

Ambivalence, Mimicry and Marginalized Masculinity: A Bhabha-Connell Reading of Dars in *Vienna 60*

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 <https://doi.org/10.58194/eloquence.v4i3.3026>

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Article History	ABSTRACT
Received 29-09-2025 Accepted: 17-10-2025 Published: 03-12-2025	<p>Background: the cultural clash between East and West when Dars visited Vienna in the 1960s.</p> <p>Purpose: Analyze the postcolonial form and crisis of masculinity experienced by Dars in Yusuf Idris' novel Vienna.</p> <p>Method: Using a qualitative descriptive research design Regarding the text of Vienna 60, by Yusuf Idris with textual analysis using Miles & Huberman. The primary data was the text of novel Vienna 60 by Yusuf Idris. The research population was the entire text of the novel, and the sample consisted of sentences containing elements of postcolonialism (Bhabha) and the crisis of masculinity (Connell). The instruments were developed by the researcher himself, and the data collection technique was note-taking and reading. The data analysis technique was data reduction, data presentation, and verification.</p> <p>Results and Discussion: The findings show that Dars experiences an identity and masculinity crisis. Ambivalence is evident when he admires Western culture but also feels alienated. Mimicry is seen when he tries to imitate the language used by Westerners. The potential for hybridity occurs in his encounters with Western women. Dars experiences a masculinity crisis related to his race and origins in the East. Therefore, Dars exhibits ambivalence, failed mimicry, and marginalized/subordinate masculinity. This research contributes by adding gender issue analysis of the character.</p> <p>Conclusions and Implications: Dars experiences cultural incompatibility, which causes him to experience a crisis of masculinity. This illustrates how migration between the West and the East not only experiences alienation but also gender issues. This study expands the postcolonial discourse in modern Arabic literature by integrating gender analysis through Connell's lens. Therefore, it is hoped that further research will deepen postcolonial studies, especially gender in literary works.</p>
Keywords:	<i>Bhabha's postcolonial theory; Connell crisis masculinity; Vienna 60; Cultural ambivalence; Gender identity crisis</i>
	ABSTRAK

Latar belakang: Benturan budaya antara timur dan barat ketika Dars berkunjung ke Wina pada tahun 60.

Tujuan: menganalisis bentuk poskolonial dan krisis maskulinitas yang dialami oleh Dars dalam novel Vienna karya Yusuf Idris.

Metode: Menggunakan desain penelitian kualitatif deskriptif terhadap teks dalam novel Wina 60, karya Yusuf Idris dengan analisis tekstual menggunakan Miles & Huberman. Sumber data primer adalah teks novel Vienna 60 karya Yusuf Idris. Populasi penelitian adalah keseluruhan teks dalam novel, sampel berupa kalimat yang mengandung unsur Poskolonial Bhabha dan Krisis Maskulinitas Connell, diinstrumenkan oleh peneliti sendiri, teknik pengumpulan data dengan catat dan baca dan teknik analisis data yaitu reduksi data, penyajian data, verifikasi.

Hasil dan Pembahasan: Temuan yang didapatkan Dars mengalami krisis identitas dan maskulinitas. Ambivalensi tampak ketika ia mengagumi budaya barat namun juga merasa asing. Mimikri terlihat ketika ia mencoba meniru bahasa yang digunakan orang barat. Potensi Hibriditas terjadi dalam perjumpaannya dengan wanita barat. Krisis maskulinitas dialami Dars terkait ras dan asal-usulnya dari timur. Oleh karena itu, Dars menunjukkan ambivalensi, kegagalan mimikri, dan maskulinitas yang terpinggirkan/subordinat. Kontribusi penelitian dengan cara menambahkan analisa isu gender tokoh.

Kesimpulan dan Implikasi: Dars mengalami ketidaksesuaian budaya yang menyebabkan ia mengalami krisis maskulinitas. Hal ini menggambarkan bagaimana migrasi antara barat dan timur bukan hanya mengalami keterasingan tetapi juga isu gender. Penelitian ini memperluas wacana pascakolonial dalam sastra Arab modern dengan mengintegrasikan analisis gender melalui sudut pandang Connell. Maka diharapkan penelitian selanjutnya memperdalam kajian poskolonial khususnya gender pada karya sastra.

Kata Kunci

Teori pascakolonial Bhabha; Krisis maskulinitas Connell; Wina 60; Ambivalensi budaya; Krisis identitas gender



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INTRODUCTION

Colonialism never truly ended, its traces continue to shape stigma and social structures that extend beyond political and economic realms.[1][2][3] In the era of globalization, the domination of Europe and the United States has led to the perception that globalization is essentially a form of Westernization.[4] One of the complex consequences of this colonial legacy is the crisis of identity and gender experienced by postcolonial societies.[5] Formerly colonized nations continue to grapple with preserving their cultural identity and social order amid the persistent influence of Western dominance.[6]

The impact of colonialism can be found in literary works.[7] The novel entitled Vienna 60 by Yusuf Idris [8] presents the character Dars during his journey in Europe, particularly in Vienna in 1960. His efforts to adapt to Western culture instead lead to feelings of alienation and an identity crisis. As someone shaped by Eastern values, Dars becomes torn between his admiration for the West and the gradual erosion of his own cultural identity. His interactions with European women further expose a clash between Eastern and Western gender ideals, intensifying the masculinity crisis he experiences.

Many previous studies have examined postcolonial theory, particularly the framework developed by Homi K. Bhabha. Studies such as [9][10][11][12] generally focus on analyzing postcolonial elements through Bhabha's three core concepts: ambivalence, mimicry, and hybridity. Meanwhile, research related to Connell's masculinity theory [13][14][15][16][17] concentrates mainly

on the construction of masculine identity, toxic masculinity, and masculine performativity. And studies have examined Arab characters in Europe, including [18][19][20] However, these works do not integrate Bhabha's postcolonial approach with Connell's theory of the crisis of masculinity. This body of research therefore reveals a clear gap, no study to date has synthesized Bhabha's postcolonial concepts and Connell's masculinity framework within a unified analytical model.

While prior studies have applied Bhabha's concepts to postcolonial literature, few have integrated Connell's masculinity theory to examine the gendered dimension of colonial mimicry particularly in Arabic fiction set in Europe. This study addresses the gap by combining both theoretical frameworks to examine how postcolonial encounters shape the crisis of Eastern identity and masculinity in Yusuf Idris's *Vienna 60*. Building on this gap, the present research aims (1) to investigate the representation of East–West relations through Bhabha's concepts of ambivalence, mimicry, and potential hybridity, and (2) to analyze Dars's expressions of Eastern masculinity using Connell's notions of marginalization and subordination.

Accordingly, this study addresses the following research questions:

RQ1: How are Bhabha's ambivalence and mimicry manifested in Dars' behavior in Europe?

RQ2: In what ways does Dars' crisis of masculinity reflect the position of Eastern men in the colonial gender hierarchy?

Combining Bhabha's postcolonial theory with Connell's masculinity framework an approach not previously used offers new insights into how masculinity is constructed in postcolonial contexts. This study shows that colonial influence extends beyond politics, shaping cultural identity and gender formation in deep and lasting ways.

LITERATURE REVIEW

Postcolonial Theory of Homi K. Bhabha

Postcolonialism examines how colonialism shapes cultural identity and produces various forms of conflict [21]. Bhabha [22], develops three core concepts: ambivalence, mimicry, and hybridity. Ambivalence emerges when colonized subjects experience simultaneous admiration for and alienation from colonial culture.[23] Mimicry refers to the attempts to be “almost the same but not quite,” a process that ultimately reinforces difference rather than similarity.[22][24] Hybridity, meanwhile, represents an “in-between” space in which new identities are formed through cultural interaction.[22][25]

Masculinity Theory of R.W. Connell

Masculinity is socially constructed, not innate [19] Connell [26], explains subordinated masculinity as forms of masculinity positioned beneath dominant heterosexual norms or viewed as “less masculine,” while marginalized masculinity refers to men whose masculinity is weakened by external social structures such as race, class, or colonial conditions. Operationally, subordinated masculinity functions within the gender hierarchy, whereas marginalized masculinity emerges from structural forces that lie beyond gender relations themselves.

Intersecting Postcoloniality and Masculinity: A Conceptual Framework

To clarify how the two theories intersect, the table below presents a comparison of the core concepts in Homi K. Bhabha's postcolonial theory and R.W. Connell's theory of masculinity.

Tabel 1. intersection of two theories

	Bhabha's Concept	Connell's Concept	Intersecting
1	Ambivalence	Subordinated	Admiration–alienation Dars ↔ masculine inferiority
2	Mimicry	Marginalized	Attempts to imitate the West ↔ remain marginalized due to race
3	Hybridity	Identity Construction	Dars' identity was formed in a liminal space

Through this intersection, this study positions Dars' crisis not only as a postcolonial struggle but also as a gendered experience. Bhabha's concept of ambivalence explains Dars's uncertainty between Eastern and Western cultures, while Connell's notion of subordinated masculinity accounts for the gendered inferiority he experiences in Western spaces. Mimicry reveals Dars's attempts to imitate European culture, whereas marginalization explains why he remains in a subordinate position despite these efforts. Hybridity and identity construction further demonstrate how Dars's identity emerges within an “in-between” space.

Thus, Bhabha's framework illuminates the cultural colonial dimension of his crisis, while Connell clarifies its gendered dimension. Together, the two theories show that Dars's identity is shaped through the simultaneous interplay of colonial domination and masculine hierarchy.

Research Gap

The analysis of several previous studies in Bhabha's postcolonialism and Connell's study of masculinity as follows.

Tabel 2. Previous Studies

No	Author	Theory Used	Main Finding	Limitations
1	[9]	Bhabha liminity and ambivalence	Identity conflict in <i>Burung-Burung Manyar</i>	Local text no masculinity analysis
2	[10]	Bhabha postcolonial literary criticism	Traces of Japanese colonialism	No discussion of gender/masculinity
3	[27]	Bhabha mimicry, ambivalence, and stereotypes	Social resistance in poems	Gender dimension absent.
4	[16]	Masculinity and culture	Cultural construction and practices of masculinity	South African context
5	[17]	Hegemonic masculinity & decoloniality	Gender in the colonial context	Focus on policy and welfare
6	[11]	Bhabha hybridity, mimicry	Local cultural tensions	Limited local cultural context
7	[12]	Bhabha postcolonialism	East–West cultural relations	No masculinity or identity crisis analysis

8	[13]	Connell toxic masculinity	Violence and dominance patterns	No colonial/postcolonial context
9	[14]	Connell masculinity performativity	Phone-mediated identity	No identity crisis; no colonial dimension
10	[15]	Connell cultural masculinity	Minangkabau male roles	Only local culture; no transnational/Western context.

Therefore, the integration of these two theories in this study provides a more comprehensive framework for understanding how Arabic literature articulates postcolonial struggles and gendered crises at the same time.

METHOD

Employs a descriptive qualitative method to examine the postcolonial dynamics and masculinity crisis experienced by the character Dars in Yusuf Idris' novel *Vienna 60*. [28] This method was selected because it enables researchers to interpret phenomena and uncover the "meaning of data" that emerges from the text. [29] The research population comprises the entire text of *Vienna 60*. [8] The sample consists of quotations containing elements of Bhabha's postcolonial concepts (ambivalence, mimicry, hybridity) and Connell's forms of masculinity crisis (subordination, marginalization). The primary research instrument is a theory based categorization sheet. Excerpts are included in the sample if they contain at least one of Bhabha's concepts and one form of Connell's masculinity crisis.

Data were collected using documentation techniques, in which information was obtained from existing textual documents and subsequently recorded. [30] The data analysis process follows the model of Miles and Huberman (1984), the researchers summarized and extracted key points related to postcolonial elements and the masculinity crisis in *Vienna 60*. The reduced data were then organized and presented in concise narrative form to facilitate interpretation. In the verification stage, the researchers formulated conclusions so that initially ambiguous findings became clearer and more specific. Finally, the analyzed and theory-adjusted data were explained through analytical descriptions.

To ensure consistency, the analysis was conducted by two independent researchers, and any differences in interpretation were resolved through discussion until a consensus was reached. The study did not involve any methodological modifications, the process of selecting quotations was adjusted solely to meet the needs of the theoretical analysis. As this research is entirely textual and does not involve human participants, ethical approval was not required.

RESULT AND DISCUSSION

Cultural differences make the West foreign to Dars. This is analyzed through Homi K. Bhabha's postcolonial concepts of ambivalence, mimicry, and hybridity, alongside R.W. Connell's framework of masculinity crisis. The analysis highlights Dars' ambivalence, failed mimicry, potential hybridity, and the resulting crisis of masculinity.

Ambivalence and Crisis Masculinity Character Dars in Novel *Vienna 60*

According to Bhabha [22], ambivalence is the tension between admiration and strangeness, which Dars experiences toward Western culture. The data also reveal a crisis of masculinity. In Connell's concept of masculinity [26] two forms appear in *Vienna 60*: marginalized masculinity, arising from racial and cultural differences, and subordinate masculinity, where men are non-

dominant and more feminine. Most excerpts show ambivalence and masculinity crisis simultaneously, while some present them separately.

Admiration and bewilderment at Western freedom

أمريكي أصغر صغري وفتاة نمساوية صفراء الشعر قصيرة كالتلميذات وقفا على محطة الترام ساعة ويدها في يده وعيناه هائمتان في عينيها، ودرش واقف قبالتهما يتفرج ويعجب، أهكذا ينشأ الحب ويستبد بالقلوب في ساعة زمن؟ لا بد أننا حقيقة في عصر الذرة (إدريس. 1960)

“A young dark-skinned American boy and a fair-haired Austrian girl, both as small as schoolchildren, stood at the tram station for an hour, her hand in his and his eyes lost in hers. Dars stood opposite them, watching in admiration. Could love arise and seize hearts in just one hour? Surely, we are truly living in the atomic age.”

An exotic, masculine American man and a young, innocent, naive, and immature woman are embracing openly. Dars observes a form of modern freedom and masculinity that appears stronger than what he knows in the East, yet simultaneously feels foreign to him. According to Bhabha (1994). [22] he experiences ambivalence being both attracted to and conflicted by it. Dars' ambivalence arises because, while he admires the Western mode of expressing love, his Eastern values make it difficult for him to perceive such behavior as normal. Consequently, he feels alienated, inferior, and unworthy as an Eastern man in a Western context, trapped within a colonial construct that privileges Western masculinity over Eastern masculinity.

Regarding the crisis of masculinity in Europe, it is reflected in the rejection of his advances through facial expressions, as illustrated in the following data excerpt:

وإذا توجه بتحية إلى امرأة وأشاحت بوجهها في استنكار وتقرز، أخرج لها لسانه وكاد يقول: يلعن أبوكم. يعني ما ينفعش إلا الأمريكان؟ (إدريس. 1960)

“When he greeted a woman and she turned her face away in disapproval and disgust, he stuck out his tongue at her, almost saying, Curse your father! So only Americans are acceptable?”

Dars' initial goal in going to Vienna was to approach European women, but his attempts were met with rejection. He responded with a “sticking out his tongue” gesture to express his dissatisfaction, feeling that he was not treated equally in Western public spaces. According to Connell (2005). [26] Dars' situation exemplifies marginalized masculinity, as he was unable to meet hegemonic standards of masculinity due to his race, posture, and language. American men were perceived as more masculine, modern, and dominant, leaving Dars feeling unworthy and alienated as an Eastern man in a Western context.

Low self-esteem due to racial differences

وهو الوحيد الغريب اللون والأنف والشعر واللغة، هو الوحيد النشاز. ولم تكن هذه هي المرة الأولى التي يعاوده فيها إحساسه بالحنني إلى بلده (إدريس. 1960)

ونفض رأسه بعنف. نفذه حقيقة وهو ماش في الشارع. فليكن هذا كله، ولكنه لا يمكن أن يحول بينه وبني الشيء الوحيد الذي أرادته وجهه ز له عام طويل (إدريس. 1960)

“He was the only one with a different skin color, nose, hair, and language—truly the only discordant presence. This was not the first time he had been seized by a longing for his homeland.”

“He shook his head violently, truly shook it while walking down the street. Let all of this be, he thought, yet nothing could prevent him from pursuing the one thing he had desired for so many years.”

Dars realizes that he is the only person of a different race. Experiencing alienation,

marginalization, and difference generates anxiety, uncertainty, and discomfort within the Western context. According to Bhabha (1994) [22] this situation exemplifies ambivalence the tension between the desire to engage with the West and the sense of not belonging as an Eastern subject in a foreign space. Dars experiences ambivalence because, while he seeks to achieve his goals in the West, his Eastern identity prevents him from fully enjoying that environment. This reveals his inner conflict as a colonial subject: he is attracted to the West but can never truly belong there.

According to Connell (2005) [26], the feelings of alienation, difference, and marginalization experienced by Dars constitute a crisis of marginalized masculinity, shaped by factors of race, culture, and social position. Consequently, his position as an Eastern man in a Western context renders him insecure and lacking in confidence. Dars' crisis of masculinity arises because the colonial structure privileges Western masculinity as superior and more modern.

Alienation amidst efforts to blend in

ومضى يحتسيه محاولاً أن يخلق البهجة في نفسه خلقاً، ويقنع نفسه أنه في أوروبا، في فيينا الساحرة الجميلة، في ليلة من لياليها. وأن هذا يحدث له حقيقة، ولا بد له أن يستمتع بكل دقيقة وكل ثانية؛ فغداً تستحيل كل هذه الأشياء إلى ذكرى لا تعود. وكان كلما حاول هذا أحس بالشجن أكثر، وبأنه غريب وحيد؛ (إدريس 1960)

“He continued to sip it, trying to create a sense of joy within himself and convincing himself that he was in Europe, in enchanting, beautiful Vienna, on one of its magical nights. He told himself that this was truly happening and that he must savor every minute and every second, for tomorrow all of this would become a memory that could not return. Yet, the more he tried, the more he felt a deep melancholy, and the more he felt strange and alone.”

When trying alcoholic beverages, he forced himself to enjoy them. He compelled himself to enjoy them yet, the more he tried, the less pleasure he derived. According to Bhabha (1994) [22], this reflects ambivalence, evident in his simultaneous admiration for the West and rejection of it, as the Eastern values he upholds conflict with the behaviors he attempts to adopt. While he admired Western modernity, he remained emotionally alienated and unable to fully integrate with it.

Dars' sadness at being unable to meet his expectations of the West reflects. According to Connell [26], a crisis of marginalized masculinity. Marginalized by race, culture, and social position, he experiences alienation, loneliness, and a sense of inferiority within Western society. He fails to assert his masculinity in this context and is unable to become a man who is “visible” in the colonial world. This occurs because the colonial structure privileges Western masculinity as superior and more modern.

Admiration for Western women vs longing for the East

النساء في الشرق جثث لا نستطيع أن نناهن إلا رغم أعنهن، حتى لو كن يذبن غراماً فيك، لا يرضيهن إلا أن يؤخذن عنوة، ولكن امرأة هنا يا سلام تقبل امرأة فتقبلك، تحضنها فتحضنك، تأخذها فتأخذك، هذا هو الشغل هذه هي امساواة الحقيقية بني الرجل وامرأة (إدريس 1960)

“Elsewhere, women must be approached by force, but here astonishingly she shows affection freely she kisses you as she would anyone, she embraces you as she would anyone, she guides you as she would anyone. This is the practice, this is true equality between men and women.”

وانتابه شعور خاطف؛ فهذه امرأة تكاد تفجر عقله من الحرية. لم يعد يدري إن كانت شيطاناً أو ملاكاً، ساذجة أو ماهرة (إدريس 1960)

“A sudden, overwhelming feeling seized him, this woman seemed to explode his mind with her freedom. He no longer knew whether she was a devil or an angel, naive or cunning.”

في هذه اللحظة فقط أدرك أن امرأة التي اصطحبته إلى منزلها حقيقة أم، وشيء غريب هذا (إدريس 1960)

“Only at this moment did he realize that the woman who had taken him to her home was truly a mother, and how strange this was!”

عأوده الحنني إى بلده وشقته الملحنفة في شارع ابن خلدون؁ وزوجته النقية الصافية كدعوات الملبأيب في حي الحسني؁ الطيبة الرأفة الآن تغط في نوم عميق وتلم برجوعه وتنتظره الملببوط (إدريس.1960)

“He returned longingly to his hometown and to his apartment on Ibn Khaldun Street, where his pure and virtuous wife like the gentle prayers of women in the al-Husani neighborhood lay sleeping deeply, dreaming of his return and awaiting him faithfully.”

Dars observes that Eastern women tend to be emotionally reserved and may require persuasion even when they love their partners deeply. In contrast, Western women express their love freely, openly, and reciprocally. Dars perceives this as a form of genuine equality in romantic relationships between men and women.

In another situation, Dars was astonished and impressed by the freedom Western women enjoyed, including walking alone at night with a man they did not know, or even considering the possibility that Dars might be a dangerous person. However, when he discovered that she was a mother, he found it hard to believe.

When he realized that the woman was in fact a mother, Dars felt a sense of strangeness, as if something were amiss. A woman with children was inviting a stranger into her home. As an Eastern man, he was taken aback by this situation, having been accustomed to Eastern cultural norms in which women carefully guard their dignity and honor. Amid his pursuit of this woman, he found himself remembering and longing for his wife and child his wife with her pure heart, spirit, and morals, and her untainted emotions and soul who must be waiting for his return home.

According to Bhabha [22], the feelings arising from Dars’ experiences reflect ambivalence. He admires the freedom with which Western women express themselves, yet Eastern values and norms remain deeply ingrained within him. When women open themselves to him, Dars longs for his pure and chaste wife. This inner conflict demonstrates that his identity is unstable: he is attracted to Western modernity but remains bound by Eastern values, preventing him from fully adapting to the Western context.

In terms of masculinity, Dars’ situation exemplifies subordinate masculinity [26], in which non-dominant and non-controlling men including those with traits associated with gay men are perceived as inferior to typical American men.

أصبحت تتصرف بحرية وبطريقة عملية وبجراً؁ ربما لإحساسها أنها في بيتها؁ أما هو فلم يعد سيد الملقف أبدا؁ أصبح هو الذي ينتظر حركتها ليتحرك؁ أصبح هو الملقاد الذي يتهيب أي شيء ويحدق في كل شيء وكأن كل شيء يحدق فيه ويحاول ضبطه (إدريس.1960)

“She began to act freely, practically, and boldly, perhaps sensing that she was in her own home. As for him, he was no longer in control of the situation, he became the one who waited for her movements before acting. He became hesitant in everything scrutinizing all that was around him, as if everything were scrutinizing him and he had to manage it.”

When he was at home with the woman, Dars felt as if he was under her control. According to Connell [26], he exhibits a crisis of subordinate masculinity, a form of masculinity that is subject to the authority of another masculinity or power. Because Dars is unable to enact the dominant masculine role associated with his Eastern culture background when interacting with confident and assertive Western women, his masculinity appears weak and ineffective. Consequently, he experiences feelings of inferiority and loses his authority as an Eastern man. This illustrates that Dars’ position in the West renders him easily subordinated to female figures who possess greater

cultural power.

Mimicry and Masculine Appearance of the Character Dars in Novel Vienna 60

According to Bhabha [22] mimicry involves imitating Western culture and values, yet this imitation influences the performance of masculinity. From Connell's [26] perspective, non-dominant men including those adopting traits associated with gay men are perceived as subordinate to American men. In the data, mimicry and expressions of masculinity sometimes appear together, and sometimes separately.

Imitation of Eastern imagery based on Western stigma

كل ما في الأمر أنه أحب بسؤاله هذا أن يُفهمها ويفهم كل من سألهم من النساء ثلاثة أشياء: يفهمها أنه أجنبي، وأنه أجنبي من النوع الفاخر، والثالثة أنه ضال وفي حاجة لمساعدة؛ يعني يفتح الباب على مصراعيه أمام أية واحدة لديها أقل رغبة في المغامرة (إدريس. 1960)

"The point is that through this question, he wanted to convey to her and to all the women he asked three things, that he is a foreigner, that he is a foreigner of a refined kind, and that he is lost and in need of assistance. In other words, he opens the door wide to any woman who harbors even the slightest inclination for adventure."

الحقيقة أننا هنا في الغرب نسمع عن الشرق كثيرًا، وعن غموضه ورجاله وسحره، وطاملا داعب خيالي الأمريكي الشرقي الأسمر، داعب خيالي وأنا بنت مراهقة، وحتى وأنا متزوجة وأم (إدريس. 1960)

"In truth, here in the West, we hear of the East as wealthy, mysterious, and enchanting, with its men and allure. It long teased the imagination of the dark-skinned Eastern man, it teased my imagination too, even as a teenage girl, and later, even as a married woman and mother."

he characters Dars devises a strategy to attract European women by constructing an image of himself that he believes they would find desirable. He presents himself as a wealthy foreigner who is vulnerable and in need of assistance. Dars hopes that this carefully crafted persona will appeal to European women.

Dars' behavior constitutes a form of colonial mimicry, as described by Bhabha [22], involving an attempt to imitate the image of the "Eastern man" constructed by Western imagination. He adopts and performs this exotic and fragile image to attract Western women and to compensate for his perceived inferiority as an immigrant. However, as a result of this imitation, Dars is accepted only as an imitation, not as an autonomous subject. On the surface, his mimicry may appear successful, but according to Bhabha's framework, colonial imitation can never be fully inhabited. The exotic and fragile image of the East does not represent the true identity of Eastern men; rather, it constitutes a stigma produced by Western colonial discourse. Dars' failure to sustain this mimicry demonstrates that the image of the "exotic East" is reductive and cannot be authentically embodied by Eastern subjects.

Dars presents himself as a weak and fragile man in need of assistance when interacting with Western women. According to Connell [26] this position falls under the category of subordinated masculinity, referring to forms of masculinity that are subordinate to hegemonic norms. Dars' behavior constitutes an attempt to attract the attention of Western women; however, he is accepted not as his authentic self, but as a performance aligned with Western expectations. In fact, his efforts further exacerbate the crisis of assertive, dominant, and protective Eastern masculinity within the colonial context.

Imitation of Western english language

فالساعة كانت تقترب م الثانية عشرة والنصف، والشارع نوره قليل، والسؤال غريب ومن غريباً قالت بكلمات إنجليزية مدشدة النهايات ملخطة الفاعل واملفعل إنها لم تفهم (إدريس.1960)

“It was approaching half past twelve, and the street was dimly lit. The question was strange, and even stranger, she said in English words with jumbled endings and confused subjects and objects that she did not understand”.

At night, Dars attempted to approach a woman under the pretext of asking for directions. However, his attempt failed due to his lack of fluency and systematic command of English. According to Bhabha [22], Dars’ behavior constitutes a form of imitation an effort to emulate colonial English in order to engage women and present himself as attractive and sophisticated. Nevertheless, his imitation was unsuccessful because he lacked proficiency in the language. Consequently, his efforts made him appear awkward and incompetent, leading to a loss of respect. This failure illustrates that the Western standards he sought to emulate were exclusive and largely inaccessible to Eastern subjects.

From the perspective of masculinity Connell [26], Dars’ behavior represents marginalized masculinity due to differences in race, social, and cultural values. However, he is unable to meet Western standards of masculinity while simultaneously losing the authenticity of Eastern masculinity. Dars’ identity crisis thus emerges not from his personal traits but as a manifestation of the colonial structure that positions him in an inferior status.

Potential of Third Space Hybridity in Novel Vienna 60

According to Connell [22] The third space occurs through the encounter of two interacting cultures, thus potentially giving birth to a third space.

هو شرقي وهي أوروبية وكلاهما متزوج، وكلاهما موظف، وكلاهما قد طال غيابه عن زوجته ورفيقه، وكلاهما يحاول أن ينال الآخر، ويذل في سبيل ذلك جهد املستमित (إدريس.1960)

“He is Eastern, and she is European and both are married, both are employed, and both have been long absent from their spouses and partners. Each strives to win over the other, exerting tremendous effort in the process”.

The relationship between Dars and European women brings together two distinct cultural elements and backgrounds, namely East and West. According to Bhabha [19], such encounters have the potential to generate hybridity, or a “third space.” However, Dars lacks sufficient Eastern cultural capital to effectively negotiate his identity within the colonial space and entrenched colonial hierarchies. Consequently, he fails to emerge as a stable hybrid subject. His identity becomes increasingly blurred and fragile. This illustrates that the potential for hybridity does not necessarily translate into actual hybridity and can instead contribute to the dislocation experienced by colonial subjects such as Dars.

Comparative Studies

The following three studies investigate Arab figures within colonial contexts. Hindun (2021)[20] demonstrates that Arab women navigate between traditional values and Western norms through imitation and hybridity. In contrast, in the case of Dars, imitation reinforces the marginalization of masculinity under colonial gender domination. Apriyono (2020) [18] highlights identity conflicts that fail to conform to hierarchical Western standards, reflecting Dars’ continued marginalization in a cross-cultural space. Huizinga and Hoven (2021) [19] show that the masculinity of Syrian refugees is shaped by local norms and rendered subordinate. A similar phenomenon is observed in Dars, who remains constrained by a colonial structure that defines what constitutes “acceptable” masculinity.

Limitations

This study has several limitations. First, it focuses exclusively on a single novel, *Vienna*, page 60, without engaging in comparative analysis with other works that explore similar themes. Second, the analysis is confined to one character, Dars, and therefore does not consider his interactions with other characters, which could provide a more comprehensive understanding of the novel's socio-cultural context. Third, the study relies solely on the theoretical frameworks of Bhabha and Connell. These limitations, however, offer opportunities for future research incorporating broader datasets, additional characters, and alternative theoretical perspectives.

CONCLUSION AND IMPLICATIONS

This study analyzes the dynamics of Dars' identity in *Vienna* 60, through Bhabha's postcolonial theory and Connell's concept of masculinity. The findings indicate that Dars' experiences in the West do not present ambivalence, mimicry, the potential for hybridity, and a crisis of masculinity as four isolated phenomena; rather, these elements are interconnected, constituting a broader conflict of identity. Ambivalence is evident in his simultaneous admiration for Western modernity and perception of its strangeness. His mimicry, manifested in attempts to emulate the "image of the East" and adopt colonial language, reinforces his position as an imperfect imitator. Encounters with Western women open the potential for hybridity, yet his Eastern cultural capital and hybrid strategies fail to fully succeed. Consequently, Dars undergoes a crisis of masculinity, characterized by marginalization and subordination, demonstrating that his identity is simultaneously shaped by colonial, cultural, and gendered pressures.

In conclusion, Yusuf Idris' novel *Vienna* 60, depicts the condition of Eastern men within a Western colonial context. Dars, who embodies a strong Eastern spiritual and moral framework, is confronted with the pressures of a dominant Western culture. This study contributes to postcolonial discourse by incorporating a gendered analysis, demonstrating that colonialism operates not only politically but also shapes the hierarchies of masculinity. A limitation of this study lies in its focus on a single character and a single work. Consequently, future research should undertake a comparative analysis between *Vienna* 60, and the works of Tayeb Salih or Naguib Mahfouz to explore patterns of the masculinity crisis across different contexts.

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Appendix

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