western discourse (Nkomo, 2011). Said's view hints that postcolonialism combines the approach of independence and decolonization with the current conditions and realities of colonized nations, which J.C Young called an imperialistic context given the political and cultural dominance that is still maintained the so-called 'mind control project' (Bartiza & Zrizi, 2022).

Thus, it can be said that the traumatic mechanism of Indonesian society is actually increasingly sending the mind control project mentioned by Said. This traumatic concept is quite complicated because it takes place simultaneously and hierarchically through the action of familial memory (Hirsch, 2012). Indonesians are accustomed to narrating memories through story telling to connect with their descendants. The characteristics of oral traditions, which are part of the culture of society, become a part that contributes to the traumatic discourse.  Thus, post-generation also has similar problems.

Such conditions also seem to be understood by some. In the development of postcolonialism in Indonesia, occurrences have emerged regarding the principles of postcolonialism and their relationship with the state of modern Indonesian society. They seek to deconstruct all discourse and axiomatics. Negating the metanarrative of colonialism, furthermore, challenged Western domination and hegemony, shaking up any binary opposition to the subject of colonization and colonization. These thinkers had great concern for the poststructuralist and postmodernist mechanisms of seeing such dominant discourses (Al-Fayyadl, 2005; Lyotard, 2021; Sugiharto, 1996).

One of the hallmarks of this thinking is impartiality towards metanarrative (Lyotard, 2021). Thus, some of them confront the discourse of postcolonialism with the characteristics of traumatic Indonesian society. Mainly, seeing the structure of Eastern thinking, especially Indonesia, regarding the discourse of heritage grudges as a way of thinking that drops itself on the modernist symptoms of seeing the West. Thus, they seek to distance themselves from everything that is binary, absolute, and absolute. They don't want the traumatic shackles of trapping a collective society into a past-thinking structure full of domination and hegemony.

Thus, it is only by destroying the singular meaning (especially in this context, including in it the vengeance and hatred of the inheritance), while simultaneously tearing down the binary option between the colonizer and the colonized, between the 'superior' and the 'inferior'. Third-world societies are able to realize their existence as subjects that are independent, free, and have the opportunity to put up resistance. The earliest step that can be taken is of course to destroy such traumatic shadows.

One of the thinkers who has such potential is Iksaka Banu. The process of transmission by first-generation to post-generation is realized by Banu as one of the schemes that actually maintains inferiority. Therefore, he judged that the traumatic attitude should be curated. Through his works in both the short story collections All For the Indies (Banu, 2014) and Tea and Betrayal (Banu, 2019), he actualized the colonial problems of the Dutch East Indies to respond to these problems.

One of the important instruments in the effort to construct awareness as well as resistance is embodied in the figures in his work. Banu reconstructs the main white characters (Dutch) and non-natives as important actors in the background of colonialism. Moreover, he deconstructs the axioms of Western subjects that have been known to be 'evil', presented in different, 'caring' and 'sympathetic' ways. Arguably, Iksaka Banu has created a Western (and not indigenous) subject that is precisely ambivalence.

If it is correlated with the mentioned colonizer and colonized conflicts, then this action can have implications for two things. First, it could be that this form of reconstruction of Western subjects becomes a reconciliation mechanism to neutralize the grudges and hatreds that continue to be inherited. Secondly, because the traumatic was also part of the shackles of colonialism, implicitly Banu inserted elements of resistance in it. Because how could a Dutchman, who had been constructed as part of an intellect, rational, and civilized Western man, actually have an orientation towards natives in particular and Indonesia in general as the antithesis of the Western nation? By accommodating such Western subjects, Banu has also eliminated the metanaration and absoludity of Western nations that are different and better than natives. Banu parallels Western and Eastern tastes and ways of thinking while pointing out gaps that Westerners cannot overcome.

This ambivalence certainly knocked down the binary opposition that had been woven so strongly and long. For, the rhetorical question that can be asked, if the East (indigenous) is indeed destructively labeled, why would a Western man known as 'modern', 'rational', and 'civilized', please have such a life?

Bhaba said that the self-consequence of the colonizers in the concept of colonialism's 'mission of civilisation' had shaken control over the possibilities posed through the application of colonial control (Bhabha, 1994). This is one of the causality patterns of the failure of colonial discourses in generating a mantab and fixed identity, so that both the patterns of hybridity and ambivalence become a set of mechanisms for the collaboration of material and discursive practices that play their role in causing the death of colonialism. If Bhaba sees indigenous ambivalence schemes as an important part of the destruction of the colonialism project, Banu

provides an alternative indicator that Western subjects also have a hand in such decadence. Then it is this element of reconciliation and the element of resistance that deserves further discussion. Related to this, the researcher intends to open up the possibilities that Iksaka Banu did through Teun van Dijk's Critical Discourse Analysis (CDA).

Critical Discourse Analysis (CDA), a type of method of analysis of language and its relationship to components related to the meaning of discourse and how such meaning is generated by discourse. Through surface-level forms of language, CDA aims to reveal the influence of ideology on discourse, the counteractive influence of discourse on ideology, and how the two elements derive from and function for social structures and power relations within society (Liu & Guo, 2016). CDA operates on how social relations, identity, knowledge and power are constructed through written and spoken texts in society(Mohammadi & Javadi, 2017). As van Dijk explains, the CDA focuses on social problems, especially on the role of discourse in the production and reproduction of abuse or domination of power, then investigates the relationship between language and power. In that sense, Wodak considered it a fundamental part because it deals with the analysis of the opaque and transparent structural relations of domination, discrimination, power and control as manifested in language. Regarding the difference between CDA and DA, Rogers stated that CDA is different from other discourse analysis methods, because CDA in it not only includes the description and interpretation of discourse in context but also offers an explanation of why and how discourse works (Amoussou & Allagbe, 2018). Thus, discourse in this theory resides between social and cognitive dimensions, where discourse is a social practice, and at the same time is the main way in which we acquire ideology (Al-Momani & Al-Momani, 2017).

Critical discourse analysis (CDA) is an important part of looking at the current scheme of Western domination and hegemony as well as the potential resistance carried out by Iksaka Banu through his collection of short stories. This is in line with the CDA which analytically studies the ways of abuse of social power, and domination, with attempts at text resistance in political form and social context. Analytical critical discourse is primarily attracted and motivated by a strenuous effort to understand pressing social issues. van Dijk, also stated that critical discourse analysis focuses more on the role of discourse in the challenges and reproduction of domination. Domination here refers to the strength of social groups, elites, institutions and social inequalities, which include politics, culture, gender, ethnicity and class (Dijk, 1998). Teun van Dijk understands the use of language, verbal interaction, discourse, and communication embedded in micro-level social order analysis. While the analysis included at the macro level is power, domination, and inequality between social groups, van Dijk uses

social cognition as a dimension that connects the two. In this regard, social cognition characterizes the approach of van Dijk's model (Hermawan et al., 2022).

In this study, CDA was used to see the reality of the text in Iksaka Banu short stories (text dimension), then look at the ideological awareness of Iksaka Banu's authorship of the dominance and hegemony of the Western world (the dimension of social cognition), then ended up in the study of the social context that surrounds hegemony and the resistance of the text (social context). It can be argued that the estuary of this study seeks to study how the abuses of Western power, binaryism, and domination that have been applied, are reproduced through political and social contexts, as well as forms of resistance to such mechanisms. Thus, the researcher seeks to observe resistance to inequality in looking at Eastern subjects, taking an explicit position, and thus to understand and open up the mechanisms of inequality of such colonial discourse (Dijk, 2016).

Research on postcolonial has been widely carried out in Indonesia, but very few have utilized more complex analysis with the critical discourse analysis mechanism of the Teun van model. Dijk. So far, the attention of researchers and academics has been more focused on early Modern Indonesian literary works (Embryonal period, Balai Pustaka, or the rest of Pramodya Ananta Toer's works) which specifically explore more veiled resistance patterns through indigenous figures (Faruk, 2001; Foulcher & Day, 2008), whether through mimicry, hybridization, or ambivalence. Meanwhile, attention to portraits of the fragility of Western subjects in an effort to maintain their western identity is not peeled off. Whereas in the process, the ambiguous spaces created through the process of interaction between the two have disguised antagonistic lines on the psychic dimension of the colonizer so that in the end it will become the impulse of the fragility of colonial defense and control.

In addition, the research conducted on the works of Iksaka Banu so far has discussed more about indigenous realities that experience the process of mimicry, ambivalence, and hybridization as in Anantama, et al's research on the novel Prince of the East by Iksaka Banu (Anantama et al., 2021) and the research of Tri, et al on the short story collection The and Betrayal (Tri et al., 2021). The first research focused on hybridity patterns in the study which included education, fashion styles, and the meaning of transportation, while the mimicry contained in the novel was in the form of imitation of lifestyle, how to dress, and means of transportation (Anantama et al., 2021). The second study is more complex in discussing three terms, namely mimicry, ambivalence, and indigenous hybridity in the collection of short stories.

This research focuses on exploring the discourse of conflict between colonized colonial subjects through the construction of ambivalence of Western subjects who experience confusion of thinking and life orientation to indigenous peoples and Indonesia (Dutch East Indies) in general. That ambivalence is closely related to Iksaka Banu's efforts to project an attempt at resistance to the social context of third world societies dealing with dominative and hegemonic Western binaryism and power. As already stated, the studies mentioned do not take a point of view in the framework of the Critical Discourse Analysis (CDA) Teun van Dijk.

Based on the description of the novelty, the author intends that this research can add to the repertoire of research in the field of linguistics, especially in the Critical Discourse Analysis (CDA) study family which is more eclectic and elaborative with various studies in other fields of science. As in this study which seeks to accommodate postcolonial traumatic discourses in Indonesia, the author hopes that this research can provide alternatives to the implementation of innovative studies. Moreover, as already explained, there is not much research on postcolonial studies, especially ambivalence, which looks at the potential for decadence and disintegration of colonizers and non-colonizers. Furthermore, the use of CDA as a theory as well as a method provides flexibility for writers to capture postcolonial discourse not only in the text dimension but also to writers and social contexts in Indonesia. This is an important benefit that this research seeks to science, especially in the CDA and postcolonial families.

To that end, in a postcolonial perspective, I prioritize interest in Western subjects as part of an ambivalent pattern towards colonial discursive systems, as is a concept similar to Bhabha's notion of third space for the equality of Western antagonistic lines. In addition, as already explained, Iksaka Banu has a full attention to the traumatic patterns of third world societies that are increasingly trapping them in binaryism and subordinative relations with Western nations. Efforts to explore the traumatic concept will be discussed through Marianne Hirsch's postmemory framework (2012).

Thus, this analysis aims to answer the problem of traumatic conflict discourse of colonized subjects as well as examine the reconciliation and resistance efforts carried out by Iksaka Banu in the face of the shackles of Western and Eastern discourse with Teun van Dijk's Critical Discourse Analysis (CDA).

## Method

This research applies Teun van Dijk's theory of critical discourse analysis as a study tool. The method used is descriptive with a qualitative approach. The data collected is in the form of words, phrases, clauses, sentences, and paragraphs contained in short stories. From a population of 26 (twenty-six) works contained in two collections of Iksaka Banu short stories,

6 (six) short stories were sampled, namely "Variola", "Kalabaka", "Lazarus Tak Di Sini", "Indonesia Memanggil" in the short story collection *Teh dan Penghianat* and the short story "Selamat Tinggal Hindia" in the short story collection *Semua Untuk Hindia* by Ikhsaka Banu as the primary data source. In addition, secondary data in the form of news or articles in the media are also used that contain the author's views on reconciliation and resistance and are supported by the theory of ambivalence in the postcolonial Homi K. Bhabha and Marianne Hirsch memory transmission to take a deeper look at the patterns behind the author's views. Data collection is carried out using the listening method with a note-taking technique by identifying each word, phrase, clause, sentence, or paragraph that indicates a certain discourse for analysis. In addition, in order to touch a more complex and in-depth discussion, media document analysis techniques containing colonial conflict discourses today are used to obtain an idea of how the background of the text is inserted while looking at the existing social context.

Furthermore, the data that have been classified are analyzed using the three-dimensional analysis method of the Teun van Dijk model which consists of (a) text, (b) social cognition, and (c) social context. First, the dimension of the text is related to the process of analyzing the linguistic level which includes the choice of words, phrases, clauses, sentences, and paragraphs, in order to be able to explain and interpret a text. Second, the dimension of social cognition reveals the author's perspective on the social reality behind the creation of a text. Third, the dimension of the social context seeks to explore the relationship between the text and the social structure along with the knowledge that develops in the community environment. These three dimensions are integral and shoulder-to-shoulder in Teun van Dijk's critical discourse analysis (Eriyanto, 2011).

Thus in this study, the researcher used van Dijk's scheme in a unified analysis whole. The results of the analysis will be presented in the form of descriptions through informal and formal methods (Sudaryanto, 1993). The informal method can be understood as the formulation of data using ordinary and technical words, while the formal method is the formulation of data through signs (ordinary brackets ((()), less signs (-) and letter symbols.

## Results and Discussion

The results of this study explain the reconciliation discourse pursued by Iksaka Banu through his short stories. The discourse deals with first, the dimension of the text that deals with the ambivalence of Western subjects and the appearance of traumatic towards them. Both are intended to see an attempt to enter the discourse of reconciliation; second, the dimension of social cognition by discussing reconciliation efforts and the embryonic of resistance through

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the author's point of view; third, the dimension of the social context by exploring the postcolonial scheme behind the current social situation of Indonesian society. These three things will be analyzed with the critical discourse thinking framework of Teun van Dijk.

## Study the Dimensions of the Text: Entering the Discourse of Reconciliation

### *Reconstruction of the Ambivalence of Western Subjects*

In Iksaka Banu's short stories, the main characters who appear are reconstructed as indecisive and ambiguous subjects with a fairly deep degree of ambiguity. These figures still carry Western attributes, but as colonizers, their character and attitude are far from oppressive and cruel. At its peak, there is a Western subject that even strips off its denomination. This is even more interesting because as the author hypothesizes, such a subject construction is deliberately realized by the author because of a certain intention. It is this question that the researcher is trying to explore, how far ambivalence the Western subject is and what is the purpose of the short story writer accommodating such a pattern, will be discussed further through the following elaboration.

The short story "Variola" in the short story collection Tea and Betrayal (Banu, 2019), there is at least one main character and two additional characters with such ambivalence potential. Through a review of (1) Text Dimensions in particular macrostructures that operate through theme elements (semantic macro-structure) (van Dijk, 2014; Eriyanto, 2011), the short story "Variola" utilizes the 'variola' event, which is the smallpox outbreak that swept the world at the end of the 19th century. The event became a way for short stories in creating conflicts between colonizers and colonized.

If observed in the region of the superstructure, a relationship of the parts of the text that make up the integrity of the discourse (T. van Dijk, 2014; Eriyanto, 2011), the short story "Variola" begins with the elaboration of the orientation section on the VOC colonial events in Bali in 1871 by telling the story of a European figure named Tuan Geest in his efforts to fight variola or smallpox that penetrated the Dutch East Indies and has claimed the lives of millions of lives since the XIV century.

Complications begin when his attempts to neutralize smallpox disease. The character was inspired by the discovery of a vaccine through cowpox in milking girls in Europe who when they contracted smallpox, it turned out that the problems caused were softer than human smallpox. From there, Mr. Adriaan Geest had a disease control strategy by transmitting the cowpox to samples of children in the Dutch East Indies. In that 'humanitarian' effort, Mr. Geest encountered obstacles when searching for children carrying active vaccines aged between nine

and fifteen, he encountered a violent confrontation from a Western who had the status of a priest. The conflict ends in the evaluation section, when Van Kijkscherp's character offers a solution to Mr. Geest to use his children as an experiment.

Iksaka Banu denotes an element of intent as the presentation of information carried out, the event shows the existence of a reactionary clash of theologisms against the pattern of Western modernism, even though both are two major Western cultural currents that invaded the indigenous within the framework of colonialism. Implicitly, Banu clashes the spirit of modernism represented by the main character Mr. Geest against forms of christian theology through the figure of Van Kijkscher.

"Obviously, Mr. doesn't understand what we mean!" Van Kijkscherp's voice sounded more and more tasteless. "Are you aware that here Master is actually trying to interfere in God's affairs?" [...] "Mr. Geest, there are many verses about destiny in the book." Van Kijkscherp pointed to a large Bible on a shelf behind us. [...] "Read it. In essence, we cannot stand in the way of God's plan. If those children had contracted smallpox and survived, that would have been God's 'masterpiece' for His people. If they die, that is also His will. There was nothing to do between the two incidents." (Banu, 2019:51).

The readable element of presupposition of the Iksaka Banu against the West through Van Kijkscherp's figure is understood as an attempt to 'sue' stereotypes against the East, in the orientalist concept, which is superior and always open to progress, contextually especially in the field of modern medicine, always shown to Europeans and not Easterners. If the West through the concept of renaissance and modern philosophy has always been identified with the human being who considers himself to be the faber mundi that is the one who created his world. The human being who judges himself fully responsible as the center of reality--the Western man is formed within the framework of modern subjectivity so that all a will no longer comes from the divine parent principle but rather man as the center of the will (Hamersma, 1983) and the center of thinking (Rene Descartes 'cogito ergo sum') (Descartes, 2020), then it is clear that Iksaka Banu places the theological concept as a representation of the decline as well as the antithesis of progress and the formation of modern subjectivity.

No matter how advanced the West is, according to him, they retain non-modernist and non-compromising elements against modernism. Iksaka Banu went to great lengths to point to the intentions of Western subjects who were not necessarily affiliated with logical thinking through the medium of implementation of nasrani theological concepts.

Unfortunately, inevitably, it also suggests the existence of two pieces of negated possibility, firstly, it does show a Western cultural stance that is not always free from binary opposition

between anthropocentrism and conservative-leaning theological thought; second, the conservative pattern may not only come from theological concepts but rather signify the consequences of psychological ambivalence that slowly permeated and assimilated the western way of thinking with the indigenous way of thinking in the Dutch East Indies.

The debate, implicitly, shows the existence of an element of denial by accommodating a fairly strong ambivalence attitude towards the fictional figures of Iksaka Banu. For example, Van Kijkscherp is still a Western figure, as Said speaks of, who always felt superior and dominant over the inferior and weak, ignorant, morally depraved, and so on (E. W. Said, 2010), even though Van Kijkscherp's character does not appear to be pro-modernist and tends to be closed to progress but he himself feels himself a Western man who exists above the natives.

"Don't insult me, sir. Let's be clear. You will take the blood of these white children to mix, and even put them into the bodies of the bumiputras, and on other occasions you do the opposite. Right? Did you forget, we must uphold the purity and holiness of God's created sacred body? Do not mix it, either through adultery with a bitch, intercourse with nyai, or this kind of blood union. The government should prepare bumiputra health workers for their own affairs." [...] "There are a lot of misguided people out there. The master wants to increase their number?" Van Kijkscherp's eyes enlarged (Banu, 2019: :52).

Van Kijkscherp had a concept of thinking similar to what Balfaur and Cromer conveyed, as they explained that the East was produced as a typical irrational, morally depraved, childish, and distinct way, so that instead, Westerners were constructed as ideal parts with rational, virtuous, mature, and normal ways of thinking (E. W. Said, 2010).

Through Van Kijkscherp, the concept of mixing blood (in the true sense: manifested through the transfer of the cowpox virus) was considered something forbidden and became part of the 'pervert' that should not be done whatever the purpose. Van Kijkscherp became the prototype of a Western man who opposed aspects of modernism (in orientalism synonymous with indigenous souls) but at the same time he could not get rid of minor stereotypes towards the East.

Another similarity, which is closer to the decline of Western culture, is evident in the character of Hendrick Plathart in the same short story. As a Western figure who is considered a 'helper' because he is willing to provide children's sample assistance to the main character Mr. Geest, on the contrary, he turns out to keep a fairly complicated secret.

"Tomorrow afternoon, go to Laan Walnut. The third house after the intersection, in the direction of Meester Cornelis. I waited there with five mestizo children. Four men, one woman. It's quite far from here, but hopefully it can help stop the virulent smallpox outbreak in Bali." [..] "But what about the parents of those children?" [...] "They are my children, sir. Before

marrying my European wife, I had lived with an bumiputra woman for some time. Don't say it to De Domine. Promise?" He sought approval in my eyes (Banu, 2019:54).

Hendriek Plathart's character is projected through protagonistic and antagonistic characters. On the one hand his concern is explicitly shown as a solution to Mr. Geest's crucial problem even if it is built on an ambiguous attitude (between actually caring for natives to be free from variola or precisely his attitude reflects exploitative towards children born to native mothers), on the other hand he places the figure of indigenous women as nothing more than mistresses (nyai) so as to give birth to mestizo children the result of adultery. The indigenous woman was clearly not married and perhaps in Western view it was indeed undeserving of marriage.

These two binaries of thought clearly show an element of denial through psychological ambivalence. On the one hand, it is a Western man who accommodates a stereotypical view of the East, but on the other hand he is formed through a caring attitude towards indigenous people.

The main character in the short story 'Variola' more or less suggests such an idea. Mr. Geest, who is genetically Westerner, was constructed by Iksaka Banu through contradictory understanding and explicitly tended to oppose the existence of western-produced stereotypical views. Through his debates with Van Kijkscherp's character, he even sued, counter-stereotyping through his fairly powerful and verbal arguments.

"Not all children here are born to exemplary parents anyway, right? Some children have fathers or mothers who may be more depraved than bumiputra. What's the difference?" I added. "Oh, another one. The government has established Javanese Medical schools. The graduates will become bumiputra smallpox orderlies." (Banu, 2019:53).

The main character Mr. Geest creates stereotypes in the West (Europe) which are described as 'more depraved morals' so that there is automatically an attempt to reduce the understanding of the East (bumiputera) as a meaningful and valuable entity. Unfortunately, the main character's views are not really separated from stereotypes towards the East. Mr. Geest implicitly agrees that the East (bumiputera) is indeed depraved and unpatriotic,

"Some children have fathers or mothers who may be more morally depraved than the bumiputra", whereas the possibility of such 'depravity' towards the West is only on a speculative level (the word: 'maybe'), or also indecision. The next narrative of the main character shows more strong belief in the progress of the East as a civilized nation, namely with the possibility of the existence of a 'Javanese Doctor school' which according to him will

increasingly put the bumiputera people in strategic positions because "The graduates will become mantri smallpox bumiputra".

Iksaka Banu uses comparative logic to show narratives that are progressive over the East. This kind of strategy is referred to as the comparative style that Western orientalists are actually used to when looking at the East. This comparative form is commonly done in an evaluative and expository way rather than merely descriptive (E. W. Said, 2010). Differently perhaps, the comparative style would normally be used in terms of demeaning the East as Renan's orientalists did in viewing the Eastern Semites as he judged "East-Semitic sensibility will never achieve the superiority that the Indo-German race once achieved", Iksaka Banu actually gave rise to such comparative denial of Western Subjects against other Western Subjects.

Looking at the notability in the short story "Variola", it immediately appears that the three Western Subject patterns constructed by Iksaka Banu are consistent aspects and are also contained in many of his short stories. If identified against these three types of subjects, Iksaka Banu will present the three patterns of Western Subjects into such a form of identity, first, the Protagonist as the main character of a Westerner who tends to experience a process of psychological ambivalence strong enough that the way of thinking and behaving becomes vague. These figures are no longer like Europeans who create negative stereotypes towards the East but they are manifested to have and experience closeness both materially and psychologically to the natives and nature of the Dutch East Indies.

Second, Western antagonists as part of the implementation of orientalist thought or the way of view of Westerners through negative stereotypes of indigenous people; Third, Western figures constructed into two binary protagonists and antagonists at once. The three types of characterization labels are of course the most crucial and important to discuss as a strategy of creating reconciliation by neutralizing the 'evil' of Western subjects in the eyes of the Indonesian people is the first figure or main figure in his short stories.

In addition to the character of Mr. Geest, one of the figures that is quite crucial and grabs attention is the figure of Geertje in the short story "Goodbye Indies" (Banu, 2014), a Dutch female figure who feels that she has lost her identity as a European.

"You are one with nature and the people here. They like you too. Maybe love you with all your heart," I said. [...] Geertje lowered the lid of the piano. "I don't even know where my ancestral country is." (Banu, 2014:10)

Geertje's figure became the prototype of the claims made by Benita Parry about the

treasonous mediator. Through his closeness to the natives and all the nature that comes with it, Geertje experienced a psychological ambivalence towards the nature of the Dutch East Indies. On the one hand he felt that he did not appear to be on the footing, on the other hand he actually felt acceptance with open arms.

In Benita Parry's view, figures such as Geertje were on several occasions categorized as ambiguous, mediator, and furthermore, 'subjects of treason' (in this case precisely against Western nations). Parry explains about power that tends to be heterogeneous and not totally proportional, that the controlled communal members cannot be fully subordinated, that vague exchanges do occur between the ruler and the controlled, and that there is always a figure who appears with the role of a mediator who is at the same time treason-oriented (Foulcher & Day, 2008). The issue of treason explicitly appears in the following quote.

'Goodbye Dutch East Indies. Welcome to Repoeblik Indonesia'. I imagined Geertje and his dimples, sitting in the middle of a stretch of rice fields, singing with his loved ones: "This is my land. Whatever is at the end of fate, I stay here." From the beginning Geertje knew where to stand. I slowly erased the word traitor that had landed in my mind." (Banu, 2014:12)

Through the element of intent, the main character in the short story Iksaka Banu consciously positions himself as a protagonistic Westerner and experiences a situation of psychological ambivalence so that the process of life within the colonial framework that he lives is no longer entirely based on Western views.

There are faded figures like Mr. Geest in "Variola", but there are also those who go to the extreme of life as mediators who tend to betray their country. The emergence of 'increasingly erratic patchwork identities' which can be said to be a sign of the emergence of postcolonial culture, ultimately played its part in efforts to neutralize hatred against Western nations, especially the Dutch.

## *Reconciliation Strategies through the Reconstruction of the Transmission of Memory and Guilt of Western Subjects*

Based on the factors of colonialism and postcolonialism, Iksaka Banu's short stories enter the gap and provide an alternative route to history, history actors, and subjects of the contemporary generation to interact with the historical stories that are present as discourses. Functionally, Iksaka Banu makes use of historical aspects (read: colonial setting and subject) in reconstructing the transmission of traumatic memories of colonialization in colonized subjects.

To borrow Marianne Hirsch's term (Hirsch, 2012), her theory of postmemory explores 'the relationship that post-generations have to personal, collective, and cultural trauma', from previous generations hereditary—through stories, images, and empiricism. Based on memory, positive and traumatic memories are transmitted thus creating the possibility of inter-generational and intra-generational transfer, as an important part of post-generation in a process of acceptance and understanding of the past it receives. In other words, the memory used by later generations does not always come from personal experience but rather is perceived through the empiricism of others far beyond their existence towards the event. The need for memory transmission from external space is more due to the fact that they do not have direct access to a particular event. Historically, Hirsch defined 'postmemory' as a powerful and often traumatic experience that predates the birth of a generation of Holocausts but is nevertheless transmitted to them so deeply that it seems to be a memory in their own right. In his analysis of 'postmemory', Hirsch uses the Holocaust as his historical frame of reference but also states that "his analysis is relevant to many other contexts of traumatic transfer that can be understood as 'postmemory' (Ayodabo, 2016).

It is in that process of memory transfer that post-generation subjects unconsciously accept the risk of storage of memory for other people's memory to enter, which has to do with understanding how a person may feel inhabited by memories coming from somewhere or others—especially from previous generations who are traumatized (Frosh, 2019). Like Hirsch's opinion, that living and growing up with a strong legacy, dominated by narratives that precede his birth or self-awareness, risks having a life story displaced, even evacuated by ancestors. Hirsch states that those directly exposed to collective trauma [have inherited] a terrible past. The various components of contemporary memory such as fiction, art, memoirs, and second-generation testimonies are shaped by attempts to represent the long-term effects of living close to such pain and depression (Vaala, 2016).

Such a process of memory transmission, by Hirsch has been classified into two types of transmission, namely familial postmemory and affiliative postmemory. Postmemory or inter-generational familial identification is a pattern of identification that post-generations carry out through their families who lived in generations before their generation. Familial postmemory occurs in a family environment between the first generation through grandfather or father to postgeneration.

While intra-generational identification or affiliative postmemory. is contemporaneous identification, that is, the identification carried out against the memories or traumas of contemporaries when they lived. Affiliative postmemory can be called the extension of family structures in generational relationships with literal second generations, combined with a

larger set of collective mediation structures in organic transmission networks. To clarify the second part, the analogy is this, for affiliative postmemory, as if the past lies in objects, images, documents and other forms as a medium towards memory. In other words, inter-generational identification is vertical identification, while intra-generational identification is horizontal, flexible and open.

Based on Hirsch's concept, Iksaka Banu can be classified as part of post-generation writers so that it has the possibility of reconstructing memories (read: history) not only as part of the rites of romanticism but rather as an attempt to give a certain curative view.

Overview of the Dimensions of the Text, this strategy is what Iksaka Banu uses in his works as an element of denial. First, on the one hand he embodied a history of guilt and traumatic in Western figures, secondly, on the other hand, Banu used the discourse to carry out a horizontal intra-generational identification of the post-generation that had long inherited a bad memory of the colonizing subject familially. In other words, the transmission of trauma and guilt in Western figures is used to create sympathy for the colonized. In this case, it is sympathy that he is trying to pass on to the post-generational Indonesian nation. So the transmission of memory in this case occurs both inside and outside the text.

The process of memory transmission in Iksaka Banu's works is mainly in the form of stories of the colonial period so that the transmission process involves not only personal experience but also the collective memory of a major event of a nation.

The short story "Kalabaka" (Banu, 2019) for example, has such a tendency, the process of transmitting memory in it can be interpreted as a clarifying intention and it is even possible that reproductive efforts significantly to influence a view that has long been established in individuals and even collectives of the Indonesian nation.

The short story "Kalabaka", through a review of the macrostructure, elements of the theme are formulated as a matter of resentment and anger of a father towards his own people. Furthermore, through a review of the superstructure, the plot scheme that is told begins with the orientation stage of a character named Hendriek Cornelies Adam who writes a letter to his son named Ghijsbrecht as a final message before he himself takes death through the punishment of beheading. At first it is said that Hendriek Cornelies was a Schutterij concurrently serving as a clerk and personal assistant to the naval lieutenant, Mr. Nicolas van Waert, on a voyage by the crew of a VOC ship to the Dutch East Indies, especially the island of Banda in 1609 led by Admiral Willemsz Verhoeff with an important leader in the history of colonialism in Java in the XVII century, Governor-General Jan Pieterszoon Coen.

It is known that the trip was not actually a series of peace efforts (as echoed to Jereng's

figure as a peacemaker on the Banda side), but rather a covert attempt to avenge Jnderal Coen while controlling the nutmeg or fuli trade.

In the crackdown on the Banda people, the main character Hendriek Cornelies Adam could not bear to see the massacre (read: beheading) carried out so on an occasion after the death of an important Banda figure named Kalabaka, Hendriek Cornelies Adam attacked one of the Governors named Mr. Sonck and cursed Governor General Coen. In the evaluation stage, as a result of his actions, he was given the death penalty of beheading. Before his death, he had sent a letter to his son through Mr. Nicolas van Waert.

In "Kalabaka", reviewed in terms of familial postmemory, intergenerational memory transmission will be obtained through the narration of the story and the behavior that Iksaka Banu performs through his short story character Hendriek Cornelies Adam as the main character (the narrator). The concept of story used is the process of transfer from father to son, first and second generations, and their conversation describes how family postmemory works through transformation and mediation from father's memory to the child's postmemory.

Ghijsbrecht, my son. [...] Everyone knows, I lost my life here for defending something I believe to be the truth. What hurts me is that I am the Redeemer, having to die at the hands of my own people, who claim to be disciples of Christ but do not understand the meaning of love. (Banu, 2019:1-2).

This fragment of the text is an orientation or lead section containing an introduction to the main events that Hendriek Cornelies Adam lived in the face of his inhumane punishment. From that point, he felt a deep disappointment that the traumatic memory he sought to pass on (transmission) to his descendants, post-generation. There are sizable streaks and wounds, traumatic from the first-generation (main character) about the sins of his own people.

Iksaka Banu builds a view of satire, through a binary opposition between ideal reality and destructively formed reality. Iksaka collapsed the view of the world, that a developed nation that was considered civilized and religious all along, turned out not to be synonymous with nobleness of mind, because its praxis was that there was a group of Europeans who actually deprived him of the rights of humanism before himself.

In addition to these facts, on the other hand, this short story is also tied to the fact that the narrator does not directly transmit memory, through the framework of affiliative postmemory or also intra-generational, can be said to be Iksaka Banu using the medium of letters (documents) by utilizing a first-generation agent, Mr. Nicolas van Waert, (a naval lieutenant in which the main character was once his assistant) to then be transmitted to the next agent, namely the mother (wife of the character  main).

The transmission of such memory ultimately does not only occur within the family sphere, but moves towards a set of mediation structures that allow it to be technically mobilized out of the familial postmemory framework.

Ghijsbrecht my son. My life ends here. Soon the executioner's sword will cut my body into four. [...] Let this proud Western world understand how sinful it is to deprive a person of his right to life. Let alone a nation. [...] I leave this long letter to Mr. Van Waert. He swears to send it to your mother. (Banu, 2019:16).

So later, when the child reads the letter, and the traumatic transmission is complete, it feels that bad memories from the past are like printed on a sheet of documents. It was then that what was called by Hirsch that post-generation had consequences for accommodating wounds in the clamshells of past grudges. The traumatic will again be reproduced and will find its own space, that is, in the memory of Ghijsbrecht. The traumatic and wounds in question can be spelled out in the following short story excerpts.

Because on every penny you keep, there are the blood and tears of the people of Banda who lost their origin and identity because they died defending their homeland, or were taken to Batavia as slaves. [...] This is a tragedy, which will tarnish Dutch history forever."
Throughout the climb, we saw dozens of dead bodies of Banda people, scattered in the bush. Women, children, teenagers, and old men. "Mijn God! It's a massacre, not a war," I hissed.
[...] hundreds of Banda people were led down. [...] "Most of them will be made slaves in Batavia. Mr. Coen no longer trusts them to be plantation workers," Lieutenant Van Waert said. [...] "Banda is now a completely empty island. Ready to receive VOC perkenier from Java and surrounding areas.
"Don't you feel sinful?" Suddenly he (read: Kalabaka) shouted loudly in Dutch. It's a pity, a flash later his head was gone. His body collapsed to the ground. "Bastard! They are innocent!" I couldn't hold back any longer. (Banu, 2019:1-2).

At this stage, Hendriek Cornelies Adam is traumatic due to personal events triggered by receptive behavior over the events of others. The dark events of his encounter with dozens of scattered bodies of the Banda people and the massacre (beheading law) he witnessed firsthand against people he thought were innocent, deeply imprinted on his mind. These events accumulate and build conceptually even in the process of reperception of one's own people. It created a counter-stereotype against a Europe that was no longer civilized, instead full of cruelty and savagery.

Iksaka Banu consistently constructs a typical subject of this kind of traumatic ambivalence. In the work "Lazarus Is Not Here" (Banu, 2019) for example, he reconstructs the character of

the central character as a subject of colonizers who are actually overwhelmed with traumatic guilt that is too strong. Here the author presupposes that the traumatic memory that prevails with the perpetrator himself can attract sympathy for colonized subjects (Indonesian society).

I am not your son. And don't bother with those prayers. I must have gone to hell." [...] "I was 18 years old when I landed on Ulee Lheue beach. From the Sultan's palace, they fired at us with British guns. We were forced to sweep with cannons and machine guns," Lieutenant continued. "I was behind one of those machine guns. Master knows ground beef? That's how their corpses look." [...] "The bullets sometimes shoot too far." [...] "After the fort was captured, we also found the bodies of women and children in the back village of the palace. A young woman has not yet managed to take her life. The intestines are dissolved. His feet were punting, his mouth kept raving God... God... God'. I pointed the gun at his forehead. God must hate me. Doesn't the Bible forbid men to kill their neighbors?" (Banu, 2019:64-73)

Lieutenant Lazarus Willem Stijfhart (Stijfhart) is not the character that Iksaka Banu chose as the narrator of the story, but his role can be identified as the main character in this short story. Stijfhart was described as cruel and vile. The character is sculpted through dialogue with the character 'me' as a priest named Lucifer.

Through the arguments he presented, Stijfhart showed deep traumatic symptoms. He suffered from the bitter aftermath of the bitter events when he killed various victims in the war in Aceh. For that guilt, the fear of sin arises in the manifestation of rhetorical questions against the character of 'me'.

The transmission of memory here prevails within the framework of affiliative postmemory, the short story is an intragenerational conversation between the narrator and the antagonist (perpetrator) that can be assumed to be part outside the family. The narrator receives the story from Stijfhart and his affiliation so that as with the role of the mediator, the character 'I' gives the possibility to transmit this to the victim.

At the end of his life when he lay weak in the hospital with Lucifer trying to mediate his traumatic grip, he showed his sympathy for the victims who had died at his hands. This action could have stopped at the intepretation of regret and arose because death had already been felt before him. But again, as an invader who must always survive in the dimension of colonialism and defend himself from the decline of authorization, acts of regret and redemption contribute as pieces of neutralization to the colonized through the transmission of that memory.

Identification of the subject of ambivalence in the framework of memory transmission is also found in the short story "Indonesia Memanggil" (Banu, 2019). In terms of theme elements, the short story "Indonesia Calling" is at the peak of an analysis of traumatic subjects who are not only detected to have ambivalence but can further be identified as a pattern of 'treason', a

partiality caused by psychic problems so that they reach the material territory.

Sorry today I didn't go in. Maybe I can't follow you forever. Last night I was at the port, talking to the workers. I'm thankful I still have time to take a stand. That's right, I've never been to Java, I've never fought a war. (Banu, 2019: 151-152)

In the short story "Indonesia Calling", what we read as a setting element, begins with a letter written by a young Dutch soldier named Grijsman who initially left for the Indies with the aim of troops to repel the Japanese. However, after arriving in the Indies, the Japanese actually surrendered unconditionally, so they filled another task, namely maintaining order in the Indies. But in the period of transition of power and colonialization, things became chaotic as many of the indigenous people began to resist, especially the dockers. Grijsman, who was then moving under the command of Lieutenant Halfslachting, secretly spent time with dockers and listened to the stories they experienced as eastern humans living in the shadow of colonialism.

But last night I talked a lot with Javanese, Ambonese, Sumatrans, Manadonese people, listening to their stories. I felt like I was replaying the bitter days of Nazi Germany's occupation back home. Five years with the Nazis was the worst nightmare we had ever experienced. I imagine, what kind of people whose homeland has been ruled by other nations for hundreds of years? Become slaves in their own land (Banu, 2019:153).

That dialogical event creates a memory transmission that occurs in the form of affiliative postmemory. The conversation was identified as a form of an intragenerational conversation between Grijsman's character and the protagonist identified as a colonized affiliation. This is where the process of transmitting traumatic memories from the colonized, especially the workers, turns out to have helped open old wounds from within Grijsman's psychic. As a perpetrator who turns out to have memories like colonized victims, he knows very well how 'being a slave in one's own country' is never okay. Finally, the traumatic emanating from the workers was also entrusted to Lieutenant Halfslachting as well as helping to determine the new identity that was being formed in the young soldier. The character said he still wants to volunteer. But not as a tantara. He just wants to join the natives. Departed for Java with humanitarian mission ships.

Finally, Grijsman's character projects the inner traumatic of his affiliation choosing a new identity, not as a colonizer or European, but as a new subject constructed through personal traumatic and inter-personal traumatic.

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## A Study of Social Cognition: An Attempt to Break the Chain of Hatred and the Emergence of an Embryo of Resistance

Based on the elaboration of the previous two subsections, it has been explained that the reconciliation strategy that Iksaka Banu has carried out has been carried out through the creation of a Western subject that is ambivalent and the construction of guilt towards it. First, the ambivalence of attitudes of Western subjects identified through concern, sympathy, and assistance to natives. Secondly, Iksaka Banu also presents a 'good' Western subject through traumatic events and guilt experienced during the war.

The 'positive' feeling is anchored with the process of transmitting memory in the story, giving rise to the presumption that the wisdom of the Western subject wants to be made by Iksaka Banu continuously, aka not stopping at the character but also on the next generation or generation.

Starting from this concept, if we narrow down to the context of the work, we can guess that writers categorized as part of post-generation have the possibility of constructing memories (read: history) not only as part of the rites of romanticism but as an attempt to provide a certain curative view. This process also occurs in the works of Iksaka Banu, whose main factor is in the form of stories of the colonial period so that the transmission process involves not only personal experiences but also the collective memory of a major event of a nation. The short story "Kalabaka" for example, has such a tendency, the process of transmitting memory in it can be interpreted as a clarifying intention and it may even be a significant attempt at reproduction to influence a view that has long been established in the individual and even the collective.

When reviewed through the Social Cognition Dimension, such a pattern is identical to Iksaka Banu's argument in an interview around the creative process of literature. From the dialogue, he responded to a fairly principled issue regarding his point of view as a fiction writer. In substance, Iksaka Banu's argument can be interpreted as 'reconstructing memory' or mediation towards reconciliation through the transmission of memory between first or second generation to post-generation.

According to him, one of the reasons is to create a good Western subject and care about indigenous people because they want to stop the chain of hatred that has been ingrained for many years in the Dutch nation. Although the ancestors of the Indonesian nation were once colonized, oppressed, and lost dignity in the face of the colonial regime, it is not appropriate that the dark story is constantly passed down for generations as a legacy of hatred. The

problem is, today when the Indonesian nation has escaped from colonialism, and the Dutch are no longer enemies, your grudges seem to be strongly preserved. What must be thought about now is how seseorasng can understand his position as a human being faced with different worlds and realities (Kurungbuka.com, 2019).

Such arguments are influenced by Iksaka Banu's assessment of a new way of looking at the colonial world. For him, history is just like life itself, never present in black-and-white. Always colorful (Ubud Writers & Readers Festival, 2019). Furthermore, Banu saw that the construction of the story of the suffering of the ancestors was passed down so strongly. The misery, he said, was then "passed down from generation to generation, causing trauma that is difficult to heal". For Banu, it is time for Indonesians to look for healing therapies to then think ahead. One of them is by opening up to see another possibility of the situation of colonialism. (Balairungpress, 2010).

This is quite interesting considering that for hundreds of years the Dutch through the VOC or their government have slowly undermined, captured strategic areas, and controlled them (read: Jayakarta). Then monopolized the economy through the main trade routes of the Javanese kingdoms. The centralization effort more or less began since the reign of the third king of Mataram Islam, Sultan Agung, in the mid-early 17th century. Not to mention the various abominations through forced cultivation that once made farmers suffer (Graaf, 1990; Ricklefs, 1995).

How long it took for that population penetration and colonialization to begin. During that time, wounds and trauma have been created in the minds of the colonized people. The transmission of memory is then naturally reproduced through the transfer of each generation. An inexhaustible impact of colonialization and war on the social structure and status of women, and the role of cultural identity conflicts in the context of postcolonialism.

So it is natural that there is skepticism that affirms the concept of Iksaka Banu as a way of 'sympathizing with the colonials. Iksaka Banu's short stories, according to some, do not just give a new 'color' to the narrative about colonialism, but instead go too far in looking at colonialization. They see Iksaka Banu's schemes as disoriented and ambiguous in seeing colonialization. A more mature attempt at seeing colonization, by eroding hatred and even demonization of personas, is inseparable from normalizing the abominations that once existed (Terakota, 2021).

It is undeniable that this debate is of great value to the effort to see the creative process of Iksaka Banu through the social cognitive dimension. Researchers themselves see that Iksaka Banu's efforts have relevance to more general ideologies. There is an attempt to think ahead,

to reconstruct traumatic ones that actually shackle more than to give a way out, while also providing awareness of the position of third world societies that will continue to confront Western discourses of superiority.

Only by creating these other possibilities can everything that has become a general perspective be aborted and create new ways of utilizing perspectives on history and the past. With the thought of postmodernism we will soon understand that there is nothing absolute and absolute. Likewise, there is no metanaration (Lyotard, 2021) that we use to place the West as a great and great country, so that therefore the Indonesian nation cannot shake their dominance and hegemony.

With this ideological awareness, most importantly as a nation that was once colonized, the feeling of inferiority maintained through the binaryism of Western and Eastern discourse can be redefined so as to accommodate a viewpoint that is resistant to increasingly complex and substantial Western domination and hegemony.

## A Study of the Dimensions of the Social Context: Guessing the Resistance of Iksaka Banu in the Shackles of Discourse of Domination and Hegemony

The discussion of the dimensions of social cognition paved the way to see the dimensions of the social context that surrounds the work of Iksaka Banu and modern Indonesian society today. First, if we look further, Iksaka Banu pays attention to the poststructuralist and postmodernist direction to the popular acceptance of colonialized representations by the population at large. It was at that point that he slipped a story of an attempt at resistance that had to start from the substantive things, namely realizing the position and role of colonized subjects in today's postmodern era.

Thus, if discourse is to be understood and interpreted from the underlying social conditions and environment (T. van Dijk, 2014; Eriyanto, 2011), then further discussion needs to be directed at what kind of form of domination and hegemony is shackling Indonesian society today.

Indonesian society is part of a country that is favored by Western countries. In other words, the binary spaces that are already deeply entrenched in the Eastern human thinking system, have been perpetuated by the West with more substantial and overarching mechanisms. This argumentation correlates with the possibility of efforts to control discourses through knowledge and media framing.

Looking at it from the point of view of power, the East is often considered to have a dependence on the intellectual and western way of thinking is mainly related to the application

of instruments of knowledge in various fields, so that the constructed discourse regarding the East is more indicative of the voice of Western interests than the voice of Eastern interests itself. This continues to be the case even as the colony states have found their independence.

In other words, imperialism is not a moment in one historical space, but rather it is also about the continuous interdependent discourse between society as a subject and a dominant discourse that is quite strongly entrenched to the present. For, as Said views, despite the apparent and highly lauded end of colonialism to a small minority of premises, the basic assumptions of domination and hegemony remain, eliminating the utopian vision of the "Other" world, i.e. an imaginary space without domination and limiting imaginary equality-justice (Said, 1994). And from the hegemonic colonizer-colonization relationship, then came the so-called domination and subordination.

From this pattern of relationships then emerge unpleasant images of the colonized as a barbaric, uncivilized, ignorant, strange, mystical and irrational society (E. W. Said, 2010). This condition for some poststructuralist and postmodernist subjects must be negated and eroded. The assumption of subordinate relations must be set aside because it is irrelevant and linear with postmodern civilization. This assumption is based on the conceptual absence of a single meaning in colonialization, as is the Derrida mechanism (Al-Fayyadl, 2005).

This is the construction of the debate to lead to the discussion of the colonial and colonized conflicts that are still widespread and last for decades. Such a perspective should be an instrument for maintaining resentment and hatred against colonialization. This kind of hateful construction is then accommodated by the Indonesian people to become part of the traumatic concept. This traumatic legacy however became an important part that later projected the way of thinking of Indonesian society today.

Thus, it can be said that the traumatic mechanisms of Indonesian society are actually increasingly sending the mind control project mentioned by Said (E. Said, 1994). This traumatic concept is quite complicated because it takes place simultaneously and hierarchically through the action of famillial memory (Hirsch, 2012). Indonesians are accustomed to narrating memories through story telling to connect with their descendants. The characteristics of oral traditions, which are part of the culture of society, become a part that contributes to the traumatic discourse. In addition, the medium of historical wounds is also perpetuated in the concept of affillial memory, which resonates through the discourses of colonialism. Thus, the post-generation also has similar problems.

One of the discourses that integrates such a perspective is represented in Petrik Matanasi's article entitled *Raja Belanda Datang Minta Maaf, Pemerintah RI Berak di Muka Sendiri* (Tirto.id,

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2020) which reopened the Dutch colonial event when it controlled the Dutch East Indies. According to him, the Dutch power mechanism moved on a series of complex and comprehensive crimes, from the marsose incident to the Acehnese people, the Westerling atrocities to the villagers in South Sulawesi, etc.

In addition, he also conveyed that the Dutch subject placed themselves subordinately above the indigenous people and the common people in particular. They forced the natives to submit and see in a civilized manner. In other words they constructed a deep pattern of inferiority complex towards the colonial state. He wrote an inscription that read "Verboden voor honden en Inlander" which means "Dogs and Inlanders are prohibited from entering". The concept of Inlander became a term to refer to the indigenous people by the Dutch people which of course the word was negatively correlated.

This became a form of traumatic affillial memory construction that was transmitted to contemporaries. Matanasi's writing is only one of the many discourses produced through the media in Indonesia.

Discourses regarding colonial heritage conflicts are also discussed such as in an article entitled *Rindu Dendam di Balik Keris Naga Siluman* (Indonesia.go.id, 2020), Jaya Suprana's article entitled *Indonesia Harus Minta Maaf karena Dijajah Belanda* (Kompas.com, 2022), and Pandasurya Wijaya's writing in the title *Sudah Dua Kali Belanda Minta Maaf kepada Indonesia, Beri Ganti Rugi Rp270 Juta* (Merdeka.com, 2020). In general, these writings highlight current events regarding the discourse of the Dutch apology to Indonesia for past crimes in the frame of colonialism. The reactionary attitude of various groups in responding to such events shows that the conflict of the colonized invaders is still the full attention of some media actors.

This indicates that the charge of past grudges is still maintained. As already explained, This is what Iksana Banu wants to curate. Thus, it is only by destroying the singular meaning (especially in this context, including in it the vengeance and hatred of the inheritance), while simultaneously tearing down the binary option between the colonizer and the colonized, between the 'superior' and the 'inferior'. Third world societies are able to realize their existence as subjects that are independent, free, and have the opportunity to put up resistance. The earliest step that can be taken is of course to destroy such traumatic shadows. As already spelled out, Iksaka Banu's strategy is to accommodate the ambivalence of Western subjects and the traumatic events experienced by them.

In the text of the short story "Variola", the characters Van Kijkscherp and Hendriek Plathart are only one of the entrances to the liminal pattern of space as a problematic cultural exchange space, because if Van Kijkscherp is still an antagonistic figure and Hendriek Plathart has both, the main character in the short story is just the opposite, completely protagonist and

thus, a new subject has been fully formed, that is, a Western but lacking the characteristics of the Western paradigm towards the East. This is what is interesting to discuss. Because, researchers see that this factor of ambivalence is a way for Iksaka Banu to ostensibly convey to the reader, that Western subjects are not always evil and greedy. This is the point of reconciliation in question. The goal is clear, displacing of meaning to the thinking paradigm of Indonesian society in order to escape the ghosts of the past, the Netherlands. By letting go of this burden, Indonesian society automatically also deciphers the binaryism, stereotypes, and domination that previously always lived in line with these dark memories.

The second problem is that there is Banu's attempt to show the weakness of the Western Subject before the natives. It is not always the West that it has solid characteristics as an intellect, advanced, and civilized person. Iksaka Banu's figures point out gaps that may not be in the heads of Indonesian people. Starting from mimicry, Western subjects then experience ambivalence. A homogeneity of character that has a destructive impact on the psychological subjects of the colonizers themselves.

In the postcolonial context, Robert Young says that a culture will not be able to maintain a complete self-identity when geographically they are far away, and that it will somehow go berserk, fall apart or will become nonsense, while it melts into heterogeneity somewhere else (Young, 2005). This is what underlies the possibility of degradation of the identity of colonial subjects, specifically towards the colonizing nation.

The central figure of Iksaka Banu in this factor, that colonial culture is reflected never separated from the culture it controls, in other words according to Foulcher Western culture will experience a process of increasing overlap with these cultures. From these overlapping struggles emerged 'an increasingly erratic patchwork identity' as a sign of the emergence of postcolonial culture. Ultimately, alongside collaboration through other material and discursive practices, these identities played their part in causing the demise of colonialism (Foulcher & Day, 2008).

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The issue of identity is explained practically by Hassan, et al. They highlight the problematic issues of identity struggles in Tayeb Salih's *Season of Migration to the North*. According to them, Salih used imagery techniques and symbolism as a way to "rewrite" and fight European control. The issue of identity in the narrative is represented as unstable, unbalanced, and oscillating between two cultures. Salih reflects on his personal conflicts about losing and maintaining identity through characters, which simulate reality. Their analysis shows how Europeans influenced the cultural identity of Easterners as well as the midpoint between East and West, and vice versa, Europeans were at a cultural crossroads (Hassan et al., 2021).

The issue of the identity of the disintegrating colonizers is also explained by Liza Putri and Katherine Clayton. In addition to the colonized parties as victims of colonialism, colonizers also have to face complex identity issues when they interact with life in the colony. As experienced by Joshua, the colonial subject, and by Clive, the colonizer, with reference to Caryl Churchill's Cloud Nine in the colonial period. Homi Bhabha's concept of hybridity can explain Joshua's identity problem because he has a "double" image of identity as a legacy of colonialism. Bhabha coined the term "third space" or "between" to describe the condition of the colonized society. Clive as a colonizer used to be a person without any particular authority in his own country before arriving in colonial lands. Suddenly, his identity has shifted to someone who has a personality and cravings that are no longer the same. This is what concretely also experienced by the story character in the short story Iksaka Banu (Putri & Clayton, 2020).

The central figures of Iksaka Banu are in this factor, that colonial culture is reflected in never separating from the culture it controls, in other words, according to Foulcher, Western culture will carry out a process of increasing overlap with those cultures. From the struggles

that ensued in the overlap arose 'increasingly erratic patchwork identities' as a sign for the emerging postcolonial culture. Ultimately, alongside collaboration through other material and discursive practices, these identities did play their part in causing the death of colonialism (Foulcher & Day, 2008).

A linear view was conveyed by Ghaffarpour, according to him in the process of interaction, the identity of the colonizer and colonized underwent serious changes. The colonizers stereotyped the colonized, considering them inferior and thoughtless beings. The colonized see them in power internalizing what they say, considering themselves backward and invaders as superior and sophisticated beings. This is because they regard the colonizers as a sophisticated and powerful culture, they try to imitate them (actually this is what the colonizers want) which is not an exact copy but a parody of them, causing a crack in the dominance of the colonizers. In this interaction, not only the identity of the colonized but also the identity of the colonizer changes(Ghaffarpour, 2013).

The phenomenon becomes interesting because the position of the colonial subject (colonizer) tends to be drawn as a subject with weakened intensity and disguises the line of antagonism in the face of the natives. Such a pattern within the framework of Homi K. Bhabha is considered a failure of colonial discourse in producing strong and fixed identities, so that both hybridity and ambivalence patterns are interpreted in the mechanism of colonial dynamics (Loomba, 2003).

In this regard, Foulcher assesses that it seems that in the construction of Bhabha's understanding, the psychological balance of colonial control has declined and weakened when dealing with the case of colonial cultural norms that are considered to be civilizing it is alleged to have fragmentation and duplication with uncontrolled and unconditioned patterns (Foulcher & Day, 2008).

Thus, the construction of the Western subject, which is massively ambivalent, becomes an entry point to provide another alternative for the reader, namely the Indonesian people regarding the character of the Western colonial subject, which has been known as 'evil, destructive, and cruel', becoming a much better person.

Thus, if such a discourse of Western subjects reaches the Indonesian people, the discourse of historical vengeance that has been firmly embedded in the head of Indonesian society, is actually slowly (wanting) to be released by Iksaka Banu.

In this effort, Banu also understands that this matter is not easy to do. For this reason, the strategy pursued by Banu in his short stories was not only to reconstruct Western subjects, but also to create regretful, guilty, and suffering Western subjects in war situations. So, through

memory transmission, Banu seems to want to stop the traumatic feeling of the Indonesian nation that has been passed down for hundreds of years.

In some of his short stories such as "Kalabaka" and "Lazarus Tak Ada di Sini" it appears that Iksaka Banu's efforts in incorporating traumatic elements of Western subjects. This is related to the process of transmission to postgeneration. This process can be suspected as an effort to intervene in the traumatic transmission process that has been carried out by the intergenation of Indonesian society. Iksaka Banu makes use of traumatic and suffering Western subjects in guilt to project the existence of alternative perspectives of different perspectives on Western subjects.

This is the interesting part of Iksaka Banu's short stories, he is actually weakening colonial authority through the easterly questioning of European subjects in the trap of ambivalence, as well as covert attempts at reconciliation. Iksaka Banu's reconciliation efforts are intended to release the traumatic shackles that lead to the preservation of Indonesian society's inferiority towards absolute, dominant, and hegemonic Western discourse.

## Conclusion

Based on the results of research conducted, it was found that there were reconciliation efforts on the discourse of colonial and colonized conflicts in the post-independence era of Indonesia. The conflict stems from the existence of resentment and hatred inherited from generation to generation through affillial memory and famillial memory. In the dimension of the text, it is found the existence of reconciliation efforts through the construction of ambivalent and traumatic Western subjects. The reconciliation in question was ultimately intended by Iksaka Banu to show awareness of the position of the colonized subject in order to break free from everything that shackles in the form of binaryism.

The study of the dimensions of social cognition produces the reality of the author's interest and motives to position the colonized subject so that it is not always confined by resentment and hatred towards the Dutch nation, but can instead have an awareness and orientation towards today's more complex problems related to the position of the West and the East. A review of the dimensions of the social context shows the existence of a mechanism of conflict that is not over that is carried out through the traumatic concept of the colonial subject. This becomes quite risky because in other spaces, hegemony and domination continue to run through the discourses of Western superiority over the East.

## Declarations

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|---|---|---|
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