

POSTCOLONIAL IDENTITY IN THE NOVEL THE DUKE OF SHADOWS BY MEREDITH DURAN: HOMI K BHABHA'S POSTCOLONIAL THEORY

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ABSTRACT

This study delves into the development of a fresh cultural identity experienced by Julian, a mixed-blood descendant, using the processes of hybridity, mimicry, and ambivalence as outlined in Meredith Duran's novel, *The Duke of Shadows*. The research applies the theoretical framework of Homi K. Bhabha, specifically focusing on his concepts of Hybridity, Mimicry, and Ambivalence. Its primary objective is to discern how Julian's postcolonial identities evolve based on Homi K. Bhabha's theories and to elucidate how Julian sustains his cultural identity as the narrative unfolds. Employing a descriptive qualitative approach, this research primarily sources its data from *The Duke of Shadows*, a 2008 novel comprising 314 pages and 21 chapters. The data collection method is centered around note-taking, and data analysis follows the methodology established by Miles and Huberman, encompassing data reduction, data display, conclusion drawing, and subsequent verification. The study's findings underscore that Julian's emerging mixed-blood cultural identity manifests through hybridity, mimicry, and ambivalence, reflecting the inherent ambiguity in his status as a mixed-blood individual. By the story's conclusion, Julian is depicted as maintaining his cultural identity by continuing to blend elements of Indian and British cultures, even after attaining the title of *The Duke of Auburn*.

Keywords: *Postcolonial Theory, Hybridity, Mimicry, Ambivalence.*

INTRODUCTION

The term postcolonial arises from the combination of post, signifying the period following, and colonial, denoting the era of colonialism (Khairunnisa, 2015). These terms are inherently intertwined, reflecting not just the physical aspects of colonization, but also the complex cultural dynamics that transpired between the colonizers and the colonized (Saifullah et al., 2020). This cultural interplay gave rise to a profound dilemma among the colonized, who found themselves torn

between preserving their ancestral heritage and embracing the culture of their colonial rulers, thereby resulting in a cultural identity crisis.

Even in the post-independent era, the dilemma of choosing between preserving one's traditional culture and pursuing modernization persists (Nabu, 2009). This identity crisis finds resonance with the concepts of Homi K. Bhabha, as articulated in his book *The Location of Culture*. Bhabha introduces the notions of hybridity, mimicry, and ambivalence in the context of colonial cultural identity. Hybridity, according to Bhabha, is the process of exchanging elements from the cultures of the colonized and colonizer in a Third Place (Bhabha, 2004). This Third Place acts as the crucible where new cultural identities emerge.

Mimicry, as described by Bhabha, involves the imitation and adaptation of colonial culture as a means of identity formation. It encompasses the imitation of manners, culture, language, religion, and even the ideas of the colonizers. Mimicry often results in ambivalence, reflecting the simultaneous imitation and resistance to western ideologies. It creates a sense of almost the same but not quite that generates complex strategies and power dynamics (Bhabha, 2004).

The novel *The Duke of Shadows* by Meredith Duran serves as a poignant exploration of cultural identity crisis. The protagonist, Julian Sinclair, who holds the title of Marquess of Holdensmoor, grapples with the complexities of having mixed British and Indian heritage. His Indian blood becomes a source of ostracization in the rigid British society, despite his rightful claim to the title of Duke. Conversely, his British lineage fails to garner acceptance from his Indian family. Julian finds himself at a crossroads, torn between two contrasting cultures, which ultimately results in a profound cultural identity crisis.

There are some of previous study that could support this research. The first study, conducted by Amrulloh (2014) delved into Cultural Identities on Hybridity and Mimicry in Zadie Smith's *White Teeth*. The study's findings revealed instances of cultural identity in the form of both hybridity and mimicry exhibited by the characters in the book, as they adopted British cultural traits in their behaviors, clothing, and pastimes.

Petrina (2019), carried out the second study, *The Ambivalence of the Main Character in Divakaruni's The Mistress of Spices*. The study adopted a qualitative descriptive methodology and highlighted that the main character's ambivalence was influenced by cultural norms and her experiences in America, leading her to imitate and hybridize aspects of American culture.

The third study, conducted by Mertani and Amelia (2020) from Universitas Tektorat Indonesia, was titled *Black Skin White Mask: Hybrid Identity of the Main Character as Depicted in Tagore's The Home and The World*. This hybrid identity encompassed various aspects, including culture, lifestyle, education, and social life, ultimately leading to mixed identities among figures like Nikhil, who actively participated in the Swadeshi movement.

The significance of this research lies in its contribution to the understanding of literature, particularly the exploration of hybridity, mimicry, and ambivalence in postcolonial literary works. To maintain clarity and focus, this research has a defined scope. It concentrates on the emergence of postcolonial identities experienced by Julian Sinclair in Meredith Duran's novel "The Duke of Shadows" based on Homi K Bhabha's concepts. It also delves into how Julian Sinclair preserves his cultural identity. The research centers on the Postcolonialism Theory by Homi K Bhabha, specifically exploring the concepts of hybridity, mimicry, and ambivalence.

LITERATURE REVIEW

Postcolonialism Theory

Postcolonial emerged after the occurrence of colonialism. Colonialism was first carried out by European nations who established their colonies in Africa, Asia and America. The period of European colonization started from the sixteenth century until the middle of 20th century. Colonialism talks about domination over certain groups. This domination is divided into two, namely intergroup and intragroup domination. Intergroup dominance is domination in a society that has

heterogeneous culture, while intragroup dominance is domination that is carried out in homogenous culture (Putri & Clayton, 2020).

The term postcolonialism then emerged after the completion of the era of western colonialism against eastern nations. In the 19th century the European empire expanded about nine-tenths of the world's land surface controlled by them. Colonial and imperial rule were legitimized by anthropological theories which increasingly viewed the East as an inferior, childish, or feminine state, unable to protect themselves. The basis of this theory is the concept of race which assumes that there are racial differences between white and non-white races (Young, 2003).

During the colonial period, the colonizers did not only physically colonize the colony, but also colonized them mentally. This Colonialism was marked by the imposition of their culture and language on the colonized people. As a result, stereotypes emerged within the colonizers regarding the terms "self" and "other", white and colored skin, good and evil, weak and strong, full and undeserved in education between the colonizer and the colonized (Saifullah et al., 2020).

However, at the end of the 19th century the colonized people began to fight for this domination both actively and passively until the 20th century most of the colonized peoples on earth gained victory against the colonizers. Around the middle of the 20th century a postcolonial theory emerged. This field of study is literature which contains story of colonialization. Postcolonial theory exists to oppose western views of the east (Chowdhry & Nair, 2018). According to Ashcroft, Griffiths, Tiffin, in their book *Empire Writes Back* (Ashcroft et al., 2003) all postcolonial literary works were from African countries, Australia, Bangladesh, Caribbean, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific, Sri Lanka, and United State. They said that the "postcolonialism" term includes all the results of the influence of colonial culture from the time of colonialism to the present day.

Postcolonialism is often interpreted in a very narrow manner which assumes that postcolonialism is the period after colonialism or the time when colonized nations have taken their country back. However, this theory exists to sue the power structures, social hierarchies and colonial discourse (Gilbert

&Tompkins, 1996). This approach is used to understand, define, and analyze the literary work which coming from the era of colonization. It is also influential in the literary aspect shown by the literary works produced in the postcolonial period, most of which were created by colonial or colonized people.

Loomba in her book *Colonialism/Postcolonialism* said that the colonial discourse saw the relationship between dominant and marginalized institutions. It sees how power work through culture, literature, language and institutions. Loomba said that racial differences have become one of the most powerful markers of identity. She said that this statement is often questioned by thinkers of anti-colonialism, whether is difference determined by racial or cultural attributes? Or are humans basically the same or different?. She also explained Homi K Bhabha's view, which emphasized the failure of the colonial regime to produce a stable and permanent identity, and suggested that the 'hybridity' of identity and the 'ambivalence' of colonial discourses more accurately described the dynamics of colonial encounters(Loomba, 2015).

Therefore, it can be concluded that is the period existed after the colonization period which started in sixteenth century until the middle of 20th century. During the colonialism itself, colonialism was not only physically carried out by Western nations (colonizer) against Eastern (colonized) nations, but also mental colonization than can be seen in the culture. Western nations considered the East as inferior, childish, feminine state and unable to protect themselves. Therefore, in the middle of 20th century, postcolonial emerged to challenge all of these views. This field of study is literature which contains a story of colonization.

Postcolonial Concept of Homi K Bhabha

In postcolonial studies, Bhabha emphasized the theory of culture. He said that the presence of colonialism brought a rigid identity between colonized and colonizer due to the mixture of their different culture. The existence of colonialism brings to the cultural interaction or cultural relationship that occurred within the colonized and colonizer. Therefore, Bhabha (1994) in his book *The Location of*

Culture said that the cultural relationship between the colonizer and the colonized occurred through a process of hybridity and mimicry.

1. Hybridity

Hybridity is understood as a mixture of the results of the interaction of different cultures to form a new identity or culture. In postcolonial studies the creation of a new culture was brought by colonialism. Hybridity can be defined as a mixture of colonizer and colonized culture (Chusna, 2016). Hybridity can serve as a means of defining a new field free of either the colonial regime's orthodoxy or the shadow nationalist identity that must replace it. Hybridity can be seen in the adoption of cultural forms, such as clothing, food, and also text (Furqon & Busro, 2020).

Hybridity concept of Homi K Bhabha is most influential and controversial. Bhabha explained about the concept of liminality (in-between) as a place where the process of cultural interaction and cultural change take place. This space is a place where the process of exchanging different cultures between superior and inferior's culture. The meeting between colonial and colonized cultures emerge hybridity. In his book, he returned to Fanon's concept that hybridity and limitation are necessary attributes in colonial conditions (Bhabha, 2004).

Bhabha said that the importance of hybridity is not to be able to trace the emergence of two different cultures, but the hybridity that occurs in Third Place is to see the emergence of another position as a new culture or identity. It is in this space that there is a lack of clarity between the culture of the colonized and the colonizer (Rutherford, 1990). Hybridity is a reassessment of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformations and displacement of all sites of discrimination and domination. He said that hybridity brings an ambiguity that puts person in middle position or in-between (Bhabha, 2004).

Hybridity describes human descent from different races implied, on the contrary, that different races were different species. This means that if the hybrid concept is successfully applied over several generations, it can prove that all humans are one species, with different races only subgroups or variety which means that

technically it is no longer a hybrid at all. Hybridity makes differences into similarities, and similarities into differences, but in a way that makes the same no longer the same, what is different is no longer just different (Young, 1996).

2. Mimicry

In postcolonial studies, mimicry arises from the terms “inferior” and “superior” coined by the colonial nation. The colonizers think that only their ideology is the most correct one so they impose their culture on the colonized people. As a result, the colonized nations had to do imitation or mimicry (Chusna, 2016). Mimicry can be called as a condition where a person or colonized group who imitated the action, behavior, attitude and also the culture of colonizer (Furqon & Busro, 2020).

The concept of mimicry has been developed by Homi K Bhabha in his book *The Location of Culture*. He said that the imitation made by the colonized to the colonial culture is not completely the same as that which was imitated by the colonized, “*Almost the same but not quite*”. That is, the discourse of mimicry is built around ambivalent, in order to be effective, the discourse of mimicry must be built around ambivalence: continually producing its slippage, its excess, and differences with the colonizer culture. The colonized people imitate the colonial culture but they don’t leave their original culture. This makes an ambiguous attitude where on one hand, the colonized builds cultural similarities with the colonizer and on the other hand they keep maintaining the difference between the colonial culture and the colonized culture. This means that the colonized do not fully imitate the colonial culture (Bhabha, 2004).

3. Ambivalence

The concept of ambivalence is derived from psychoanalysis which provides the continual fluctuation between wanting something and wanting the opposite. Bhabha took an ambivalent concept in describing the complex mixture of simultaneous attraction and rejection of an object (Young, 1996). In colonial discourse theory, Bhabha illustrated the concept of ambivalence as the complex mixture of attraction and rejection that characterize the relationship between the

colonized and the colonizer nation.

This relationship makes ambivalent condition because the colonized subject never simply and completely challenge the colonizer. Rather than assuming that some colonized subjects are 'engaged' and some are 'resistant', ambivalence suggests that engagement and barriers have an influencing relationship with the subject of colonial. Ambivalence also reflects the relationship between colonial discourse and colonized subject because it may be exploitative and nurture, or represent itself as nurturing at the same time (Ashcroft et al., 2007).

The most important thing in Bhabha's theory is that the existence of ambivalence interferes with the colonial domination authority between colonized and colonizer relationship. In this condition, ambivalence existed as an unwelcome aspect of the colonial discourse for the colonialists. The colonial discourse of the colonizers is to want to produce obedient subjects who reproduce their habits, assumptions and values by imitating the colonizers, but instead produce ambivalent subjects when the mimicry is not far from mockery (Ashcroft et al., 2007).

Therefore, ambivalence gives rise to the controversial proposition that because colonial relations are always ambivalent, they produce their own destruction for the colonialists because colonial relations will be severed. Bhabha emphasized that the colonial presence is always ambivalent. Because it splits between its appearance as original and authoritative and its articulation as repetition and difference (Bhabha, 2004).

RESEARCH METHOD

This research uses descriptive qualitative method. Qualitative research is the method that emphasizes the search for the meaning, understanding, concepts, characteristics, symbols and descriptions of natural and holistic phenomenon that prioritizes quality, use several methods and present it in narrative form. This method aims to find answer to a phenomenon or question through the systematic application of scientific procedures (Shidiq & Choiri, 2019). Based on the description, qualitative research is used because the design of this research is from the process of analyzing, discussing and explaining objects according to reality.

Data were analyzed using descriptive qualitative methods to explain and describe the object of research.

FINDINGS AND DISCUSSION

Postcolonial identities experienced by Julian Sinclair in the novel *The Duke of Shadows* by Meredith Duran

1. Hybridity of Julian Sinclair

In the post-colonial context, colonialism was not only carried out physically but also mentally by colonizing the mind of the colonized people in the term of culture. The colonizers impose their culture on the colonized and finally the colonizers experience a dilemma between maintaining their culture or following the colonizer's culture. Finally, they find it difficult to determine their cultural identity. Therefore, Homi K Bhabha said that the way to get a new identity is to do Hybridity.

Hybridity is something that is mixed. Having an interaction with people from different social and cultural backgrounds make us know other people's cultures. This cultural interaction unconsciously encourages a person to recognize and apply the new cultures. The mixture of cultures provides articulation of multiple cultures blended through two different cultural backgrounds. Homi K Bhabha said that hybridity is one way to get a new identity. This hybridity process must occur in the "Third Place or In-between" where the mixing of cultures occurs in the third space so as to produce a new cultural identity. Julian's cultural identity of Hybridity can be explained in the following quotes:

As the men ran off, he turned to her. "Are you all right?" "Yes." The steadiness of her voice bolstered her; she spoke again just to hear it. "Yes, I'm fine." He nodded, turning to Usha. "Aaptheekhain, na?"

The woman gave a rapid speech in Hindustani. A faint, humorless smile crossed the Marquess's face. To Emma, he said, "I'm afraid your ayah is not impressed with me." (p.20/D1)

Julian as The Marquess and at the same time as someone of Indian descent became in hybrid when he tried to save Emma and Usha, a native Indian who was Emma's assistant when three British soldiers confronted him at the Bazaar. He

became a hybrid because he both cared about them both Emma as a native British and Usha as a native Indian.

“I take no offense at the mention of my heritage. It is my better half, I think.” He smiled. “Or better quarter, though that lacks a certain ring. My concern is for the peace. While I firmly believe that England has no place in India—” Her huff of shock made him smile again. **“Well, and I am part native, Miss Martin.” “And also an English peer, a future duke!”** She knew she was sputtering, but she had never heard of such a sentiment! **(p.27/D2)**

It is explained that Julian's cultural identity became a hybrid because as it is known that Julian was a mixed blood of India and England. His hybrid behaviour is marked by saying that he is Part Native (Indians) and also English peer. His cultural identity becomes hybrid/mixed because he put himself in the middle position as a part Indian and British. He considered himself as part of those countries and that determined his new cultural identity as a mixed-blood:

When he reached her side, he said, “You look as though you’ve swallowed a frog.” His feet were bare! She raised her eyes to his. “You’re Hindu, my lord?” He came to a stop. “Please, it is beyond ridiculous at this point.” She surrendered a small smile. “You’re Hindu, Julian?”
“My mother’s mother is Hindu. I honor her beliefs, when I am asked to do so.” He drew her up by the hand. **(p. 77/D3)**

Julian is hybrid because he showed his respect to his Indian Grandmother’s religion. It can be seen through his attitude to attended the worship event of Hindu in Sukphur village. As a Marquess, he never forgot his part as an Indian by still remembering and respecting his Indian culture. His attitude of his hybridization put himself in the middle position of Indian and British culture. Julian's cultural identity was hybrid or mixed because besides him as a marquess he also acted as an Indian by participating in Hindu worship events. He positioned himself in the middle (in-between) between these countries which have different culture. There are two different aspects that are mixed in himself, namely Indian and British aspect

He shook his head and took her hand. “This entire area seems to be in an uproar.” “Then where will we go?”. “Sapnagar is still the plan.” He looked down to where her hand rested in his, and smiled in some private

amusement. Twining his fingers in hers, he overturned their hands, and studied the paleness of her palm. "Some believe your fate is written here," he said, tracing the long line from her middle finger to her wrist. The touch had a disproportionately strong affect; a bolt of heat shot through her stomach. His fingers moved to bracket her wrist, rubbing lightly over the creases that ringed the base of her palm. "These, here, signify great good fortune. And here"—his caress shifted back to the long line dividing her palm—"is your life line. You'll live a long, healthy time." What poppycock. And yet—she supposed that the fact she still lived might be considered good fortune. **(p.78-79/D4)**

Julian's cultural identity is hybrid on the quote above. It is shown that he still believed the ancient belief from India that the line of our palms can determine our destiny, especially for our match. He had been living in well-educated people (British) but still believed the ancient belief. His cultural identity was mixed because he still carried the culture of applying his Indian culture. There is a mixture of British culture and Indian culture in him. His mixed culture can be seen when he showed his respect for his grandmother religion by participating himself in the ritual. He got new identity of his middle position of those countries.

"Tell me yourself." The air burst from her lungs, a breath she'd been holding for perhaps forever. "I don't know what to make of you! One moment you're the man I met in the Evershams' garden, and the next, you're someone else entirely!" "I see." At length, he said, "If you must make something of me, the days ahead won't be easy for you. I am not just an English aristocrat, Emma. I was born in this country, and for many years of my childhood I knew only two words of English—my first and last name." His words gained speed, took on a sharper edge. "And I must say, if you think I have changed for the worse, that I have somehow lost my way, you are badly mistaken. The man you met in Delhi, the one you think you know—the fucking Marquess of Holdensmoor—he is the act. He is what I was forced to become." **(p.95/D5)**

The quotation explains that when the native troops who wanted to harm Emma had left the Sukphur village, Emma was very angry because Julian did not kill them badly. Emma then questioned about who exactly he is whether he is splitting England or India. In this part of the quotation, it is proven by Julian's hybrid behavior or attitude which shows that as a mixed-blood, his cultural identity is always mixed. It can be shown by saying that he is not only an aristocrat which

indicates that he is British, but he also says that he is part of the Indian by saying that he was born and raised in India. He is not only recognizing himself as British but he is also Indian, meaning that within him there is a mixture of Indian and British.

“Yes, yes, my husband. Oh, but it is too bad Yuvraj has not returned from shikaar! If he does not come back this week I will be very unhappy. *Aur agar vo aapki mahila se na mile to bahut nakhush honge.*” Emma took one large step toward him. “What does that mean?” Her sharp tone caught his attention. Christ—she was not dazed, but . . . afraid? More so, even, than before Kavita had entered the room. What was this? “It means he will be unhappy if he doesn’t get to meet you,” he said slowly. **(p.112/D6)**

The quotation shows that Julian's cultural identity is hybrid because he taught English to Kavita who is a native Indian whom he met in Maharajah’s fort and also when he translated Kavita's words which were in Indian into English because Emma as a native British couldn't understand the meaning. Receiving new culture actually makes the native people have a double culture, their own culture and the colonizer's culture (Bhabha, 2004). Therefore, the data shows that Julian's cultural identity is hybrid or mixed because he translated Indian into English and taught English to Kavita. It makes him in double culture. Therefore, through the act of teaching Kavita and translating Indian into English, it shows that he has a double cultural identity, namely acting as Indian as well as British.

Over a hundred men were seated there on large silk cushions, their brightly colored turbans making them appear like a flock of bobbing parrots. At the far side of the courtyard, Emma could just make out through squinting eyes the Maharajah and Julian, seated on chairs above the rest of the crowd. The entire group flanked a rectangular pool, in the middle of which rose a large sandstone dais. As she watched, four men in white pajamas scurried forward, two of them jumping into the pool and submerging themselves up to the chin. Their companions passed them a thin stone plank, which they settled against the dais before climbing out of the water. **(p.115/D7)**

The seventh shows that the hybrid cultural identity in Julian can be seen when he participated in and enjoyed the dance party held by Maharajah as a form of welcoming his arrival with Emma to the fort. Julian's hybridity arises because as part of the British, he never forgotten his Indian side especially the culture by still

making it a part of himself while honoring the implementation of the party being held. Honouring the Indian dance party marks that he still brought Indian culture as the part of his life even he had inherited the title as the Marquess. As it is known than Indian and British have different culture but he still mixed those cultures.

He shook his head. Then his gaze shifted beyond her, to the sight of the plains beyond them. “Emma, I’m leaving for Delhi tomorrow.” She jerked backward, out of his grip. “What!” “I’m going back. The Maharajah’s runner returned tonight. The mutinied troops are laying siege to the British encampment on the Ridge, and the army is gathering in Kurnaul, preparing to march on them. I’m going to help with the negotiations.” (p. 120/D8)

Julian is in a hybrid because he wanted to return to Delhi with his Indian relative Maharajah to negotiate because the native troops who are carrying out the mutiny will soon surround the British encampment at the Ridge. Julian's identity became a hybrid because he was in the middle position when the mutiny occurred. He wanted the two countries making peace for each other. He did not defend one of these countries. Julian's new identity becomes a hybrid because during the mutiny he put himself in middle position between England and India.

She flinched. Belatedly she realized that the pain she felt was her own nails, digging into the hollow at the base of her throat. “Julian, don’t you dare try to prove yourself those people. They aren’t worth it, they—” “Those people are my people. Both sides,” he said. “British and Indian, I owe something to both of them. It’s almost my . . . my duty to help end this bloodshed.” (p.121/D9)

Julian’s cultural identity is hybrid because he thinks that England and India are his countries. When the native troops revolt occurred in India, he did not divide one of his countries, either India or England, but he positioned himself in the middle between the two countries because both are his countries. Julian was in hybrid cultural identity because he put himself in the middle position of Indian and British nation.

2. Mimicry of Julian Sinclair

Mimicry in the colonial context is termed an act of imitating colonial culture. Cultural aspects that can be imitated such as language, way of life, manner and etc. Mimicry functions to get equality. As Bhabha emphasized the Lacan concept that

mimicry is like camouflage, meaning it's a way to survive the colonized. Mimicry is carried out by colonizer not only because they are forced by the colonizer to imitate their culture but as a way to fight back. By adopting the colonial culture, the colonized also felt equality because they could be in the same position as the colonizer after having the same way of life.

He was very tanned. Doubt flickered through her mind, quashed as she considered his starched cravat and elegantly cut tailcoat. Of course he was English. The lazy grace with which he held himself made her aware of her own unmannerly slouch. She straightened, lifting her face toward the stars. **(p.5/D1)**

Julian seems to be mimicking the British way of dressing by wearing an elegant cravat and cut tailcoat while attending his cousin Marcus Lindey's engagement party with an English woman named Emma. Julian as a part India and British also wants to show himself as a British when attending the British engagement party.

The Marquess scoffed and deprived the pistol, lifting it away from them. "Run," he said flatly. "If I see you again, I'll kill you." As the men ran off, he turned to her. "Are you all right?" "Yes." The steadiness of her voice bolstered her; she spoke again just to hear it. "Yes, I'm fine." He nodded, turning to Usha. "Aap theek hain, na?" **(p.20/D2)**

The data explains that Julian is doing mimicry or imitation of the Indian language by using the Indian language while talking to Usha, a native Indian who is Emma's female assistant. Julian said *Aap theek hain, na* to ask about Usha's condition after being confronted by British soldiers with Emma.

"Take the money," he said tiredly. "Take it, and I will never come again." Deven hesitated, scowling. "Do you swear?" Julian touched his throat, a gesture used to signal a formal, binding vow. "Kasam khaata hoon." I swear. Deven pointed to the dirt between them. "Set it down there," he said. "And then you will walk away and I will watch. I will take pleasure in watching the Englishman leave, because it will make me think of the time, very soon, when all Indians will see the same." Julian tossed the bag into the dust and turned. In the moonlight, his shadow stretched long and faint before him, preceding him out of the ruins. **(P.42 /D3)**

The quotation shows the way Julian are mimicking Indian language. Julian uses or mimics Indian language when he wants to give money to his Indian cousin,

Deven by saying *Kasam khaata hoon* which means that he swears to Deven that he will never see his Indian family anymore. Julian was doing mimicry on Indian culture by using Indian language to convince his cousin. Even though he was doing mimicry, but he will never be considered as a native Indian because of his mix blood. That is why his new cultural identity emerges uniquely in himself.

She was ducking back down when he turned and saw her. Someone had given him a change of clothes. His calf-length tunic and loose trousers were in the native style, made of simple homespun cotton with no ornamentation. His hair was freshly washed, rippling black and thick to just below his ears, and the red dot on his forehead called attention to his eyes, an impossible greener-than-green. If Marcus had reviled him before, he would have been apoplectic now, for Lord Holdensmoor looked anything but English. **(p.77/D4)**

The data explains that after Julian and Emma traveled out of Delhi, they arrived at a village called Sukphur village. While in the village, Julian performed a ritual of worshipping in Hindu. It can be seen that Julian was mimicking the Indian way of dressing by wearing calf-length tunic and loose trousers which are the typical Indian men's style of dressing while praying and also has a red dot attached to his forehead.

She did not understand what had happened, but the soldiers were grinning; the one with the rifle cackled and stepped forward. Julian tossed something over. Her braid. Dear God, he had cut off her hair! Her hands flew to her scalp. Her head felt so light; why hadn't she noticed immediately? Her hair, her hair, he was handing her hair to that scoundrel— The priest threw the rifle to Julian. He caught and cocked it in one unbroken move, but did not aim it at anyone. "Jaa," Julian said to the men. "Ghodon ko chhodkar jaa. Theek hai?" Emma felt her legs give way. As she sank to the ground, the sepoys climbed down the ladder. **(p.92/D5)**

The data shows that Julian was mimicking Indian language when he pretended that Emma was his prisoner. Julian deliberately used Indian language to the soldiers who saw Emma in the village so they could believe his words in order to save Emma herself. As Homi K Bhabha said that when the colonized people are trying to imitate the colonizer's culture, it will make a new cultural identity. It because they imitated the colonizer's culture but they are not fully imitating it.

3. Ambivalence of Julian Sinclair

The concept of ambivalence is derived from psychoanalysis which provides the continual fluctuation between wanting something and wanting the opposite. Bhabha took an ambivalent concept in describing the complex mixture of simultaneous attraction and rejection of an object. In colonial discourse theory, Bhabha illustrated the concept of ambivalence as the complex mixture of attraction and rejection that characterize the relationship between the colonized and the colonizer nation. So, it makes an ambiguity or confusing for the colonizer or colonized people.

His eyes could become weapons. They focused on her now with alarming intensity, seeming to become greener as she stared into them, hopelessly pinned. "I will be the Duke of Auburn," he said, and she had the strangest thought that he was not pleased by that eventuality. "But it is an English title, you know. It gives me no claims to Indian soil." Emma shook her head. "I've never encountered such talk." (p.27/D1)

The data clearly explains that Julian feels the ambiguity because on the one hand he will become The Duke of Auburn, the highest nobility in England, but on the other hand his title will cause him to lose his identity as an Indian. It can be said as ambivalence because Julian felt an ambiguous attitude between wanting something and wanting its opposite. Julian became in ambiguous attitude because he wanted the title as the Duke but he confused because it would lost his identity as Indian.

She took a deep breath. "And where will you go?" "Back to Delhi." "Delhi!" He still wore the blood he'd shed during their escape! "Have you run mad? You can't mean to go back. Not until it's recaptured!" "If it's recaptured," he said softly. "If?" His insinuation astonished her. "You actually think we'll let the natives keep it? One of the largest stations in the raj?". He rolled onto one arm to face her. "I am not sure we will have any say in the matter. The Indians appear to have already taken back their imperial city." She felt unaccountably embarrassed—and then angry for it. Here they sat in the middle of the wilderness, bruised and beaten and cowering at the sound of monkeys in the brush, and he took her to task for wishing it were otherwise? "Am I to understand that you're upbraiding me for espousing the English view? Pray tell, my lord, after what we have been through today, do you still take some other position?" He sat up in one fluid motion, and instinct had her lurching away. The reaction seemed to startle him as much as it did her. He

went very still. Then, in curiously formal tones, he said, "Forgive me, Miss Martin. I can see I have upset you. I fear my mood is . . . uncertain." (p.68,69/D2)

There has been an ambiguous attitude or ambivalence in Julian after the mutiny carried out by the Indian army in reclaiming his country from the British. It is evident from his conversation with Emma that he said that India was in mutiny because they wanted to get their country back. It certainly bothered Emma a lot. Julian felt ambiguous because on the one hand the mutiny that occurred brought great danger to the British nation but on the other hand, he also thought that the Indians should have their country back. He becomes ambiguous because he wants something but also wants the opposite.

How does Julian Sinclair maintain his cultural identity at the end of the story?

This study also analyzes how Julian Sinclair as the main character in the novel *The Duke of Shadows* maintains his identity at the end of the story after being knighted as The Duke. Those will be explained based on some quotations, as follows:

He looked back to the liquor cabinet, then down to his palm. His fingers closed, obscuring the lines. Some people are engraved into your palm, child; from birth, they are with you, know it or not. So long ago, his grandmother had told him that. (p.199/D1)

The data shows that Julian's attitude is still a hybrid identity or his culture is still mixed. It is proven when he still remembered and believed his Indian grandmother's words about Indian beliefs that a person's destiny is determined from the line on each palm of a person's hand, including the destiny of a match. Julian's cultural identity can be called as hybrid/mixed because even though he had inherited the title as The Duke of Auburn, but he still believed Indian belief. He still positioned himself in the middle position of Indian culture and British culture after being in England as English peer. Therefore, it can be concluded that he was still hybrid because he still positioned himself in the middle of Indian and British culture.

But while the house, from the outside, certainly managed to impose, her most immediate impression of the interior was warmth and whimsy. The floor was a patterned marble, typical of Mayfair. The delicate wooden screens lining the walls, the carved teak doors, and the Turkey rugs might have been lifted from Sapanagar. The only fault she could find was the darkness. It needed a skylight in here, like the one she'd installed in her studio at Gemson Park. He would like more sunlight in the house, she expected. It must have seemed unbearably gray to him as a child, coming from the brightness of India. The bench on which she sat was made of fragrant sandalwood, inlaid with ivory. She fingered the delicate pattern. Was his bed made of sandalwood, too? That might explain why he always smelled of it. **(P.210/D2)**

The quotation shows that Julian's cultural identity is still Hybrid or mixed with Indian culture as evidenced by the furniture in his room which combines the floor was a patterned marble, typical of Mayfair, one of the regions in England and smooth wooden curtains that line the walls, teak doors. engraved, and Turkish rugs that he raised from Sapanagar. Attitude was still hybrid because after being in England and Taking the title as a Duke, he never forgot his Indian culture by still mixing the furniture in his room.

A touch at her skirts startled her out of her reverie. "My mother had a dress this color," Julian said. She looked down; her cloak had fallen open around her knees. "This exact shade of red." **(p.238/D3)**

The data explains that Julian's cultural identity is still hybrid or mixed because he still keeps his mother's red dress which is identical to traditional Indian clothes even though he has become The Duke in England. The dress is then given to Emma, to be used in disguise to get back the painting of Emma which Lord Lockwood had sold to someone. Therefore, based on the results of the discussion obtained from these data, it can be concluded that Julian still maintained his hybrid/mixed cultural identity as a mixed blood descendant. This can be seen through his attitude when he had taken over the title as The Duke of Auburn. He still maintained his Indian culture after being in England. His mixed cultural identity is seen when he still believed in the beliefs of Indian ancestors, the interior of his room was inspired by Sapanagar and Mayfair and still keeps her mother's traditional dress.

CONCLUSION

After analyzing *The Duke of Shadows* novel by Meredith Duran, using the Postcolonial Theory of Homi K Bhabha, it can be concluded that new Postcolonial Identity of Julian can be seen. It emerges through the Hybridity, Mimicry and Ambivalence as his ambiguous attitude for both of his countries (India and England). His hybridity be seen when he always put himself in the middle position between England and India. His action of mimicry can be seen when he imitated both of Indian and British culture to gain a new cultural identity as a mixed-blood of those countries. His ambivalence can also be seen from his ambiguous attitude when he lived in two different cultures of India and England. His mixed blood always put him in an ambiguous position between dividing India or England during the mutiny. In addition, at the end of the story of the novel *The Duke of Shadow*, Julian maintained his cultural identity by still mixing Indian and British culture after living and achieving the title as The Duke of Auburn.

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