

## Colonizers and Fighters: Discursive Relations of The National Revolution Period in Indonesian Novels

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### ABSTRACT

This research focused on the study of the discursive relations of the national revolution period in the novel of Indonesia set in the independence war (1945-1949) with Greenblatt's New Historicism perspective. This research is qualitative interpretive through parallel reading between literary texts (novels) that represent the history of the independence war and historical texts. The technique used in this research is content analysis. The results of the research showed the discursive relations carried out by the novel are based on a political perspective, namely the practice of power and violence. On the other hand, the study of new historicism cannot be separated from the postcolonial theory which shows the rejection of the natives of the colonies against their colonizers.

**Keywords:** colonizers, fighters, discursive relations, national revolution, Indonesian novels

### Introduction

History is the same as sociology, politics, culture, art, science, and other disciplines as discourses in the interpretation of a text. This is by new historicism seen as the case with the practice of analysis of literary texts that raises the inter-relationship between human activities. In his studies, both theoretically and practically, Greenblatt more focused on historical and literary issues. The expansion of discipline which includes the study of textuality, language, and representation is essentially based on historical analysis; the effect of literary criticism on history, namely by reading history as a text (Brannigan, 1998, p. 9; Carter, 2006). As a discourse that has a relationship with power, both history, literature, politics, and culture, one of them cannot be involved. This then came to the assumption that the practice of analysis, reading, and writing of a text is a political act. likewise, in the writing of literary works, in this case, it is a genre of fiction (novel).

Moreover, Wiyatmi (2020) mentions that in the perspective of new historicism, literature works are inseparable from social, economic, and political praxis because they take part in them. In addition, Foucault (in Barker, 2005) examines meaning through political systems and power in social practice, temporarily stabilized or regulated in a discourse (Foucault, 1980). The term discourse for Foucault (2002) 'unites' language and practice, which refers to the production of knowledge through language that gives meaning to material objects and social practices (Saddhono, 2017; 2018). Thus, the world and social practices were formed in a discursive manner. The discourse constructs define

and produce objects of knowledge in an acceptable of relevant common sense while eliminating irrelevant forms of common sense.

Discourse is a basic theme and an important concept in Foucault's thinking. Foucault (in Taum, 2015, p. 34) always talks about various discourses for instance authority, knowledge, sexuality, discipline, etc (Saddhono & Supeni, 2014; Saddhono, 2020). When talking about discourse, certainly talking about rules or 'regularity' (overall conditions that have a role in discourse and guarantee and determine the occurrence of discourse), a practice that produces meaningful statements in a certain historical range. In this case, it is the historiography range during the Indonesian National Revolution (1945 – 1949).

This discussion reveals the discursive role played by literature works, especially novels (one of the areas of study based on the use/use of facts). Foucault stated (2002, p. 9) that discourse is a way of generating knowledge, along with the accompanying social practices, the form of subjectivity formed from it; power relations that exist behind knowledge and social practices as well as the interconnectedness between all aspects. This case also involved two fields, namely literature and non-literature texts that both have a discursive function, both created what Foucault (in Nurhadi, 2006) referred to as the vehicle of knowledge creator and then gained authority. While the authority is in turn used to strengthen the knowledge formed.

Based on early readings of several modern Indonesian novels, found several novels that re-depict the historical events of the struggle of the nation during the war of independence (1945 - 1949) that had

happened in Indonesia. These parallels concern historical periods, social and political conditions resulting in conflicts, forces involved in conflicts and conflicts, and socio-political fluctuations (Barry, 2010; Brannigan, 1998; Greenblatt, 2005). The selection of the setting is determined to facilitate the collection of existing historical literature; literature as a historical document. In this regard, historical realities relating to past events are not only found in historical texts, but also literary works, such as Indonesian novels set in the war of independence. The novels that characterize the setting during the war of independence are the work product of Pramoedya Ananta Toer, Larasati (2003). Another novel studied is *Burung Manyar* (1990) by Y.B. Mangunwijaya. His next novel is *Jalan Tak Ada Ujung* by Mochtar Lubis.

This article used the theory of new historicism in the interpretation of data, namely through reading literary texts (novels) and historiographic texts as historical phenomena. Significantly, this paper used an interpretive descriptive qualitative approach in reading novels and other related sources. This research focused on literary texts and historical texts in assessing the issues of state power (colonizers) and its preservation. In addition, this article analyzes the human experience woven into the narrative of political history and resistance to sanctioned history. The novels that were the subject of research are *Manyar Birds* by Y.B. Mangunwijaya, *Larasati* by Pramoedya Ananta Toer, and *Jalan Tak Ada Ujung* by Mochtar Lubis. The data analysis procedure in this study uses the steps of inductive content analysis techniques based on the Mayring model (2000), namely: (1) determined the questions; (2) define categories and abstractions; (3) formulate new categories; (4) test formative reliability; (5) summative reliability test; and (6) the final interpretation.

## Results and Discussion

Furthermore, the novel *Burung-Burung Manyar* is phenomenal literature that tells the events of three eras, namely the colonial era, the era of the independence revolution, and the new order. Interestingly, Y.B. Mangunwijaya did not include the events of the old order period (1950 – 1966) which was full of political events and a period of the political shift of power. Referring to the history of Indonesia, the period from 1934 to 1944 was the final historical period of Dutch colonialism, which proceeded with Japan colonialism. Then, in 1945 until 1950 marked through the de facto recognition of Indonesian independence until the situation of war and Dutch military aggression

Previous studies of the War of Independence show that during the revolution, Indonesian literature, especially novels, was involved in the issue of various representations of the war of independence (Wicaksono, 2018; Wicaksono et al., 2020). Among various means of representation such as historical books, monuments, museums, and media generally dominated and spoken the interests of the ruler (state), literature has attitudes and views that are not always in line with that will. Therefore, this study is in-depth to bridge the historical findings contained in the literary text, namely the relationship of discourse (authority and resistance) during the war of independence in Indonesian novels. These issues were analyzed with Greenblatt's New historicism approach.

## Method

interspersed with the struggle for independence de-jure with the diplomacy path. In this event, there is upheaval (soul) and physical upheaval in fighting and defending the nation. Furthermore, the period 1968 to 1978 as the final reform of the three acts shown, from the journey to independence and the events of the physical revolution to the end of the revolution of 1965 as a strengthening of the foundation of the state

In relation postcolonial theory to new historicism, the Western country considers itself as a superior nation to the Eastern nation. For instance, Y.B. Mangunwijaya showed the dominance of the Dutch Government as the authority has been called "*Sri Baginda Neerlandia*, Queen Wilhelmina at that time. The dominance of the authority was recognized by his supporters so that it became an obsession for an Indonesian (*Setadewa*), namely papinya (Captain Brajabasuki) who is Javanese and comes from Mangkunegara Palace, Surakarta.

"Who knows if one of them will soon be able to dine with Queen Yuliana and Prince Bernhard," he said. This time he was cynical and heard sound of MP it's a unique song that I do not know what. (Mangunwijaya, 1981, p. 196)

The existence of Dutch colonialism is characterized by representations as imperialists, both in ethnographic stories and descriptions as well as aesthetic literary works that reflect between rulers and colonized nations as patron relationships – client (Gaffar, 1991; Hartono, 2017). The difference that arises between the colonial and colonized countries of course the colonial nation is more advanced. Colonized peoples (called indigenous people) are considered primitive and underdeveloped. It seems likely the

indigenous people impersonated the culture of the colonizers

He said that these people are very cruel. They are always smiling and the manners are supple, but cruel against fellow nations, vile. (Mangunwijaya, 1981, p. 199)

The emergence of cultural impersonation is due to the background of Javanese culture in the form of community orientation of low social community groups to imitate the high society of the social strata as a result of the European education system developed by colonialism. The problem that is shown later in facing the discourse of colonialism is equality and the improvement of self-dignity - the nation to align with the colonizers.

That night Mr. Tamping Kepondong died as a result of Samsu's persecution. A week later a terrified farmer spent the night in a hut in the middle of a field driven by Samsu to the edge of a ravine and beheaded. (Mangunwijaya, 1981, p. 165)

The vigilante system, which is strong defeats the weak, stereotypes of traitors, the enactment of the tribute system is a colonial and feudalistic legacy is common. In this case, Y.B. Mangunwijaya displays a *palugada* figure in the figure of Samsu. Samsu's character is depicted as a *brangasan*, always want to win, arbitrarily, force his will, and of course uncaring with others. He did not hesitate to take people's lives because he was accused as NICA's spy (Netherlands).

Heard the news, carik, and ulu-ulu in Bawongan village killed by Samsu. It is said that they went to the city and brought NICA's money. (Mangunwijaya, 1981, p. 166)

From the quote above, Samsu is depicted doing cultural impersonation caused by Javanese culture in the form of low social community groups which imitate the higher community of social strata. The impersonation of the higher culture of the people in the social strata is a kind of Western colonialism, namely the Netherlands. Samsu's violence is considered too much for the community. Therefore, a Javanese philosophy appears that reads, "*ngono yo ngono, ning mbok ojo ngono*".

It has been a long time since he wanted to get rid of the Samsu executioner because "*ngono*

*yo ngono, ning mbok ojo ngono*". (Mangunwijaya, 1981, p. 168)

The Javanese philosophy is translated in English to "That's it, but don't do it". I noticed in a moment, the statement seems confusing and meaningless, but Javanese people understand that satire philosophy. The concept of the principle is the implementation of problem-solving because the principle in the philosophy of the community is believed to choose a "simple" path, namely "the art of positioning yourself", take a position too light and too heavy, too big and too small (Hardianto, 2021). Just the emergence as a message too memorable "avoid" and such a twist way; which is interpreted as it is, but not too much". Positively it is also interpreted to be able to maintain balance. This is appropriate if we relate in the resolution of conflicts and problems with national law that seems to win and lose, force, unfair, and to be more partial with the authority.

Through the *Manjar Birds*, Priest Mangun presents a reality of reconstruction of history through imagination with extraordinary magical power. *Manjar birds* are written based on in-depth research with critical references and analysis. Y.B. Mangunwijaya revealed the history of Indonesia under the oppression of the colonial nation with mild language; show seriousness through jokes. Through The novel, Priest Mangun revealed the struggle of the Indonesian nation is seizing, defending, further giving "meaning" what is freedom

Wartime is endless. It has been three years since Japan came to authoritative and a lot of people have talked about Indonesia's independence in the future. (Mangunwijaya, 1981, p. 55)

For Priest Mangun, Indonesian nationalism did not originally hold a shallow spirit of nationalism. Indonesia's independence, for Priest Mangun, was taken not because Indonesia felt superior above other nations. The War of Independence was conducted not to fight the invaders, but rather the colonization itself. The War of Independence was conducted to remove '*exploitation de l'homme par l'homme*'. The War of Independence was a double motion. On the one hand, the Indonesian people are in an inhumane under colonialism. The War of Independence was conducted to free the Indonesian people from this situation. This was done by eliminating the capacity of the invaders to colonize (Alvian, 2016; Kahin, 2003) On the other hand, the War of Independence also pursued to restore the conscience of

the invaders so that the invaders did not have the determination to exploit the Indonesian people for their advantages. Without having the motivation to colonize, the invaders will not colonize even if they can do so. Far from superficial nationalism, for Priest Mangun, Indonesian nationalism in the days of independence was filled with the spirit of humanization.

Indonesian nationalism intends to free all parties from inhumane conditions. Indonesian nationalism has no intention of turning things around, from the former as an oppressed party to an oppressive party. Indonesian nationalism holds a mission to create equality in its radical form, where no human being exploits another human being. Therefore, Indonesian nationalism requires those who believe in it to take action to protect their human beings from suffering appearing from exploitation rather than to bow themselves to the state. The consequences, the more nationalist a person is, the more he can be in solidarity with the weakest, most marginal, and the most separated; both next to his house and in the other hemisphere.

Indonesian nationalism in the context of the background of this story seems to change, nationalism today is different from nationalism during the national revolution when fighting Western imperialism to maintain the independence of its nation. Indonesian nationalism has turned backward – setbacks. Mentioned in the quotations, “people’s self-authenticity already gone.” Our conscience today, by borrowing the term Y.B. Mangunwijaya the “the dead of the conscience”. The determination to eliminate human exploitation by others, the willingness to fight colonialism to provide freedom and liberation from suffering. It refers to the strained relationship between the colonizers and the native’s people, both during the colonization and after the colonization (A. Hamid, 2016). furthermore, this study also discussed the practice of authority and violence by the Dutch colonialists to the Indonesian nation as well as the conflict that occurred from the other side.

Atik remained the quiet words of his boss when he was prime minister. “Every violence from the Netherlands is a trap. They will be fell through by themselves. The only way to win for us is a culturally human gesture of goodwill. (Mangunwijaya, 1981, p. 140)

The quote is a summary of state violence (invaders) against colonized nations. However, Mangunwijaya’s view is different from Sutan Sjahrir’s view of Dutch violence, he built a trap for himself; any

attack and military aggression committed was a mistake that would put the Dutch in a tight spot. It is true, it must be recognized that Indonesia’s independence is admitted by the Netherlands after the surrender of full sovereignty over Indonesia by the Queen of the Netherlands. The ceremony was held with the signing of the Deed of Surrender and Charter of Recognition of Sovereignty by Queen Juliana in a ceremony at the Royal Palace *het Paleis op de Dam* in Amsterdam on 27 December 1949. The Indonesian Sovereignty Acknowledgement Charter (RIS) was signed by all Dutch ministers and delegations from Indonesia, including Moh. Hatta, Supomo, Sultan Hamid II, and Suparno (Tobing, 1987, p. 235). In addition to the signing of the Deed of Surrender and Charter of Acknowledgement of Sovereignty in the Netherlands, Jakarta on the same day has also held a ceremony to recognize Indonesian sovereignty, from the Dutch representative, namely A.H.J. Lovink to Sultan Hamengku Buwono IX.

There is not much state violence (authority) presented in the second part, all gray, unreal. Y.B. Mangunwijaya did not try to make sharp criticisms related to the country’s violence against its people, neither is the Indonesian side nor the colonizers (Dutch), except during the Japanese colonialism; He presented it in wishful thinking and ideals related to Indonesia’s future independent system of government

“If Indonesia were to become independent, our country would not be cruel.” “Hopefully. Tik... But thousands of people were educated by the samurai (Japanese people). and there is an influence already. The way our friends command and make speeches and behave, precisely as Japan.” (Mangunwijaya, 1981, p. 58)

The quote has a tendency to mimicry in colonial culture in the study of postcolonialism, that is, the results of thousands of people who have been educated by Japan can be influential in their character. It appears in a command, giving speeches, and behaving like Japan. In this case, Japan was highlighted as violent in strengthening its authority.

Anyway, Mami gets an ultimatum from the head of the Kempatai who is in charge of Papi’s fate. Mami can Choose; Papi’s dead or Mami is become his mistress. Mami chose the last option. (Mangunwijaya, 1981, p. 52)

Cowardly, the Japanese captured Captain Brajabasuki, Teto's father who was about to meet his wife, Marice, in Senen Market, Jakarta. As soon as Mami grabs Papi, the Kempetai Soldiers handcuffs Papi. Papi's last love for Mami is just stern words to Kempetai Soldiers to free the innocent Mami. Then Mami Teto was released. But, it didn't last long either. Mami Teto also gets an ultimatum to willingly become the mistress of a Japanese officer with the threat of her husband's life, Captain Brajabasuki. Mami Teto was forced to become a mistress with the assurance that her husband will be safe and able to be reunited in the future. Hope remained to be hope until the Japanese disappeared from the earth, Captain Brabasuki never returned. Marice can't see her husband again. Japan has reneged on its promise even though He has given it his all. The ruse of the Dutch colonialists is also seen in the following quotation

"It's Dutch," the young woman said. "They attacked Yogya, that's obvious." ... "It's always been Dutch. Heedless of Knights order. Like when it captivated Diponegoro." Now his father is the victim and he complains, how to tell his mother later. (Mangunwijaya, 1981, p. 138)

In the war against the Indonesian nation, the Dutch were portrayed as full of cheating and cunning. As depicted in the scene of Diponegoro's arrest to negotiate in Magelang. The Indonesian side as narrated in the story as de javu with the history that ever happened in 1830. When the Dutch invaded Yogyakarta during Military Aggression II (December 19-20, 1948), the head of state in Yogyakarta was arrested and exiled to Sumatra. Dutch military aggression II was launched because the Dutch felt Indonesia betrayed the Renville Negotiations.

As previously revealed, fiction can be used as a steering wheel for history. This can be seen in Pramoedya Ananta Toer's work. Pramoedya offers a history that he understands can be presented in the form of fiction. However, the history contained in Pramoedya's novel *Larasati* is a history that always collides with the official history created by the state and rulers of its time. He appeared and initiated history with various versions, such as the version of himself, the colonial version, the independence version, the Old Order version, and the New Order version. It's all filled with the political intrigue that surrounds it. According to Barry (2010), in the entire process of networking New Historicism can be explained through discursive

practices, as was proclaimed by the young people of the novel *Larasati* version.

"If it dies, boldly; if living bravely; if courage does not exist, that is why foreigners can colonize us." (Toer, 2003, p. 121)

Young ideology, the leader of the youth soldiers voiced the spirit to himself and fellow fighters to keep looking at the revolution and brave in the face of life (war), the war against military aggression by the Dutch. Furthermore, Ara as an artist and movie star failed to have self-esteem and persisted with her view that her life and death would be consigned to revolution, to the independence of this nation. This by Darmawati (2017) is referred to as the national identity, which is the identity attached to a nation and signifies it as a nation. In the literary context, literary works are loaded with various guidelines of life, either in the form of instructions, teachings or prohibitions, or abstinence

He wanted to compose a theatrical repertoire depicting the greatness of the revolution, and he wanted to show himself during a revolutionary situation, as a figure and also as the flame of the revolution itself. (Toer, 2003, p. 148—149)

Ara wants to write the truth in history. The history of its version is not contaminated by the interests of the palace and the devolution of the feudal system that always favors the government, that the government is always right, the policies proclaimed and launched are always correct and widely recognized by its citizens. What Ara thought did not come purely from his contemplation, but there was involvement from another point of view, in this case, the perception of his fellow artist, Chaidir

"All the good positions are taken by elders. They're just good at corruption. My plans fail. But you know, I guess it's all in Yogya. The old generation is truly dilapidated!" (Toer, 2003, p. 22)

Chaidir, who also represents the young, hypothesized that the old factions in control of the state were corrupters, sellers of state, traitors, even 'dilapidated' forces. For him, ideally being someone who claims to be part of this republic should be a 'true republican'. Then, there is the side of justice that Pramoedya tried to analyze of that the youth were not always the motor of the revolution, the old faction was directly involved and descended into the battlefield, not only through conferences and peace agreements.

In his heart, he admired the old man who did not know his name, occupation, and rank. Maybe a minister. Maybe an Inspector General in a thug's suit. He has a physical defect, but he's struggling! (Toer, 2003, p. 27)

In the narrative not explicitly presented, Ara concludes that the elder's half leg is a reminder that 'don't forget the warrior youth. The young men are 'giving birth to history'. Other elders who also brought discourse about the struggle at that time were the public figure known as *Ibu Ara* (Lasmidjah), Grandpa Mo, and Grandma.

His old eye lost his muscle. Now it's glazed. He kisses money and immersed in a wave of exaggeration (Toer, 2003, p. 76)

As quoted, there is pride in Grandpa Mo with the circulation of ORI (*Oeang Repoeblik Indonesia*) which indicates that the new country still stands because it can issue money for legitimate exchange in place of Japanese money or Dutch money. The involvement of the elders in the struggle included taking care of republic soldiers who were wounded or killed in battle. They were always silent when there was a search by the Dutch

An inlander soldier patrolling around guarding the ranks of grandmothers, grandfathers, women, and children approaches Lasmidjah and hit his mouth (Toer, 2003, p. 110)

Elders' figures from the pro-republic such as Lasmidjah figures also fought for the establishment of independence that has been achieved, to be independent in fact because for them to maintain independence is the truth. Therefore, the discourse to fight for independence is following Gallagher's argument (1999) that with the discursive practices of his own time, that is an attempt to explain the practices of discursivity that ever occurred. Through text, the discursive practice can be read, dismantled, and adequately explained.

As Foucault pointed out (1980; quoted by Jose, 2014) that the truth should be understood as an orderly system of procedures for the production, regulation, distribution, circulation, and operation of statements. These statements are related to the relationships of the authority systems that produce and maintain them while being connected with the effects of the power they affect. Furthermore, that's what the truth regime. Similarly, shown by Mochtar Lubis in his novel, *Jalan Tak ada Ujung*

In Indonesia, the history of 1945-1949 is told from a completely different perspective than in the Netherlands. Exposure to the dominant story in Indonesia is about the birth of the National Republic of Indonesia as the result of the heroic struggle of a group of ethnic groups who united for their independence. A struggle led by Sukarno and also by the Indonesian Army (TNI). In the Netherlands, his story is exposed about the suffering of the Dutch people during the Japanese colonization (1942 - 1945) and the Preparing period (late 1945 - early 1946), on the other hand about the long and futile efforts to decolonized in the way the Dutch wanted (Oostindie, 2016, p. xi). The similarity of the two exposures is the tendency to talk only about bilateral decolonization conflicts and thus hide the complexity of the Indonesian Revolution, with all its internal conflicts. There is an elusive language symbol from the use of the word "ready", which is the term "prepared".

"Well, I'm scared to death. Not afraid of the *Ubel-ubel*, but afraid of a young man. They threatened me that I would be prepared if they didn't want to hide the weapons. After the *Ubel-ubel* left, they came and took it back. (Lubis, 1952, p. 4)

When reading *Jalan Tak Ada Ujung*, we can find a universal view of humanity. Mochtar Lubis is known as a great journalist and writer who has the main view to always uphold truth, justice, and fight for human welfare. Mochtar Lubis chose the media and literary path to fight against all forms of injustice. For the sake of his vision, He bravely resisted all forms of power that confronted him, suppressed, harmed, and oppressed humanity. Some of the characters told in the novel carry a message of humanity in the atmosphere of revolution, the atmosphere of war. Similarly, readers will also imagine the state and situation of war. Various forms of resistance were shown in the comfort of the Dutch, the spirit of fighting, nationalism, and nationality, fear, family problems, human savagery towards others, and the atrocities of war described well by Mochtar Lubis in the novel as social criticism at the time.

Two Chinese women. We cut it three days ago. Caught again through the village. We inspected, they did not want to confess, he said, to collect the debt. "What debt - huh, keep doing this." He raised his hand as if he were about to pull out a machete, then with his forefinger scratched his neck. (Lubis, 1952, p. 81)

According to data revealed by Oostindie (2016), the violence that occurred during the Preparing period was horrific. Estimates of the number of Europeans killed range from 3,500 to 20,000 more – an estimate of a much different number showing social and administrative chaos in that period. The number of Chinese assassinations, which have lived for generations in the colony, is only predictable. In those days there was looting and murder. The murders were accompanied by heinous torture and rape.

Safety, regularity, and comfort in society became a social criticism by Mochtar Lubis that in any war situation could occur. Everyone is possible in a state of danger; nothing is safe for anyone. Patrols conducted by the Dutch and Allies (NICA soldiers: Gurkha) were interspersed with sporadic violence by young men armed with rifles, pistols, and some using traditional weapons. After retaliating, they disappeared. After that, Dutch soldiers / NICA conducted searches to the homes of residents in search of "rebels" (national fighters) and weapons used. Furthermore, it is common knowledge that the national revolution is synonymous with the struggle to maintain independence, both physical (fighting) and nonphysical (diplomatic path). From this, Mochtar Lubis gives a social picture that in society there is sentiment, especially suspicion and distrust

## CONCLUSION

The novel *Burung-Burung Manyar* as a phenomenal reading tells the events of three epochs, namely between 1934 – 1944, 1945 – 1950, and the range of 1968 – 1978; colonial era, independence era,

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and new order. In this study, the practice of authority and violence by the Dutch colonialists to the Indonesian and the conflict that occurred from the other side; Mangunwijaya stated the contradictory. Not much state violence (ruler) presented, Y.B. Mangunwijaya displays it in wishful and ideals related to the Indonesian system of government that will be independent. The existence of Dutch colonialism is characterized by representations as imperialists, both in ethnographic stories and descriptions and aesthetic literary works reflecting the position of the ruler and the colonized nation.

Pramoedya Ananta Toer in *Larasati* offers a history that he understands can be transferred into the form of fiction, which is history that always collides with the official history created by the state and rulers. It appears and initiates history with a diverse version, such as a version of itself; a colonial version; a version of independence. It's all filled with the political intrigue that surrounds it. Young ideology, the leader of the youth soldiers voiced the spirit to himself and fellow fighters to keep looking at the revolution and dare in the face of life (war), the war against military aggression by the Dutch.

Mochtar Lubis in his novel, *Jalan Tak Ada Ujung*, reveals the complexities of the Indonesian Revolution, with all its internal conflicts and the author's universal view of humanity. He bravely resisted all forms of power that confronted, suppressed, harmed, and oppressed humanity. Various forms of resistance were shown in the face of the Dutch. The spirit of fight, nationalism, and nationality, fear, family home problems, human savagery towards others, and the cruelty of war were described in the novel as social criticism at the time.

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