

## Nationalism and Personal Identity in Indonesian Novels

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### Introduction

Literary works presents in an incessant process continuously in one of literary tradition. That's why; literary works in Indonesia is regarded as the development of classical Malay literatures that develop until the end of 19<sup>th</sup> century. It has a meaning that, based on that development, the literary works of modern Indonesia is considered began in the early of 20 century. In the classical Malay literary, the problem of nationalism, identity, and social had not been the crucial highlight in a story. The main sets of the story of the classical Malay were palace centrism, pedagogical pretension, or religions matters (Baroroh-Baried, 1985:8-9). It was because of the struggling of Indonesian society, up to the 19<sup>th</sup> century, still regarded as static, or it moved slowly (Wartheim, 1999/1956).

Entering to the 20<sup>th</sup> century, social changed of Indonesia was experiencing little acceleration. Primarily when the Dutch colonial started its ethical policy by opening modern schools for the native. Some of educated Indonesian began appearance and few of them really well educated. However, the most significant was when technology of printing began acknowledged in Indonesian, hence, the rapid distribution of information increasingly realized. Newspapers and novels began to print and publish in a pretty good condition, copious, and quicken.

In that time, there were already plenty of reading books that published, few of them that became the canon<sup>1</sup> of Indonesian literary were *Azab dan Sengsara*, *Siti Nurbaya*, and *Sengasara Membawa Nikmat* firstly published in 1920's. Contrast to the tradition of classical Malay literary, those novels substantially and indirectly have within it the problem of nationalism and identity. It can be seen from the dynamic turmoil of the society as portrait in those novels,

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<sup>1</sup> The concept of canon literature is related to the literature that officially legitimate by the Dutch colonial government, the opus that passed the selection from Badan Komisi Rakyat (Balai Pustaka) created by the Dutch. In its development, in the Indonesian literature then it known as official-literature (hence it became canon), banned-literature, trifling-literature, and assorted-literature. See Heryanto, Ariel, 1988, "Masihkah Politik Jadi Panglima? Politik Kesusastaan Indonesia Mutakhir", *Prisma*, Jakarta : LP3ES. No.8 Tahun XVII

for instance: the accusation of woman's captivated position, the conflict between the Elder and Younger, implication policies of colonial government toward the norms and traditions of society, and the tense of personal identity.

From that reality it can be seen that identity and nationality is the crucial factor in Indonesia for living as a nation, which is started in the early of 20<sup>th</sup> century. A factor that creates essential, since identity and nationality theoretically is the main element in sustained-living as a nation. It emerged new consciousness on the need of a unite nation struggling against the power of colonial. All at once, that proposition departed from one theoretical assumption that feeling of personal "loving" and "possessing" to his/her society and nation, depending on how a person defining and identifying his/herself, a fully imaginary concept of identity (see also Anderson, 2001), toward his/her societal environment. The one's formulation in self-identifying and self-identification, gave direct implication on how a person practiced his/herself in his/her life in social, politics, or in societal, nation, and state.

That is why; a study of identification on the personal/societal identity is regarded crucial. That study hopefully includes what are the processes of consolidation that make a person felt having or having not identity, what discourses that has been utilized as means of forming identity, and above all, how it related to nationality. This conversation specifically studied the problem of nationalism and identity in some of Indonesian literatures (novel) and only took a few of them that considered represented one "contextual" era.

### **Notes on the Previous Studies**

To give picture on how important of this matter, at least there is some of previous study on the nationality in Indonesian literature. Keith Foulcher (1991) has analyzed nationalism in Pujangga Baru literatures (1933-1941). Foulcher focused his study on the efforts of struggling to find the ideal form of nationalism in that era, which was represented in the works of Pujangga Baru. Ahmad Sahal (1994) talked nationalism as a struggling attitude toward the more established nationalism narration (colonial). Sahal's study focused on the works of Toer,

*Rumah Kaca*. Hilmar Farid (1994) also talked about nationalism in Indonesian literature, but his focus study was concerning on the processes of the role of language creation as one of the nationalism bands. Beside, Farid's approached in his study is weight on historical perspective. Faruk (1994) wrote about nationalism matter as a respond to the work of Foulcher. Not so different with Foulcher, Faruk examined literature data in the era of Pujangga Baru. Some of the previous works, seems, did not specifically explore the identity problem of the character in the literatures and the relation with the issue of nationalism. Moreover, the above studies had not covered literary data after 1990's. Henceforth, this study, we wish, might give different perspective and analysis compare to the previous ones.

In the above matter, Bhabha stated that the reference about personal identity in its basic is not clear actually, to say not exist. As far as happened, a person in sensing his/her identity is actually socially constructed, for instance from certain social-politics institutions such as religion, ethnicity, language, race, class-interest, even *nation*, which in Timothy Brennan's view it is no more than a sophisticated class-interest (1994), or other groups of interest. That social-construction is very possible contrasting with one another that un-rarely a person experiencing ambiguity caused by the institutionalization process that work or operate parallel and/or simultaneously. That's is why, un-rarely a person caught in the position of completely on the edges/boundaries, in halfhearted imitating or mimicry in Bhabha's concept (1994), or in another incident a person has multiple identities. In the postmodern society, the discourse of multiple identities stimulated a person to build imaginary detachments or partitions to maintain and defend his/her identity, individually. Those individual imaginary detachments, in turn, give problematic relationship with nationalism.

### **Period from "Home" to Identity**

Nationality, ethnicity, ideology, perhaps has it reference but personal identity has not. How come personal identity is acquired? There is a kind of assumption that maybe it was *home* that gave a person a sense of identifying personally, a thing

that more concrete. Home that made a person feel at home, that made a person a sense of longing and missing. A certain occasional events in home, chatting, jesting, and even quarrelling with family, always become the important part of a person's life. Wherever he/she goes, it is home that make he/she going back. Often, it is home that made a person dreaming. As the proverb says *there is no place like home*. Home that gives a sense of protection, save and secure. But what actually *home* is? In broader sense, home is a place (*house?*) that is produced as *home*, and with that we are being part of within that *home*.

Some of the main characters in *Balai Pustaka* shown that, in its process, he/she become a stranger (foreigner) in his/her own home. The main character in *Siti Nurbaya* (SN), *Salah Asuhan* (SA), Samsul Bahri or Hanafi, felt un-endure and un-fit with his local environment and tradition where he came from. Indeed, that really needs attention is that feeling of un-endure after those characters in the story knew/away from his village, then in the future day, saw and tried positioning his self at his home and village. Follows, the quotation of three things about Hanafi in SA.

Pada Hanafi sudah nyata tidak ada ketuguhan hati di dalam agamanya, sedang bangsanya sendiri pun sudah membelakanginya (p.52)... Hanafi menyumpahi dirinya, karena ia dilahirkan sebagai Bumiputra! (p.53)... Bukanlah ia seketika sudah memuliakan bangsanya dan meningkatkan derajat Bumiputra, tapi ia tak suka memberi kepada siapapun juga di luar bangsa itu, buat menghinakannya dengan tidak memberi alasan (p.57)... "Anak itu lama di rantau orang, disangkanya mudah saja ia mengubah adat kita." (p.71).

*On Hanafi it was clear that there is no conviction in his religion, even his own people has already backing off him (p.52)... Hanafi cursing his self, because he was born as Bumiputra! (p.53)... Did he for a moment had already been elevated his people's level and nobility, but he also did not like to give to anybody outside that people to undervalue it with no reason (p.57)... "That boy is too long stayed in abroad, he thought that it is easy to change our tradition." (p.71).*

The questions then, where was Hanafi? What process that makes a person getting rid off from his home? From inside or outside his self? Or firstly it came from outside then becoming from inside of his self. A person becoming an

outsider whenever he/she did not accepted by dominant discourse about the concept of home in a certain place. The processes that made a person being part of insider and outsider is the consolidation processes that done by certain institutions (interest class or group), based on certain norms and values or even certain knowledge, or just like certain parties or bodies, thence a person being subjected by that consolidation processes (for this explanation see the concept of Althusser in Fairclough, 1992: 30-33, 86-95; Storey, 1993: 110-113; Belsey, 1980:56-62). Therefore, the definition about becoming outsider or insider is always changing, totally depending on the position of insider or outsider's point of view.

In that above matter, happened the process of bargaining, whether he should becoming back to be an insider or keep stayed outside. The bargaining is really tough and maybe difficult to be match. If Hanafi is outsider of somewhere, of course, he should be an insider of somewhere else. Meanwhile, in real he did/had not accepted as the insider part of the outsider yet. This is the problematical thing, Hanafi was in totally on the edges territory, he became an ambivalence person. He did/had not entered to one of any *inside* yet. Other instance is the following quotations in SN.

...Seorang dari anak muda ini, ialah seorang anak laki-laki, yang umurnya kira-kira 18 tahun. Pakaianya baju jas tutup putih dan celana pendek hitam, .... . Topinya topi rumput putih, yang biasa dipakai bangsa Belanda. ...(p.9).

*...one of this youngsters is a boy, about 18 years old. His suit is white turnup with black short pants, .... He wears white straw hat, used to be worn by the Dutch.*

...Jika dipandang dari jauh, tentulah akan disangka, anak muda ini seorang anak Belanda, yang hendak pulang dari sekolah. Tetapi jika dilihat dari dekat, nyatalah ia bukan dari bangsa Eropa; karena kulitnya kuning sebagai kulit langsat, rambut dan matanya hitam sebagai dawat. ... (p.9).

*... From the distance, one might expect, this young man is a Dutch boy, which is going back from school. But if seen from closely, obviously he is not European; because his skin is yellow fruit, his hairs and eyes are black like Chinese ink.*

... Teman anak muda ini, ialah seorang anak perempuan yang umurnya kira-kira 15 tahun. Pakaian gadis ini pun sebagai pakaian anak Belanda. ...(p.9).

*...Friend of this boy is, for about, a 15 years old girl. She also dress-up like a Dutch girl.*

...Menurut bangun tubuh, warna kulit dan perhiasan gadis ini, nyatalah ia bangsa anak negeri di sana; anak orang kaya atau orang yang berpangkat tinggi. ... (p.10).

*... As seen from her body, skin-colored, and her accessories, apparently she is a foreigner; a rich man's girls or a girl from a high rank parents.*

In those times before independence, and when Indonesia was still ruled by the Dutch government, people of Indonesia were struggling hard trying to find their appropriate identity. The finding process creates varied of discourse identity contestation. However, if seen from the possible ideology of the writer, Moeis (in SN), apparently, tends to support the *inside* of his tradition and his birthplace. Perhaps, the reader was also being “pulled-in” into not sympathy with or dislike to a man like Hanafi. A man who had his view and life-style already been a Dutch-liked, the people of colonizer. Here, Moeis wanted to build attitude of nationalism and anti-colonial. However, the consolidation process that triumphed of the fight was not under the banner of a nation but religion (Islam).

Sutan Takdir Alisjahbana (STA) that tried to look at the above situation chose to the outsider of SN's side, as represented with Tuti and Yusuf, as his chosen psychological and rational home, (even on the future), as it written at length in his *Layar Terkembang* (LT). STA seems did not depart on behalf of religion, but more on behalf of nationalism (of course, it was because he introduced and due to his “modern education” construction). It told in that novel, the progressive, rational, emancipative, and efficient Tuti is in contrast to Maria's character. Looking at westernize-ness of LT's rationality (from the point of view the rejecter), hence, *Belenggu* became more interesting. The reason is, who were became the outsider (stranger) (Tini?) or who were became insider (Yah?), the boundaries were not clear. In many things Tono had memories and dreams on his possibility in choosing Yah, something that considered more than and or on behalf of tradition(-alism). Nevertheless, yet, because Yah (traditionalism) also did not define clearly enough, no wonder the ending of the story was still floating.

The discourse characteristics that raised the boundaries, actually were not far-shifted up to the 1970's. Umar Kayam's short stories, *Seribu Kunang-Kunang di Manhattan* gave important illustration. Up high in a hotel of the American metropolitan, what Marno's imagined was a place somewhere in his village. Glitter lamps in wild forest of skyscrapers as seen from the window, reminding Marno to thousands of fireflies in the nights of his grandfather's swindle at the village (1995: 128. first printed in 1972). Although Marno had stayed long enough in US America and studied there, Marno had never been an American (physically and psychically), because his socio-psychological history was grown up in a village (Java). Jane and Marno be at odd with something that seen differently because of their distinctive cultural and psychological background. Yet, was Marno might be still known as Javanese, or he was a prototype of Indonesian?

In difference fortitude, NH Dini in *Pada Sebuah Kapal* (1973), depicted her characters as person that always longing with their homeland (tanah air), self-esteeming themselves as Indonesian (Jawa), though in her daily practices, Sri, character in that novel, can not fully acknowledged as Javanese Indonesian. It shown from how Sri looking at her people and culture, and how she lived like European (France).

The discourse that bear in the above novels is the acknowledgment toward inclination as consolidative process that the edges/boundaries of home, about whose are the insider and outsider, and consequently, dropping of their former identity, but not yet fit in with their new identity. Clear enough, that the imagined-home is not merely in concrete meaning, but because of situation and condition, for instance the low of technology and capital role, therefore a person has unimpeded and assurance to choose something as his/her reference of identity, with unsuccessful possibility. The subsequent discourse is if not belongs to the insider means he/she is the insider of outsider, though in reality Hanafi was not belong to any of insiders. Meanwhile, Tuti's rationalism is still under look with full of tensions. At least, there were contradictions inside of her that cannot be wholly harmonized. On the other part, the fumble about of *Belenggu* occurred

because of the consolidation for the sake of tradition cannot be chosen as it was. Say the chosen was Javanese tradition(alisme), but can Java represented something that in the future known as Indonesian?

### **Most Recent Conditions**

There are number of difference implications, and probably little bit opposite, related to two grand tendencies that occurred in the last decades. *First*, the forces of arrangement and global formation that constructed society into *network society* (in Manuel Castells' terminology, 2001). This is signed with the inclination of most Indonesian society to choose to become a World Wide Web citizen. *Second*, the gravitation of being an autonomous person that has its preference on local discourses, and politically is the practice of decentralization rested on the independency of a region. Some of citizens are conditioned to do their activities based on their locality. In literature, issue and discourse on local literature have been lively talked in 1980's, now it regains their legitimation. Kuntowijoyo's novels in *Mantra Penjinak Ular* (2000) and *Wasripin dan Satinah* (2003), and a number of Ahmad Tohari's novels, for instances *Belantik (Bekisar Merah 2)* (2001), or *Orang-Orang Proyek* (2004), Gus TF Sakai with his *Ular Keempat* (2005), and a number of *cerpen*<sup>2</sup> (short stories) that wrote by Indonesian writers (cerpenis), generally could be regarded attempt to lift-up its each regional or locality based stories. Kuntowijoyo's novels firmly stand on the side of regaining back the values and norms of Javanese (Islam) culture as the basic of shaping an identity. In a few things, Ahmad Tohari's novels had similar spirit and "vision" with Kuntowijoyo's novels.

Nevertheless, both ran sporadically, intermingled, though in some cases walked on solitary, attempted to find its very significant form. The above explanation just want to gave an understanding that each citizen has right and freedom in defining and identifying his/herself, and together to "pursue", to become men within their own of each self-choice. The quandary is how to place

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<sup>2</sup> see prosiding Kongres Cerpen Indonesia IV, *Ayo Estetika Lokal!*, particularly in Maman S. Mahayana, "Perjalanan Estetika Lokal Cerpen Indonesia." Pekanbaru, 26-30 November 2005.



that problem in the ways of literary constellation participating in presenting nationalism and identity discourse.

### Comparison Notes

At least, in the level of discourse, in literary that is marked with novels such as *Saman* (1999) of Ayu Utami, *Supernova* (2001) of Dewi Lestari, *Tuhan Tiri* (2003) of Aris Wahyudi, Fira Basuki's work *Jendela-Jendela* (2001), and some other work. Including a few novels in Indonesian *chicklit* and *teenlit*, such as the famous *Dealova* (2005) of Dyan Nuranindya. This novel also made as film, in which the characters hardly ever thought in a position as Indonesian citizen. Even, some of the characters in *Cinta Silver* (2005) film are shown that they were belonging to the global citizen. In Indonesian cinema (cinetron), the appearance of rich youngsters that "merely" troubles with the quarrelling and winning of love and enjoyment to a (global) life-style might be seen together at daily television.

Quoted from few of *Saman* statement

Di taman ini, saya adalah seekor burung. Terbang beribu-ribu mil dari sebuah negeri yang tak mengenal musim, bermigrasi mencari semi, tempat harum rumput bisa tercium, juga pohon-pohon, yang tak pernah kita tahu namanya, atau umurnya (Utama, 1999: 1).

Seorang gelandangan yang berbaring di bangku menggeliat dalam selimut yang berdebu. Kita tidak tahu siapa dia, apa warna kulitnya. Tapi kita tahu, dia menikmati tidur.

Saya sedang berbahagia, begitu saya akan menjawab jika dia bangun dan bertanya apa saja. ...

Saya sedang menunggu Sihar di tempat ini. Di tempat yang tak seorang pun tahu, kecuali gembel itu. ... (Utami, 1999: 2)

*In this garden, I am a bird. Fly thosuands miles from country that do not know seasons, imigrate to find spring, where the scent of grasses were smelled, trees also, that we never know its name, or its old.*

*A drifter lied down on the bench squimes in his disheveled blanket. We do not know who he is, what is his skin color. But we did know, he relished sleep.*

*I am happy, that's I will answered whenever he woke up and ask any things...*

*I am waiting Sihar, here, in this place. A place where no one knows, except that drifter..... ( Utami, 1999: 2)*

In that novel, there was an effort to maintain home, in order to become more concrete, as “responses” to the cultural polemic argumentation similar to the *Belunggu* ending. In truth, a home that ever imagined and possessed a long time ago, now, condemned by capital and technology forces. In sequence, there is an impression in *Saman* novel, there was no mind at all where and what is that home. It can be anywhere, unlimited by geographical and physical boundaries, even without identity. That article got its pot in more sophisticated in *Supernova* with a character that did not know its “personality” instead of its name and email-addressee.

“Tidak ada meja yang mampu mengikatku. Dunia virtual adalah kantorku. Semua yang dirumah ini akan dijual habis kecuali laptop. Dialah satu-satunya instrumen jaring laba-labaku,” ujar Diva ringan. “Sekolah ini tidak akan mengenal hirarki guru-murid. Pada akhirnya kita saling membagi pengetahuan dari pengalaman hidup masing-masing. Dan biarkanlah jaringan kita berevolusi ke bentuk apapun itu nanti...” (Dee, 2001: 153)

...  
Sejenak mereka menikmati hawa euforia, sampai tiba-tiba sesuatu menggelitik pikiran Dimas.  
“Ruben... mungkinkah Supernova ternyata salah satu dari tokoh kita?”  
“Mungkin. Kenapa tidak?”  
“Andai kita berdua juga bagian dari cerita yang kita buat sendiri. Kirakira apa peran kita?” (Dee, 2001: 162).

*“There is no desk that able to band me. Virtual world is my office. Anything in this house I will sell out except laptop. It is the only instrument of my spider-webs”. Diva said easily. “This school will never acknowledge disciple-master hierarchy. At the end we share one another the knowledge from each of our life experiences. And let our web evolutes to whatever any of form then... (Dee, 2001: 153)*

...  
*For a moment they enjoyed the euphoria atmosphere, till in a second something tingling Dimas’s brain.*  
*“Ruben... it is possible that Supernova is one of our characters?”*  
*“It could be, why not?”*  
*“Suppose both of us is also part of the story that ourselves made. Do you think what is our role?” (Dee, 2001: 162).*

Capitalization and technology-zation (globalization), which is hasty permeated and intervened into homes, melted the boundaries. Person with

pressure or not, is conditioned to have no home boundaries definitively. Places are produced in a minute, whether it becomes public places, or “sanctuary” places. Therefore, whether exist or not, the meaning of home is totally dependable; it became hierarchical, depend on finance/capital supported with technological means. Since there are no more places that might becoming a home, peoples lived knowing not the boundaries in term of the first meaning (i.e. in B.P’s novels meaning). Because the boundaries were not clear enough, whereas it was important to identification, hence persons transformed as personally unfamiliar persons (*strangers*).

Base on its consciousness mankind is ‘something’ that strives for his/herself to identifying. Within those myopic boundaries, again he/she rebuilds its imagery partitions, in order he/she still has a feeling of having home. Excessively possible that boundaries making was based on the boundaries of nationalism, language, race, religion, tribe, or even certain more little communities/institutions. Even so, within situation of capitalization and *technologization* that created the publication of places, those boundaries seem appropriately not enough. What follows next is people build his/her personal boundaries in the public sphere, as the response of the intervention of places-publication. It means, what was occurring is the individuation process in the other part, and publication process (*pemasaan*) in another. This process is the operating process of “appropriation” (*penggenahan*) that really oppositional. In one part a person only then felt of having personality based on his/her imaginary boundaries, in another part a person more and more felt not having identity, personality, caused becoming part of un-identifying mass, even un-characterize.

That unclear border of individual and public boundary was built base on multi-layers of consolidation process and firmly possible varies. That differential of layers and modes resulted on the difference ways of how someone build individual space/room, because any individual will build the partitions based on varies of consolidative layers that it will becoming part of their life-experienced and how far is that person placing his/herself within any of *inside*, or not in a within of at all. So and so for the opposite, there will be differentiating in way of

placing public-own places. Some conflict with violence, likewise plundering on behalf of certain mass, is a form of conflict because of those unclear imaginary boundaries.

Highlighting few of the above matters, on how literary works representing about home is an important thing for the possibilities of a person to felt of loving, missing, longing from something that he/she think belonged to them. It had been shifting of concept (definition) between present and previous time about home. It also shown that idea or definition about home is changing accordingly with time and place, between previous and present (see Sarup, 1996: 3; or Bhaba, 1997: 445-455).

Definitely, on 1990's forward, ideas of home, thus, is really diluting. A person might suddenly at anywhere anytime. Because the changing of places and spaces occurring so fast, a person, unwilling or not, becoming possess less and at the outside of home. Probably, also because of that, a person unconsciously stoutly struggling to built the partitions. Because private space (home) and public is really muddling up, even now person can made the boundaries for his/her private space, imaginarily, in public space, such as the characters of *Saman* and *Supernova* did. Apparently, maybe, literatures cannot be hoped to "defining" the concept of home, and that is really not her duty.

Meanwhile, home in early modern literatures (1920's even up to 1970's), had a more definitive boundaries. Home that imagined was a concrete home and relatively static. In that time, the capital movement (at Indonesia still low) and technology was relatively simple, the demography also not so dense yet, hence space was felt still big enough. A person had huge opportunity to determine definitively on his/her imagined-home. Indeed, there was changing, but seemed the pressure of the changing still not overcome enough on what had established. In 1940's- 1950's period, appeared new consciousness. This was probably because of modern educational process increasingly showing its construct and result. However, because it had not been really ripen, the shadow of home was merely more about psychological idea, not so concrete in *Belenggu*. In 1970's and 1980's, the idea of home re-concreted again, but no more than slight shadows of

the past. Characters that crossing the boundaries, always brought to mind something that belongs to his/her village-life experienced, which were very attachable and unforgettable, but in fact he/she self alone just like, probably, a stranger that seemingly struggled to finding and enjoying back of what has been found as a modern person.

Beside that, novels of prior 1970's cling to as consolidative effort toward the possibilities of how to keep feeling and being part of the insider all at once. The feeling of owning home and identifying was still tangible. Nevertheless, reverse on that, of course it shown that man in that literature unconsciously by him/her as subjected-person, probably by the concept of *nation*, which was mobilized by state, perhaps because of the enough low of capital and technology intervention, especially for Indonesian. There was transition as represented by Marno, but not implicated definitely in nationality awareness yet. Marno was just representation of Indonesian-Javanese. Likewise Hanafi and Samsul Bahri in differenced dimension. Here it is hope that literatures are itself the consolidative process.

The interesting thing from Marno's experienced was when he was at the height top of Manhattan what he was thinking about is not his imaginary perception that he is an Indonesian. What he was reminded of, and this made his heart stayed in a somewhere region of Indonesian, is the memories at his village. Or, just like we often heard of stories, what a person was memorized about his/her nation is a memory of special taste of a certain food, sound of *gamelan* or *salung* (Sumatran's flute), sound of locust, (*uir-uir, gareng pong*), and so on and so forth. Is it only showing the failure of "state" in mobilizing the concept of 'nation', as what Gellner stated that basically home of nationalism identity do not have enough deep and strong root within human's psychic. It should be created and nurtured (Gellner, 1983: 34).

So far, indeed it is rarely found that the characters in the Indonesian literatures so proud with his/her Indonesian-nees. It was true Hanafi had ever mad to Corrie because Corrie insulted Hanafi's people. The reason of Hanafi's mad to Corrie was not in the name of of Indonesian, but within Corrie's insulted-nation

there was his mother, person whom Hanafi's loved and respected. The imaginer Nationality facilitated by certain boundaries such as kinship, and also ethnicity or tribalism, a process of consolidation that might possibly more "rooted" than in the name of religion, or even nation. Sadeli in *Maut dan Cinta* (1977) written by Mochtar Lubis, had nationalist attitude, loved of mother land, and revolutionist, but all short of spirit was for the sake of another Indonesian, uncorrupted Indonesian, which its leader might be proud of. Toer's opuses had its own concept about nationalism, and with that he fights against Indonesian nationalism.

Looking at the possibility of representation of home and people of Indonesia in *Saman* and *Supernova* is what can be said within that phenomenon. Apt to the analytical frame, its capitalism and technology, had subordinated the boundaries and definition of nationality, hence nationalism no longer able to protect and maintain identity, except the remnants such as language, and certain boundaries that actually wanted to be refused (ethnicity, religion), at last by *Saman* and *Supernova*. Because religion, ethnicity, and race, also dangerous and threatening to imaginary of nation of Indonesia. Religion and ethnicity might become *nation* in its *imaginary nation*, in the name of religion and or ethnicity. There will always be shift of oppositional discourse in contesting domination of imaginations within layers of identity, apart from personal identity, primarily in politics contestation.

Discourse and meaning that rose up by the generation of Utami and Dee is a struggle for recognition, and in an instant to freed from the identification pains as a result of subjection, whether by state or even certain institutions. There is possibility that our contemporary literature exactly gave certain enlighten in order not too easy subordinated/subjected by state-mobilizing ideas, discourse and narration of loving motherland, the discourse of *one islands one nation* (satu nusa satu bangsa), even the discourses proposed by religion, ethnicity, and race. Because of what they were huddling is not on the boundaries within *nation*, public spaces. Nor even because person is becoming *foreigner* in his/her own home, in the next level person is becoming *strangers* not just in his/her own home but within space that more large than that.

Literary-like *Saman* and *Supernova* rejected consolidation process, naturally by “establishing counter-consolidation” with “subversive” ways. Is it from that consciousness we simply trying to reformulate identity, starting from home to nationality with more definitive criteria, which is capable, to accommodate layers of identity? That’s why, that challenge, answered quickly in “old generation” like Kuntowijoyo and Ahmad Tohari who wrote in their novels written in 2000’s. In Indonesia, decentralization policy that is laid off on region gave a new space to reviving locality that based on regionalism and, little bit on ethnocentrism. Religion still hold important role, but in term of more agnosticism. It was clear to saw in, especially, the reviving of general short stories written by the youngsters of Indonesia, particularly who born in post-1970’s. This dichotomy development surely will become an interesting single study that need to be explained in the future.

In that position *Tuhan Tiri* (2003) became interesting. Within that politics of identity struggle, and the implication that caused by the politicization of identity, the novel of *Tuhan Tiri* precisely criticize God with strongly sarcastic style. If summed up, that novel wanted to tell that God only loved toward rich people, capitalist, the canny politicians, because they were the offspring children of God. The unfortunate, the poor, the stinks, the hunger, the diseased, does not love by God, because they were the stepchildren of Him. That’s why; the one who need to be criticized in Indonesia is no longer government, nor the reign of a regime, but God himself. For this novel, the game of politics of identity is a toy of capitalists (capitalism), which is directly being supported by God. The novel of *Tuhan Tiri*, can be predicted, if issued on the era of Orde Baru is surely being banned.

Just for last additional note, there are possibilities the present contemporary Indonesian literature do not gave attention to the boundaries of imaginary nationality as important matter. Biggest part of Indonesian literatures exactly on the side of humanism, they were not pro to Indonesian as nation, but, if possible, to humankind. Nation of Indonesian might dispatched, ethnicity might be rolled up, religion might be invalid anymore, language might be changeable,

race might be mixed up, tribalism might be rid off, but not humanity. The present contemporary Indonesian literatures attempts to established this world becoming home of each man in this world and build the world in home. \* \* \*

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**VCD/Film**

*Cinta Silver* (2005), *Dealova* (2005).

*Notes: the quoted texts of novel's script is a free-translation*