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# Pramoedya Ananta Toer Keluarga Gerilya

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*Pramoedya Ananta Toer  
Keluarga Gerilya*

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## DUDLEY WALLS

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*Guerrillafamilie* Brill

Literary criticism of post-1965 works of Pramoedya Ananta Toer, Indonesian author.

**Situated Testimonies** Grasindo

Mochtar Lubis was one of Indonesia's best-known newspaper editors, authors and cultural figures, with a national, regional and international prominence that he retained from the early 1950s until his recent death in 2004. This book traces the major events in the life of Mochtar Lubis, which is also a prism through which much of Indonesia's post-independence history can be interpreted. This book is also the

story of Indonesia in the second half of the twentieth century, when the people of the archipelago became an independent nation, and when print media and the influential figures who controlled and produced newspapers, played a pivotal role in national political, educational and cultural life, defining Indonesia. Editors with strong personalities dominated the industry and sparred with the nation's leadership; Lubis was a vocal critic of the abuse of power and a thorn in the side of the country's first two presidents, becoming synonymous with combative journalism. Under both Sukarno and Suharto, Lubis had his newspaper closed down and was imprisoned. As the only comprehensive biography of this towering figure, the book provides a unique insight

into the history and development of media, literature and the political system in Indonesia.

Engineers of Happy Land University of Hawaii Press

Peranan sastra, sastrawan, dan tokoh sastra dalam kehidupan kadang dipertanyakan, terutama saat negara sibuk dengan pembangunan ekonomi. Para penguasa sering merasa terganggu oleh sastrawan karena sering bersikap kritis pada pemerintah, politikus, dan pejabat korup. Apa peranan sastra bagi Indonesia? Siapakah tokoh-tokoh sastra Indonesia paling berpengaruh dalam satu abad perjalanan sastra Indonesia? Dalam hal apa dan di kalangan mana mereka berpengaruh? Dan sejauh mana jangkauan pengaruh mereka, baik secara sosial,

politik, maupun budaya? Buku 33 Tokoh Sastra Indonesia Paling Berpengaruh ini menjawab pertanyaan-pertanyaan tersebut, sekaligus menunjukkan kalangan mana saja yang berperan dalam sastra dan kebudayaan. Buku ini menawarkan menu baru bagi perbincangan tentang tokoh-tokoh bangsa dari wilayah yang tidak selalu populer tapi menentukan tegak-tidaknya martabat suatu bangsa, yakni tradisi tulis dan kebudayaannya.

**Pramoedya Ananta Toer** Institute of Southeast Asian Studies

The authors are all specialists in their fields with detailed knowledge of their subjects. The essays touch on current debates about the role of the artist in Indonesian society and discuss recent trends in the various genres.

**Keluarga gerilya** Cambridge Scholars Publishing

The fifteen chapters in this volume explore both new and tested theoretical perspectives on literature and culture at large; this multiplicity of discourses is a reflection of the implicit discontent in conforming to the New World Order, and a contestation against hierarchical relationships between countries, which

inform the social, cultural and political climates of weaker nations. With the political and economic hegemony of stronger nations, weaker nations run the risk of being dominated, or at the very least, having their own national identity and sovereignty steeped in ambivalence in the face of a globalised culture. This volume hopes to bring together critical views in relation to the construction of cultural studies in the Western framework, the application of literary theory in the readings of vernacular literature, contestation of the mainstream scientific methodology of cultural evaluation, the role of English literature in Asian cultures, the application of postcolonial theory in literature, literary ethics in relation to Islamic literature, as well as the Islamic and Western conceptions of democracy. More than half of the articles in this collection centre on Islam as a guiding principle, or as a context through which critical perspectives are made on literature and culture in today's globalised world order. This inadvertent foregrounding of Islam reflects a continuing dialogue on and with Islam and its significant impact on existing academic

discourses founded upon Western-style scholarship.

**Aku & Buku #1** Kepustakaan Populer Gramedia

This far-ranging and ambitious attempt to rethink postcolonial theory's discussion of the nation and nationalism brings the problems of the postcolonial condition to bear on the philosophy of freedom. Closely identified with totalitarianism and fundamentalism, the nation-state has a tainted history of coercion, ethnic violence, and even, as in ultranationalist Nazi Germany, genocide. Most contemporary theorists are therefore skeptical, if not altogether dismissive, of the idea of the nation and the related metaphor of the political body as an organism. Going against orthodoxy, Pheng Cheah retraces the universal-rationalist foundations and progressive origins of political organicism in the work of Kant and its development in philosophers in the German tradition such as Fichte, Hegel, and Marx. Cheah argues that the widespread association of freedom with the self-generating dynamism of life and culture's power of transcendence is the most important legacy of this tradition.

Addressing this legacy's manifestations in Fanon and Cabral's theories of anticolonial struggle and contemporary anticolonial literature, including the Buru Quartet by Indonesian writer Pramoedya Ananta Toer, and the Kenyan writer Ngugi Wa Thiong'o's nationalist novels, Cheah suggests that the profound difficulties of achieving freedom in the postcolonial world indicate the need to reconceptualize freedom in terms of the figure of the specter rather than the living organism.

*Modern Southeast Asian Literature in Translation* Routledge

Een arm gezin in Jakarta gaat ten onder in de Indonesische strijd tegen de Nederlandse kolonisator.

*It's Not an All Night Fair* SEAP Publications  
History of Indonesian literature of the 20th century.

*Malay Literature* Dunia Pustaka Jaya

Broadly conceived, literature consists of aesthetic and cultural processes that can be thought of as forms of translation. By the same token, translation requires the sort of creative or interpretive understanding usually associated with literature. Literature as Translation/Translation as Literature

explores a number of themes centred on this shared identity of literature and translation as creative acts of interpretation and understanding. The metaphor or motif of translation is the touchstone of this volume, which looks at how an expanded idea of translation sheds light not just on features of literary composition and reception, but also on modes of intercultural communication at a time when the pressures of globalization threaten local cultures with extinction. The theory of ethical translation that has emerged in this context, which fosters the practice of preserving the foreignness of the text at the risk of its misunderstanding, bears relevance beyond current debates about world literature to the framing of contemporary social issues by dominant discourses like medicine, as one contributor's study of the growing autism rights movement reveals. The systematizing imperatives of translation that forcibly assimilate the foreign to the familiar, like the systematizing imperatives of globalization, are resisted in acts of creative understanding in which the particular or different finds sanctuary. The overlooked

role that the foreign word plays in the discourses that constitute subjectivity and national culture comes to light across the variegated concerns of this volume. Contributions range from case studies of the emancipatory role translation has played in various historical and cultural contexts to the study of specific literary works that understand their own aesthetic processes, and the interpretive and communicative processes of meaning more generally, as forms of translation. Several contributors - including the English translators of Roberto Bolaño and Hans Blumenberg - were prompted in their reflections on the creative and interpretive process of translation by their own accomplished work as translators. All are animated by the conviction that translation - whether regarded as the creative act of understanding of one culture by another; as the agent of political and social transformation; as the source of new truths in foreign linguistic environments and not just the bearer of established ones; or as the limit of conceptuality outlined in the silhouette of the untranslatable - is a creative cultural force of the first importance.

*Images of Nusantara in Russian Literature*  
Oxford University Press, USA

The Indonesian writer Pramoedya Ananta Toer made a distinction between a “downstream” literary reality and an “upstream” historical reality. Pramoedya suggested that literature has an effect on the upstream flow of history and that it can in fact change history. In *Situated Testimonies* Laurie Sears illuminates this process by considering a selection of Dutch Indies and Indonesian literary works that span the twentieth century and beyond and by showing how authors like Louis Couperus and Maria Dermoût help retell and remodel history. Sears sees certain literary works as “situated testimonies,” bringing ineffable experiences of trauma into narrative form and preserving something of the dread and enchantment that animated the past. These literary works offer a method of reading the emotional traces that historians may fail to witness or record—traces that elude archival constructions where political factors or colonial conditions have influenced processes of what is preserved and how it is shaped. Sears’ use of Donna Haraway’s

notion of “situatedness” reiterates the idea that all of us speak from somewhere. Testimony, especially eyewitness testimony, is a gold standard in historical methodology, and the authors of literary works are eyewitnesses of their time. But the works of authors like Tirta Adhi Soerjo and Soewarsih Djojopoespito are first of all written as literature, and literary or stylistic devices cannot be ignored. Sears finds substantial evidence of the movement of psychoanalytic theories between Europe and the Indies/Indonesia throughout the twentieth century. She concludes that far from being only a Jewish or European discourse, psychoanalysis is a transnational discourse of desire that has influenced Indies and Indonesian writers for more than a century. Psychoanalytic ideas, and the suggestion by French psychoanalyst Jean Laplanche and Indonesian author Ayu Utami that memories, like literature, can move us back and forth in time, have inspired Sears’ thinking about historical archives, literature, and trauma. Soekarno’s words haunt this book as he haunts Indonesia’s past. *Situated Testimonies* rewrites portions of the

literary and social history of Indonesia over a sweep of many decades. Historians, scholars of literary theory, and Indonesianists will all be interested in the book’s insights on how colonial and postcolonial novels of the Indies and Indonesia illuminate nationalist narratives and imperial histories.

*Modern Indonesian literature* r:boekoe  
Based on close reading of historical documents--poetry as much as statistics--and focused on the conceptualization of technology, this book is an unconventional evocation of late colonial Netherlands East Indies (today Indonesia). In considering technology and the ways that people use and think about things, Rudolf Mrázek invents an original way to talk about freedom, colonialism, nationalism, literature, revolution, and human nature. The central chapters comprise vignettes and take up, in turn, transportation (from shoes to road-building to motorcycle clubs), architecture (from prison construction to home air-conditioning), optical technologies (from photography to fingerprinting), clothing and fashion, and the introduction of radio and radio stations. The text clusters around a group

of fascinating recurring characters representing colonialism, nationalism, and the awkward, inevitable presence of the European cultural, intellectual, and political avant-garde: Tillema, the pharmacist-author of *Kromoblanda*; the explorer/engineer IJzerman; the "Javanese princess" Kartina; the Indonesia nationalist journalist Mas Marco; the Dutch novelist Couperus; the Indonesian novelist Pramoedya Ananta Toer; and Dutch left-wing liberal Wim Wertheim and his wife. In colonial Indies, as elsewhere, people employed what Proust called "remembering" and what Heidegger called "thinging" to sense and make sense of the world. In using this observation to approach Indonesian society, Mrázek captures that society off balance, allowing us to see it in unfamiliar positions. The result is a singular work with surprises for readers throughout the social sciences, not least those interested in Southeast Asia or colonialism more broadly.

*Encyclopedia of the Novel* Cornell University Press

With *House Of Glass* comes the final chapter of Pramoedya's epic quartet, set in the Dutch East Indies at the turn of the

century. A novel of heroism, passion, and betrayal, it provides a spectacular conclusion to a series hailed as one of the great works of modern literature. At the start of *House of Glass*, Minke, writer and leader of the dissident movement, is now imprisoned—and the narrative has switched to Pangemanann, a former policeman, who has the task of spying and reporting on those who continue the struggle for independence. But the hunter is becoming the hunted. Pangemanann is a victim of his own conscience and has come to admire his adversaries. He must decide whether the law is to safeguard the rights of the people or to control the people. He fears the loss of his position, his family, and his self-respect. At last Pangemanann sees that his true opponents are not Minke and his followers, but rather the dynamism and energy of a society awakened.

*33 Tokoh Sastra Indonesia Paling Berpengaruh* Penguin

"These innovative essays compel us to reevaluate our understanding of the Cold War as a predominantly political and military event. Their consideration of a broad range of cultural forms—from

literature and film to glossy magazines and body-building---reminds us that the Cold War's influence on culture and its producers was as varied and complex as the Southeast Asian countries it touched. Lively and insightful, this rich collection is a valuable contribution to both Cold War studies and the modern histories of Southeast Asia."---Richard A. Ruth, Ph.D., Department of History, U.S. Naval Academy; and author of *In Buddha's Company: Thai Soldiers in the Vietnam War* --

*The Passage of Literature* Penguin Books

This book investigates the importance of gender and resistance to silences and denials concerning human rights abuses and historical injustices in narratives on transnational memories of three violent conflicts in Indonesia. Transnational memories of violent conflicts travel abroad with politicians, postcolonial migrants and refugees. Starting with the Japanese occupation of Indonesia (1942-1945), the war of independence (1945-1949) and the genocide of 1965, the volume analyses narratives in Dutch and Indonesian novels in relation to social and political narratives (1942-2015). By focusing on gender and

resistance from both Indonesian and Dutch, transnational and global perspectives, the author provides new perspectives on memories of the conflicts that are relevant to research on transitional justice and memory politics. *Tales from Djakarta* Cambridge Scholars Publishing

A translation of short stories by the well-known Indonesian author, Pramoedya Ananta Toer. Written in the 1950s, these stories are intensely regional in flavor and modern in approach. This collection includes such works as "Stranded Fish," "Creatures Behind Houses," and the great "Ketjapi."

*Indonesia* Springer Nature

Founded by Vladimir Lenin in 1919 to instigate a world revolution, the Comintern sought to advance not only the proletarian struggle but also a wide variety of radical causes, including fighting against imperialism and racism in settings as varied as Ireland, India, the United States, and China. Notoriously, and from the organization's outset, these causes grew ever more subservient to Soviet state interest and Stalinist centralization. *Comintern Aesthetics* shows how the

cultural and political networks emerging from the Comintern have persisted, even after the Comintern's demise in 1943. Tracing these networks through a multiplicity of artistic forms geared towards advancing a common, liberated humanity, this volume captures both the failure and the enduring allure of a Soviet-centred world revolution. The sixteen chapters in this edited volume examine cultural and revolutionary circuits that once connected Moscow to China, Southeast Asia, India, the Near East, Eastern Europe, Germany, Spain, and the Americas. The Soviet Union of the interwar years provided a template for the convergence of party politics and cultural history, but the volume traces how this template was adapted and reworked around the world. By emphasizing the shared Soviet routes of these far-flung circuits, *Comintern Aesthetics* recaptures a long-lost moment in which cultures could not only transform perception but also highlight alternatives to capitalism – namely, an anti-colonial world imaginary foregrounding race, class, and gender equality.

*Comintern Aesthetics* OUP USA

A Literary mirror is the first English-language work to comprehensively analyse Indonesian-language literature from Bali from a literary and cultural viewpoint. It covers the period from 1920 to 2000. This is an extremely rich field for research into the ways Balinese view their culture and how they respond to external cultural forces. This work complements the large number of existing studies of Bali and its history, anthropology, traditional literature, and the performing arts.

*Pramoedya Ananta Toer's Keluarga Gerilya* University of Toronto Press

Originally published in the journal: *Indonesia* (Ithaca, N.Y.)--Apr. 1973, no. 15. *Cultures at War* Princeton University Press  
Ever since its first appearance in Russian literature in the 11th century, Nusantara, then a legendary country somewhere in the isles 'beyond India', next to Paradise, has continually stirred the imagination of Russian men of letters. Early Russian writers saw it as a fabulous land allegedly visited by Alexander the Great and saintly pilgrims, and the home of pious Rahmans, monsters and allegorical animals--a land that knew no injustice and which thus provided an ideal setting for social

utopias. Russian classics like Pushkin, Goncharov, and Turgenev, and especially the writers of the Silver Age (Bryusov, Balmont, and Bunin), created a different image of Nusantara: Nusantara the exotic, a land of refined aromas and deadly poisons, of tropical flowers and ancient temples, which comprised a constellation of irresistibly attractive far-off islands offering an imaginary refuge from the humdrum of the real world. In the works of the Soviet poets (Gorodetsky, Tikhonov, and Simonov), finally, Nusantara the exotic was supplanted by Nusantara the ideological arena--the region of working masses suffering under the yoke of colonialism and of communists fighting for a brighter future. The first section of this book--intended for both Southeast Asianists and Slavic scholars--offers a survey of Russian images of Nusantara from their genesis and sources (old Byzantine and modern Western) through

their nine-century evolution. The second section contains a comprehensive selection of excerpts from literary works (in both English translation and the Russian original) in which these images are elaborated. The third section supplements the other two with a variety of rare materials relating to the topic of the book as well as with traditional Malay writings about Russia.

A Heap of Ashes Springer Science & Business Media

The history of this book dates back exactly 20 years. When I first set foot on the shores of Indonesia in September 1947, I was, amongst other things, assigned the task of teaching Malay literature in an advanced teacher-training course, with the instruction to lay stress on modern literature. This was easier said than done, as very little had been written on the subject, and few materials were available to me. From this period I recall with great gratitude the regular and

friendly contacts I had with Mr. Sutan Takdir Alisjahbana, who in many ways helped me with information and documentation. The editors of the magazine "Kritiek en Opbouw" found my lecture notes on some pre-war authors worth publishing. These articles, with an introduction on Bahasa Indonesia and some other additions, were subsequently collected and published by Pembangunan under the title *Voltooid Voorspel* (Completed Prelude) (Jakarta 1950). The little book sold fairly quickly, but rather than publishing a new edition in Dutch the publisher was interested in bringing out an Indonesian adaptation. Much material was added, the larger part of which had been collected by writing occasional reviews of Indonesian literary works for the Dutch newspaper *Nieuwsgier* in Jakarta. The text of the book was very conscientiously turned into Bahasa Indonesia by Anku Raihul Amar