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### **Ambivalent Representation of The Dutch New York in A History of New York by Washington Irving**

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#### **ABSTRACT**

The purpose of this study is to show that the cultural diversity often results social exclusion for certain cultures instead of social inclusion as commonly expected. The identity of a culture is designed by a more dominant culture in order to produce images and certain stereotypes. Identity is formed through representation that can be presented in the form of literature. The literary work of the various countries exemplifies how a more dominant culture pinned cultural identity. Nations-states which have the cultural diversity to be challenged and being able to observe by means of the representation of a culture. It could be presented in the works of world literature. The representation presented in the world literary works could be compared for getting the values inside the work. In this case, the literary work refers to *A History of New York (AHONY)* of Washington Irving produced in 1809. The values are associated with humanity, but sometimes a literary work can not escape from the practice of identification and differentiation that marginalize the culture of a minority group. AHONY was published by Irving originally aiming to reassert the contribution of the Dutch New York in American history which failed to be recognised by New York Historical Society. Nevertheless, Irving ambivalence of representation of the Dutch New York reproduced ethnic stereotyping and provided an ethnocentric bias in his work, because he used the Dutch for two purposes. The first purpose is as a political parody and the second is to show American diversity. This paper employs representation as a concept and New Historicism as a method to approach the literary text.

Key words: cultural diversity; identity; stereotype; ethnocentric bias.

#### **1. INTRODUCTION**

The publishing of *A History of New York (AHONY)* was noticed by New Yorker in the 19th century, because it enunciated the oblivion Dutch New York community which had been living in the city since the 17th century. Bradley (2008, xvii) states that AHONY stroke directly to the New York Historical Society (NYHS). This organization was established in 1804 for collecting everything dealing with the United States history. Nevertheless, the information about the New Amsterdam colony was not uncovered. Washington Irving strived to reveal the past of New York which had been almost forgotten. Also, according to Bradley (2009, 24; 2008, xviii), Irving made a parody of Mitchell's (one member of NYHS) book. That book erased fifty years Dutch sovereign of New York (or in the past called New Netherland). Mitchell mentioned only about the war which brought English to win New Amsterdam (capital city of New Netherland). The era of New Netherland was not described at all, especially about the administration of the Dutch, the society, and the culture. For this reason, Irving published *A History of New York (AHONY)* in December 1809.

A literary work is often used to criticize a condition. Fiction authors sometimes create an imaginary world to attack the real world, and this was also represented in Washington Irving's work. His criticism through AHONY was delivered through humor and parody style,

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## 1. INTRODUCTION

The publishing of *A History of New York* (AHONY) was noticed by New Yorker in the 19th century, because it enunciated the oblivion Dutch New York community which had been living in the city since the 17th century. Bradley (2008, xvii) states that AHONY stroke directly to the New York Historical Society (NYHS). This organization was established in 1804 for collecting everything dealing with the United States history. Nevertheless, the information about the New Amsterdam colony was not uncovered. Washington Irving strived to reveal the past of New York which had been almost forgotten. Also, according to Bradley (2009, 24; 2008, xviii), Irving made a parody of Mitchill's (one member of NYHS) book. That book erased fifty years Dutch sovereign of New York (or in the past called New Netherland). Mitchill mentioned only about the war which brought English to win New Amsterdam (capital city of New Netherland). The era of New Netherland was not described at all, especially about the administration of the Dutch, the society, and the culture. For this reason, Irving published *A History of New York* (AHONY) in December 1809.

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which imitated the history and the daily life of the Dutch people in North America in the 17th century. Besides criticizing NYHS, Irving had a purpose of attacking the New American Government in the 19th century by means of duplicating the Dutch history in North America.

The problem is the imitation story which was intended to revive; however, the life of the Dutch who once ruled the northern part of America; turned out to receive a negative reaction from the Dutch New York who belongs to the Dutch history in America. Irving's parody in AHONY leans on the characterizations of the Dutch authorities in the 17th century. Besides, AHONY is not free from British cultural ethnocentric bias as the origin of Irving. Irving's parody style becomes as if a two-edged knife in describing the Dutch society of the 17th century which were used as a means to criticize the New America of the 19th century. When the caricature pictures of the characters in AHONY are read literally, the depiction could be offensive because the interpretation does not pay attention to the layers of Irving's motivation in criticizing.

However AHONY as literary work was aimed by Irving among others to defend the existence of the Dutch New York, it stimulated to a strong reaction from the Dutch New York. Some of them were offended by disrespectful picturing towards their forefathers. At the beginning DeWitt Clinton, one generation of Dutch New York, also the chairman of the New York Historical Society and who was once the mayor of New York, did not pay attention to the humor of Irving in AHONY. He did not think it was insulting (Bowden, 1975, 159). Gulian Verplank, one of the Dutch New York descendants and also a friend of Washington Irving, threw a criticism on the New York Historical Society (NYHS) on December 7, 1818 due to a coarse caricature of AHONY (Funk, 2005, 14). Then, according to Bradley (2009, 24; 2008, xviii), AHONY had offended the leaders of the Dutch New York, because it mocked their ancestors, although one of the reasons of the publication was actually to criticize NYHS.

AHONY criticized NYHS which was assigned to collect all things related to the history of the United States, but it ignored the history of the settlement of the Dutch people in North America. In fact, the Dutch ethnic then merged themselves into the American nation. This ethnic was one of the European ethnics who participated for American independence in the revolutionary war. However, the existence of this ethnic group marginalized precisely after the time of American independence. This marginalization stimulated Irving to publish his *A History of New York* (AHONY).

The picturing of the Dutch society was subordinated and marginalized when the new country, United States of America, emerged as one of the rising nation of the world in the aftermath of independence. Diedrich Knickerbocker, the narrator in AHONY, described the situation of the US elections in 1808 when he had just left US Congress due to losing his debate with his colleague. This description also implies the marginalization of the Dutch as a minority ethnic group compared with the Anglo-American.

The marginality of the Dutch was represented by a fictional character named Knickerbocker. He was a representation of the Dutch who first occupied and controlled the island of Manhattan New York, but in the nineteenth century this ethnic was marginalized by the arrival of new immigrants. The sentence, "a stranger and a weary pilgrim in thy native land" (AHONY, 454) stated that the Dutch did not have any role in their former colony in North America. The period in which he became a stranger in his own country, marginalized by the new immigrants who came to the place that used to belong to his ancestors, the Dutch nation.

The concept of representation of Stuart Hall (1997) is used as a theoretical basis in this study to see how Washington Irving brought back the past of New York through the Dutch society of the 17th century, so that it produced some certain images representations of this ethnic. His parody influences the produced images for this ethnic. The method used in this

research is New Historicism of Gallagher and Greenblatt (2000) whereby the AHONY is read against the historical background of the 19<sup>th</sup> century, to see how Irving's contemporary context contributed to his writing. In the framework of New Historicism, authors constructed reality through his work as a means to respond to issues of his time

## 2. THEORY OF REPRESENTATION

Stuart Hall's concept of representation was used as the basis for this study to see how Washington Irving revived New York's past through 17th-century Dutch society, so that representation produced a typical image of this ethnicity. The re-emergence of 17th century Dutch society in New York with a parody style gave certain characteristics to this society. The definition of representation includes three things, namely "to stand for" which means symbolizing; "to speak or act on behalf of" means to represent; "to re-present" means to bring back. In practice all three notions of this representation often overlap (Gilles and Middleton 1999, 56-57). According to Stuart Hall (1997a, 15), representation is an important part of the process in which meaning is produced and exchanged among members of a culture.

Representation is an "external display" that is presented through symbols, images, and most importantly is language that transmits certain meanings. Thus, according to Stuart Hall (1997a, 17) meaning is "inner view" produced and transmitted. Representations include symbolizing, reflecting and returning. The meaning will be presented and transmitted through a representation system. Thus, representation is the production of the meaning of concepts in our minds through language. The existence of links between concepts and language allows us to refer to objects of the real world, people or events, as well as the world of images from imaginary objects, actors and event.

Representations can give meaning to an identity. The cultural identity of the Dutch community is represented through Washington Irving's view in AHONY, so that the cultural identity of the community is built through a representation. Cultural identity is not something that is fixed and without problems. Cultural identity is a matter of how we shape ourselves, Stuart Hall (1997b, 51-58) called it as the process of becoming or being. Identity always processes, and is formed through representation. This representation is in a continuous process. Representative practices always imply the position from which something is written, described, or told. There are two thoughts about cultural identity; the first is cultural identity in the sense of a kind of collective culture that is shared in one culture code equally bound to historical experience. The second is an identity that is constantly moving because of the ways we are positioned, and we position ourselves.

### 2.1 STEREOTYPING

Representations presented through parody styles for certain communities can be trapped in building stereotypes. In practice, representation involves the problem of whom is included and whom is excluded, which at the same time implies a problem of power. In this study, the concept of type and stereotype is important because of the parody style used by the author. In this study, representation provides the play of a different understanding between type and stereotype. Stereotypes generally involve negative attributes embedded in those who are different from the people or community who used the stereotyping. While types are examples that indicate those who follow the rules of the community or type of society, and those who are designed to be excluded from the community (Barker 2000, 208).

Stuart Hall (1997a, 257–259) details how this stereotype works. The stereotype marks everything that is excluded from the 'normal' order. Simultaneously, this stereotypical work determines who is included and excluded, or in other words who is part of 'us' and who is not, namely 'them'. Thus, the stereotype works to reduce, narrow, make it looks natural, and fix "differences". In other words, stereotypes are present because of a deliberated construction,



but this stereotype is made as if it were something natural. Here implied the existence of a power that slips in the formation of stereotypes.

### 3. THE APPROACH OF NEW HISTORICISM (NH)

The approach method used in this study is the New Historicism (NH) approach. This approach is used by considering to the problems and objectives presented in this study, namely the representation of 17th century New York Dutch society which was used as a means to build a new American national myth in the 19th century. The historical background is needed to see and examine the conflicts that occurred in the past as the context, as well as how the historical background affect fictional texts internally.

Questioning the relationship between text and history, New Historicism (NH) is an approach taken by one of the schools in literary criticism considers that a textual approach that focuses on the text and aesthetic aspects is less able to see the relationship between the text and the world that produces the text. Though, the world of imagination was built by the author as a way to bring back, respond, and participate in constructing reality (Gallagher and Greenblatt, 2000)

NH focuses its attention on finding the power of creativity showing that literature cannot be separated from the influence of social, political and economic forces surrounding it, and they were internalized in the text, as stated by Melani Budianta (2006, 2–7). This shows the difference between NH and its predecessor in making historical approaches to the text. The previous historical approach was merely to see the text as a reflection of society. NH provides a new breakthrough by showing that the text can also be a claim against social situations, so that it has an impact on its people.

NH views that both history and fiction are presented through acts of representation. Hayden White (in Wells 2000, 16) states that historical facts do exist, but when they are written, they contained some collections of selections and provided meaning that can vary from one another. Gallagher and Greenblatt (2000, 19) state that NH's analysis involves so much knowledge. Thus, we can conclude that the method used by NH in approaching a variety of works does not refer to a certain method but a mixture of various approaches. However, NH still refers to the search for the past that is implied in literary texts by transcending beyond the boundaries of formalist literature.

### 4. DISCUSSION

This paper will discuss how Irving used many ways to deliver a parody in AHONY. The characters inside are similar to the figures in the history of New Netherland (New York in present day). The steps of discussion in this paper will begin firstly with the techniques of parody used in AHONY, and second how the parody stigmatizes the Dutch society with stereotypes: Their characterizations are presented in caricature depiction; *first*, by naming and nicknames; *second*, by contrasting the appearances of heroes through physical descriptions, personalities, actions and their clothes. *Third*, how the stereotyping in AHONY provides certain images for Dutch people. Finally, the discussion will be closed with the bias of ethnocentricity by Irving against the Dutch society.

#### 4.2 NAMING AND NICKNAME

The parody style was done, among others, by naming of the characters in AHONY. It imitated the names of figures who ever existed in the community of New Netherland. Knickerbocker, the narrator, always associated the names of the characters with their personalities. Accordingly, the names seem to be constructed equal to the personalities of the characters in AHONY. The character of Governor Wouter van Twiller in AHONY was elected in 1629; and was the first governor of New Netherland. He was described as a person

who took a long time in thinking and making decisions as if the meaning of his name in Dutch, namely “hesitation”. The word *twiller*, according to the narrator, originally comes from the word *twijfler* in Dutch or “doubter” in English, and he nicknamed him as “Walter the Doubter” in the English version.

The governor's name was also associated with his attitudes. He was a quiet man like an oyster, barely speaking, never thinking of two things at once. He took very long in making a decision just only for one thing. This is an insinuation or a satire that this governor was virtually not doubting but did not know how to decide. It shows the inability of the governor to solve a complicated case. We can examine that the characteristics of the governor were delivered by means of a mockery to show the incompetence of the governor. The characteristics of the governor inspired painters in the 19th century to paint him based on Irving's depiction.



Painting of Wouter van Twiller by Washington Allston  
<https://commons.wikimedia.org/>

The second governor of New Netherland was Willem Kieft depicted as a bad-tempered person. In accordance with his last name whose origin is *Kyver* means “hothead”. This characteristic was associated with his inherited gene. Kieft was depicted to have governed in 1634. This governor got his nickname “Willem The Testy” (the irritable Willem) not long after his administration. He described as always acting without thinking at first, in which he did everything as more politically experiments than doing for long policy for his administration. The description brings down the intellectual ability of Governor Kieft. On the whole story, Kieft was portrayed as a completely unintelligent governor because his actions were often without consideration.

The third governor of New Netherland, Peter Stuyvesant, also get a nickname that seems to be constructed similarly to his personality. Knickerbocker made a comparison of the leadership of Peter Stuyvesant with his predecessors. He had not personalities as the calm and slow Wouter Van Twiller, nor the choleric William the Testy who was restless and always rushed in taking decisions. When Knickerbocker made this comparison, we assume the character of Stuyvesant would be better than both predecessors, but Knickerbocker showed the contrary. Stuyvesant never requested any opinions or considerations of others whenever he took a decision. He had always relied on his own mind, and therefore he was famous as Peter the Headstrong or *Hardkoppig Piet* in Dutch (Piet the Stubborn).

The techniques of description in the text of AHONY duplicate the names of the Dutch figures of the 17th century was aimed to show how parody could produce humor. However, providing the meaning of the names of the depicted figures are similar to their personalities in AHONY may be offensive if this depiction was understood literally. The way how Irving

described the characteristics of his characters by naming and nicknaming tries to mock the figures in the sense of humor, but unfortunately Irving used the characters who ever lived in the history. This could be perceived as a mockery for the leaders of the Dutch. Nevertheless, Irving had another purpose to use this style of parody.

#### **4.3 CONTRASTING OF DESCRIPTION OF HEROES IN AHONY**

Another parody striking in the work of Irving is the contrasting of the positive and superlative statements of the epithet as "heroes" of New Netherland in describing physical appearances, the style of dresses, the personalities, and the behavior. The personalities and the appearances of New Netherland heroes were described exaggeratedly. On the one hand, they are mentioned as heroes by Knickerbocker, but on the other hand the characteristics of their body, faces, personalities, and their actions are portrayed in a caricatural way with a tendency to be mocked.

The descriptions of the three governors of the New Netherland are presented by the burlesque tone so that the impression is degrading the governors. The physical portrayal of Governor Wouter van Twiller was described very far from the description of a hero in the epic stories which always created to be a role model. Governor Van Twiller was depicted as an old man, he had a "perfect" face, gray eyes, but had chubby cheeks and a head shaped like an "onion head". The governor was depicted having a height of five feet six inches contrasted with his body circumference which six feet five inches in circumference. The humorous effects arise from the contrasting of the depiction about the size of Van Twiller's body.

The description of the governor's body shows that he had a very stubby figure. His body was square-shaped and large at the bottom. This caricatural picture gives the impression that the governor is too lazy to move with that physical shape. His legs are very short, but still sturdy to bear his weight "in order not to slip". The description of narrator seems to assert the reverse that the size of the limb was no longer able to bear the heavy weight of the governor.

The caricatural physical performance of the governor is similar to a funny character in humorous stories, and it implies that the governor had no intellectual ability. He got an epithet as a philosopher, but the opposite of the philosopher who always thinks about everything, he did not care about anything. The effects of parody emerges here by naming "philosopher" at Van Twiller who seems to contemplate as a philosopher but actually he did not think about anything.

Van Twiller is portrayed to be fond of eating and sleeping. In this sense, this satirical and burlesque style has a function to dispose of the governor as a person who does not deserve to lead a colony due to his behaviors of eating and sleeping.

"He took his four daily meals stated, appropriating exactly an hour to each; he smoked and doubted eight hours, and he slept the remaining twelve of the four and twenty. Such was the renowned Wouter Van Twiller "(AHONY, 465).

The quote shows that the governor did nothing relating to his work during his twenty four hours a day. This description proves his incompetence of governing the domestic and foreign affair of his country, namely the problems of civil society and the border issues which revealed under his management

The characteristics of the next governor, Governor Willem Kieft is described as having a wide face with a pointed shape in each part of it. His nose was sharp with high flushed cheeks, and malignant small gray eyes and the edge of his mouth always looked shifty. Kieft was depicted as a person who was always passionate and had a fiery soul. He was always in a hurry. He was described as a little ugly old man, and always put himself in the empty passions. This picturing shows that the governor is the ambitious governor, but always took actions in vain. As well as the characteristics of Wouter Van Twiller, Kieft's physical



performance associated with his personalities and actions, and indirectly the description implies the incompetence of the second governor to govern his colony.

The third governor was described as having excellent physical and strong bones, the physical performance of Governor Stuyvesant equaled to Ajax Telamon, the Greek hero in the battle of Troja, and his shoulders were rounded similar to those of Hercules. Knickerbocker seems to intend to describe Stuyvesant as a person who was a real hero. Ironically, unlike the stories of all heroes in the Greek epic, the governor had only one leg. He lost his one leg due to the war of defending his country and he was very proud of this missing leg. The missing leg was initially replaced by wooden leg support, then it was banded with silver buffer, that made him known as the silver leg man.

There is a tone of irony in the narrator's sentences when he described the handicap of Stuyvesant. In the stories of Greek heroes, nobody was described having a disability or wound which was considered as an award, but Stuyvesant was very proud of his missing limb as evidence that he had ever fought for defending his country as referred to below citation.

"This was nothing less than a Redoubtable wooden leg, which was the only prize he had gained, in bravely fighting the battles of his country; but of the which he was so proud, that he was heard to declare often he valued it more than all his other limbs put together" (AHONY, 565).

Throughout the narration, Knickerbocker always discussed the pride of Stuyvesant toward his handicapped leg which he considered as a monument to heroism. However, the discussion was always in an ironic tone, because New Netherland disappeared under the leadership of the gallant Stuyvesant but could not fight against the British.

As the other heroes, Knickerbocker described Stuyvesant with exaggerated praise, but it was contrasted with his failed governing. On the one hand, Knickerbocker stated that Stuyvesant had a good quality of governor, but on the other hand Stuyvesant's nickname meaning indicates that Stuyvesant was not a good quality person. His nickname signifies that the governor was not wise because he was stubborn and never listened to others' advices. The detailed descriptions of the three governors make them as the subject of conversation, but at the same time they are the target or the butt of Knickerbocker's jokes.

The identification of the physical performance of the characters in AHONY come up as exaggerated caricatural depiction, which conveyed for humorous effects. Nevertheless, these caricatural descriptions are dealt with the intelligence of the three governors. The style of the narrator provides the impression that they are not heroes but merely the object of Knickerbocker's humor. The physical identifications of the figures are related to their intellectual ability, and then some connotative meanings come up that the Dutch are different. They are different from other common communities; they are not normal.

The picturings of the three governors point the constant descriptions, namely the descriptions of their personalities and their physical performance, their intelligence and their actions. All refer to the meaning that these figures are not reliable figures; they deserve to be mocked. They are the "extraordinary" governors that failed miserably. We get the stereotypical images of the three figures governor of New Netherland. These stereotypical images are usually required in a parody story to produce humor. However, these stereotypes are associated with the intellectual ability, so the perception emerges that the strange physical features and performance, also has the low intellectual ability. The other heroes in AHONY were described more or less the same as the narrative of governors. Thus, from the depiction style of the story, we can conclude the embedded characterization to the official figures and the heroes of New Netherland. They were not reliable people contrasted with their epithet as heroes.

The description of the clothes of heroes in AHONY almost always concerned with the issues of the social class. It could be perceived as a mockery of the Dutch culture, and it

implies that the appearances of the Dutch officials are not in accordance with their position as a leader even though this caricatural depiction of the clothes actually purposes to evoke jocularity. The second governor of New Netherland Willem Kieft was depicted wearing a wide coat with large buttons as large as the shield of Ajax, a figure in Greek mythology. His hat was an old fashioned cocked hat, and he was carrying a stick that was almost touching his chin. The description of the grumpy governor becomes funny because he was a small-boned governor but wearing big size clothes. The impressive picture of the governor is more worthy to be laughed at rather than feared. The description of the clothes of the second governor immediately drives away our imagination of his severity.

One of the heroes of the discovery of Manhattan who was better known by the nickname *Harden Broek* or Tough Breeches earned his nickname associated with the clothes he was wearing. He always wore a pair of old deerskin pants. This picturing evokes humor because the figure got his nickname because of the clothes he was wearing. Parody is used by taking a family name that once existed in the 17th century, and the name of the family is not dealing at all with the family costumes.

Another Manhattan hero also got mocked by his costume. He was called *Ten Broek*. It could be freely translated into English as Ten Breeches or ten layers of trousers. Knickerbocker argued here that he had gotten this story from the upper class Dutch. *Ten Broek* was the first man who introduced the style of old Dutch outfit on the settlers, "the high dutch Commentators incline to the former opinion; and ascribe it to his being the first who Introduced into the settlement the ancient Dutch fashion of wearing ten pair of Breeches" (AHONY, 443). However, there have been also said that it was because *Ten Broek* was very poor since he got his name. The relationship between *Ten Broek* as a poor man and he became a model of the national costume such degrading, however the description would make a joke.

It indicates that the design of the costume created a perception of the poor people's wear who do not have many clothes. Nevertheless, the costumes became very important in the eyes of the ancestors of the Dutch, which were worn by the upper class. We capture the mockery of the Dutch culture and it also implied the statements of social class. The mockery indicates that the lower class group originally wore the model, but it made fashion for the Dutch ancestors. In fact, in the 17th century, this layered underwear model was the Dutch traditional male garments to protect from the cold.

Back to the depiction of *Ten Broek* who was "poor" in AHONY, the model of the trousers implies a meaning of class distinction. The model was worn by a lower class; then it became a typical model of the Dutch national pants. Implicitly, this raises the notion that the Dutch people were actually poor. In addition, it produces an image of the narrated culture. The culture was being recited coming from the bottom or lower-class culture. The implication of the social class repeated several times in the depiction of the important figures in AHONY, such as Governor Kieft who came from a family of the windmill guardian, then the Manhattan heroes who generally came from lower class.

#### 4.4 STEREOTYPING

AHONY presents physical stereotypes and performance associated with intellectual ability. The physical stereotypes and performance in the parody story is hard to avoid, because the stereotyping is needed to evoke humor, yet the physical stereotypes and the appearances associated with intellectual ability will be a problematic. In addition, the stereotypes of the job are also presented in AHONY so that it provokes the impression of the racialization against certain ethnic groups.

The leaders of New Netherland and the Dutch communities in AHONY were always presented with a picture of stereotypes, namely the descriptions were reduced to the specific

characteristics which are generally negative. Moreover, the characteristics of the Dutch ethnic do not change in AHONY and other Irving's short stories which have a setting between the 17th century until the early 19th century. The physical performance of the Dutch are different from the general people physical performance, and also the intellectual ability is targeted for identification, and they are supported by the personalities and the actions of the figures in the stories which were distinct from the ordinary people. It is merely to point out that the governors, the Dutch key figures, and the people of New Netherland were different. That is the work of stereotyping, to exclude a person into an object to become the other. Furthermore, the perception that The Dutch people are not able to lead implied in the narrative.

According to Michael Ryan (2010, 71-75), the mechanism of ethnic targeting is through two ways, namely identification, and differentiation. Identification and differentiation are conducted through representation. This representation is a mixture of true representation and inaccurate or incomplete representation. It becomes risky if the representation of a culture is shown through the imaginary perspective of other cultures. Representing the world, according to Ryan, is to put an image between us and the world. It has become very risky if such representations present more to fiction than the fact if the representation connects to an ethnicity.

Ryan (2010, 71–72) states that when consideration of cultural differences is abolished, then the ethnic differences would become meaningless. Ryan's statement shows that the physical form and cultural creations would not be visible, if the consideration of cultural differences were removed, in which the ethnic differences will also be meaningless. Further, Ryan assumes that the mechanism of the ethnicity targeting is related to the economy, in terms of who is eligible and who is not feasible in the economic sphere. The meaning of physical form here is biological features, such as the skin color. The color of skin is a sign to practice the identifications and differentiation of ethnic. This physical performance provides cultural meaning. Although Ryan did not mention the shape of the eyes and the shape of the nose, they are also signs to recognize the different culture, that seems to be included in the category of the biological sign as the target of ethnic differences.

The process of identifying and targeting through the distinctions can be found in AHONY and Irving's short stories related to the ethnic Dutch New York. The physical performance of the Dutch is similar to the other Europeans, in terms of the color of skin, hair, eye shape and so forth. We will find that the targeting of the physical performance does not exist in reality, but rather on caricatural invention to produce funny effects and connotative meaning in the story. Moreover, in AHONY the physical performance is closely connected to the intellectual ability and the wrong actions, and they produce negative connotative meaning. Because AHONY is a work of parody, the caricatural physical form is common, but the physical form seems to be related to the intellectual ability and behavior, that attract the attention.

Since ethnicity is also associated with the creation of culture, this part becomes the targets of identification and differentiation. The targeting of the creation of culture will produce which higher and lower culture is. Irving represented the Dutch culture in his works in detail, from physical attributes such as clothes, jewelry, and food or culinary, to the house architecture. Our sense will get that this representation of cultural creations is represented mixing with the tone of admiration and ridicule. Irving's humor was inserted in the representation of the cultural creations of the Dutch ethnic. Therefore, the cultural identity of the Dutch New York obtains certain images.

Irving through his narrator, Knickerbocker, was consistent in representing the Dutch when we observe all of his work that is mainly concerned on this ethnic. He always made jokes when he depicted the picture of the Dutch history and their everyday life in North

America. The funny characteristics can be seen on the almost all figures in AHONY. Those figures have similar funny characteristics. Although Irving's literature works were published in different time especially the books which related to the Dutch life, we will still grasp more or less the same characters and characterizations as in AHONY, as well as the depiction of the social and cultural setting.

#### **4.4.1 JOB STEREOTYPING**

Besides the stereotype of the physical performance and intellectual ability, AHONY also presents the stereotypes about the proper jobs for the Dutch. Stereotyping associated with occupations related directly to the intellectual ability, so that a person or an ethnic group is constructed only suitable for a particular job considering their ability

In AHONY, the depictions of the early Dutch immigrants when they came to their colony, they were traders. Upon the arrival of the Dutch immigrants, the fur trading opened immediately as the following citation from AHONY "A brisk trade for fur was soon opened" (AHONY, 439). Along with the open trade with the Indians, Knickerbocker described the ways how the Dutch made trading with the Indians. Knickerbocker gave the emphasis to the fact how the transactions occurred. The trading ran in a sneaky way, and it made the Dutch traders get rich quickly. In a short time, they could build the city where they lived.

If the research of AHONY carried out further in diachronically to Irving short stories concerning to the trades of the Dutch, we will then see that the emphasizing of characteristics of adoring money that will be repeated in a different style of narration and description. Irving's short stories depicted different setting from the 17th century to the early of the 19th century, from North America under the Dutch, and changed at the time by the British colony, and after American independence. Under the British, the Dutch began to become a marginalized community, but there were still prominent Dutch traders.

The short story "Dolph Heyliger" showed how the Dutch could only be successful when they became traders. Irving described the inability of the Dutch on the one side, while on the other side the Dutch were "thirsty in treasure". Dolph Heyliger is the character in the story depicted as a Dutch descent poor young man living in New York in the early of the 18th century under the rule of the British. Dolph was never able to become a doctor because he was very slow. He showed very slow in progress of his studies. Dolph could never be able to become a doctor because he became increasingly sluggish.

The construction of sluggish character was pinned to represent the inability of the Dutch to occupy a position that requires special intellectual ability. It is a strategy that is often repeated in stereotyping. Dolph finally could become a successful trader, because he could rediscover the hidden treasures of his ancestors in New York. At the end of the story, Dolph was described being so diligent that he was never before, after he found the treasure from his ancestors. These descriptions imply that the Dutch people are very enthusiastic to work if it relates to money. Another stereotype was pinned for the Dutch that is materialistic.

The characteristic of the materialistic people will come back in another story, and the job as the great trader is always pinned as the work for the Dutch New York, namely in the story of "Wolfert Webber; or, Money Diggers ". The story is similar to the story of "Dolph Heyliger", which put emphasis on the "thirst" of money and wealth fulfilling the entire plot.

As Dolph, Wolfert Webber could not cultivate his plantation because the development of the city began to touch his plantation. This expansion of the city was started to bother him because he was confused about how to develop a farm in the middle of the metropolis. Instead of cultivating his plantation, he regularly visited a rural inn which was managed by the Dutch and usually attended by the Dutch community. The story of Stuyvesant treasure inspired Wolfert's to look for it. Then, he became a person who was crazy hunting treasure. This characteristic of inability of self-development and a materialistic person comes up again



in this story. Wolfert had a capital, namely his estate, but he did not want to cultivate it. On the contrary, he even dreamed of getting the fantasy treasure. At the end of the story, Wolfert became rich because his estate became valuable and expensive. It was traversed by a highway.

From that description, we get the implication that the key word of the success of the Dutch New York is luck. The character of Wolfert and Dolph represented the lucky figures. Actually, the characters in the stories did not know any more what they must do to anticipate the economic difficulties. The luck altered the condition.

Irving used the similar rhetorical patterns for describing the Dutch New York society. It is represented in those two different stories used the same setting in the 18th century. The prosperity which was achieved by the Dutch New York community described as luck, because they were only slow people, poor intelligence ability and could work only as traders.

## 5. CONCLUSION

Cultural diversity in a society usually intends to provoke differences, and it could lead to social exclusion for certain community. However, the efforts to overcome differences in society is always made to evoke the social inclusion. Frequently, this effort turns back from the original intention. The result leads to the other way.

The publication of AHONY was aimed, among others, to criticize the dismissal of Dutch New York history in American history. After the publication, AHONY was known by American as the story of the Dutch American. Nevertheless, it provoked the negative reactions from some of the Dutch community, although AHONY was tried to uncover the Dutch history, and the American society surprisingly recognized the Dutch right away. Moreover, they were attracted by all of Irving's stories about the Dutch. The characteristics of the Dutch in Irving's stories are striking, and the American society in the 19th century always remembered the Dutch characteristics which emerged in AHONY. Those characteristics were the Dutch stereotypes which lived in their memory. Irving made them as living memory by bringing them back into American imagination, even though he was not on purpose of that.

The stereotyping in AHONY can not be separated from the background of Irving as an English descendant. Even though he tried to consider all American as a nation, and he was a young man involved by the spirit of American independence, but he could not escape from his English ethnocentric bias. It emerged in his work, AHONY and other works. He was ambivalent in his narration of the Dutch. His purpose of criticizing the Dutch exclusion by the American and NYHS turning back and strengthening the stereotypes.

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