

History of Indonesia's War Independence in Novel *Larasati* by Pramoedya Ananta Toer: New Historicism Approach

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Abstract: The historical reality in Indonesian novels with a New Historicism perspective focuses on history and literary issues. The Indonesian novel, *Larasati*, by Pramoedya Ananta Toer represents the historical events of the Indonesian struggle (period 1945-1949) in different colors with historical texts in general. Therefore, this study aims to describe in depth the objective-imaginative reality of the nation's struggle in the novel. The research method used was qualitative interpretive with a parallel reading between literary texts on events that represent the history of the nation's struggle. The results show, in general, that historical reality during the war for independence, namely the struggle to continue to uphold the independence. The novel illustrates the situation of the Indonesian revolutionary upheaval after an uncertain proclamation due to the absence of stability of power. On the one hand, *de jure* Indonesia is an independent nation, but on the other side Dutch power still persists. Finally, the results of this study may have implications on the growing sense of nationalism as a manifestation of the strengthening of the nation's character through creating prime qualified human resources.

1 INTRODUCTION

As one of the products of literature, novels play an important role in giving a view to addressing life in an imaginative artistic manner. This is possible because the issue discussed in the novel is a matter of man and humanity. Novel developments in Indonesia quite rapidly, as evidenced by the many new novels published. The novels have a variety of themes and content, among other social problems, which generally occurs in the community, including those associated feelings and psyche. This is very interesting to talk about because the soul is the essence of life of animate creature.

Novel as a form of literary work is expected to bring positive values to the audience so that they are sensitive to problems related to social life and encourage good behavior. Novels are also expressions of social phenomena in aspects of life that can be used as a means of knowing humans and their times. The novel that is increasingly shining in the present is nothing but a continuous story about humans that is polished in such a way by creative writers.

This understanding implies the bargaining position of literary works as a form of expression

and reflection of literary thoughts on the reality of life faced in the past. The connection between the development of the literary world and social change in society is made possible by the function and position of literature as part of the system of cultural arts. The development of literature in various forms including historical novels is a way for writers to express and express ideas in a novel work that still retains elements of history as an important part of novel substance.

Compared to historians, writers actually have more free space when they want to convey a reflection of their evaluations of past history. As the Mahayana (2005) said, subjectively, writers can interpret and construe the facts or events of historical importance. It can also deliver other alternatives behind historical events. So, writers can make historical facts and events as the background of their creative work. However, they can also use historical facts and events to convey critical notes or to reveal events that might have escaped historical records. However, as a creative work these parallels are not as 'plagiarized' of historical reality. Literary works choose material contained in society (including historical reality), process it in combination with the author's imagination so that the

reality in the novel with reality in Indonesian history is not exactly the same.

When literary works can be used as historical references, literature has proven itself to be a science that not only speaks of creativity and a series of imaginations, but can also function as a historical document. So those, the humanities can eventually penetrate the confines of a binding nature as a science.

Literary works of historical value are usually taken from history. Likewise with the use of language, between historical writings and literary works are different. History is more likely to use referential symbolism by pointing explicitly at objects, thoughts, events, and relationships. While literature has more subjective messages from the author (Kuntowijoyo, 2006). Historical literary works are historiography.

The relationship between literary work and the reality that occurs in society shows that to understand literary works, studies are needed that involve the relationship between literary works and social aspects. By understanding literary works in relation to the national struggle, it is not impossible for a literary reader to rediscover the reality or historical representation depicted in literary works. In this case, history, especially relating to past events, is not only found in historical texts, but also in literary works, such as novels. Based on a preliminary reading of a number of modern Indonesian novels, can be found a number of novels depicting the events of history of national struggle during the war of independence (1945 - 1949) that have occurred in Indonesia. The background selection here is determined to facilitate the collection of existing historical literature; literature as a historical document.

In Taum's research (2013), material objects used are also literary texts and non-literary texts, namely texts narrating the years 1966-1998 which are examined according to historical blocks. In accordance with the approach model used, these texts are seen as discursive formations produced based on an episteme which is a grammar of knowledge production.

Previous studies of the War of Independence (Wicaksono, 2018a; 2018b) showed that during the revolutionary period, Indonesian literature, especially novels, was concerned with various representations of the War of Independence. Among the various means of representation / such as history textbooks, monuments, museums, and the media generally dominated and voicing the interests of the ruler (state), literature has the attitude and views are

not always in line with the willingness. For this reason, this study is in-depth to bridge the historical findings contained in the literary text.

These problems will be analyzed using the New Historicism approach by Greenblatt. In his study, both theoretically and in practice, Greenblatt (in Brannigan, 1998) focused on the issue of history and literature. The disciplinary expansion which includes the study of textuality, language and representation is basically based on historical analysis; the effect of literary criticism on history, namely by reading history as a text.

The historical reality in Indonesian novels with a New Historicism perspective is theoretical studies and practices that focus on historical and literary issues.

The expansion includes the study disciplinary textuality, language, and representation are basically based on a historical analysis; the effect of the history of literary criticism, by reading history as a text. In this case, the historical reality relating to past events is not only found in historical texts, but also in literary works, for example Indonesian novels set against the war of independence from 1945 to 1949. The novels which are characterized by the background during the independence war are one of the works of Pramoedya Ananta Toer. Pramoedya Ananta Toer's novel which is the focus of this research is *Larasati* (2003). The novel allegedly represents the historical events of the Indonesian struggle (the period 1945-1949) in different colors with historical texts in general.

In accordance with the elaboration on the problems in literary (novels) with history, in this paper it is pursued on the issue of historical reality in a novel set in the war of independence. In more detail the purpose of this study is to describe in depth the history of the nation's struggle (objective-imaginative reality) found in the novel *Larasati* by Pramoedya Ananta Toer.

2 THEORITICAL REVIEW

2.1 Historical Value in Literary

The process of the values of human life is realized, identified, and absorbed into a more conscious possession and then developed. But, values can help us realize, acknowledge, deepen, and understand the nature of the relationship between values and their roles and uses for life. According to Koentjaraningrat (2009), there are similarities in science and knowledge about values, namely value

is something that is considered valuable by humans or groups of humans. A value if lived by someone, will greatly influence the way of thinking, how to behave, or how to act in achieving the goals of his life. The value contained in literary works depends on the perceptions and understanding that the reader gets through literary work. Not all perceptions and understandings are obtained as expected. This value can only be obtained by the reader if the reading work touches his feelings.

Good literary works always contain values. The value is packaged in the form of the structure of literary work, which implicitly is in the plot, setting, character, theme, and mandate. In the beginning, literature was indeed closely related to the problem of creativity and intense with the imaginary region. However, in the latter era, with the presence of new methods in examining literature, it turned out that the document (works) of literature could be used as a historical source (historical textbook). These genre novels have destined history as their object, even surrendering themselves to swimming in a series of histories that are often hidden by time spans. The new role of this literary work is controversial, because although it could be used as a source of history, on the other hand the literary work remains inseparable from its substance imaginative at once fictitious. According to Kuntowijoyo (in Surur, 2015), history is different from literature in terms of: ways of working, truth, overall results, and conclusions.

Historical novel was born as an answer to the problematic intellectual and literary a time by using the past as a reflection. Historical reality appears in historical novels. According to Lukacs (in Kuntowijoyo, 2005), in historical novels there are various indicators, namely historical authenticity, historical faithfulness, and local colour. Another opinion expressed by Sumardjo and Saini (1988) which gives a term in the study of historical values, namely factual and fictitious terms; more specifically objective reality (facts) and imaginative (fictitious) reality. This fact in literature studies is more prominent when compared to its imaginative side that imaginative reality created by writers departs from objective reality.

2.1.1 Objective Reality

Objective reality is a fact that really exists and occurs in the real world so that it can be verified by empirical data (Nurgiyantoro, 2009). The presence or absence of data stated in literary works that are empirically proven is the one that distinguishes

works of fiction and non-fiction. Events, places, and figures revealed in fiction can be imaginative, whereas in non-fictional works such things are factual. The word fact comes from Latin, namely factum (past participle form of the word facere) and in English is equivalent done as a past participle form of the word to do. In German, the word has a meaning for the word alignment factum, ie tatsache same meaning, which is' already done with real action (Susanto, 2012). Thus, the fact of having an understanding as a result of human action, acting and doing visible.

When associated with facts and fiction, reality and fabrication in a broad sense, history turns out to be contrary to literature. As it is known that history is a reality, a factual event that happened in the past. While the essence of literature is imagination and creativity. But, historians and writers see it in a different perspective. Fact and fiction not to be contrasted, but combined to find the hidden element in providing an understanding optimally to each field of science. True literature is an imaginative work, but inventions based on reality. Reality as the nature of history also considers the relevance of imaginative elements contained (Ratna, 2011). From that sense, it can be abstracted meaning of facts and imagination, although it is different and difficult to put together, both can mutually support each other.

Objective reality (historical facts) in the mind of history is a realist statement. Historians express everything by expressing it seriously and fundamentally. The statement is confirmed by reality. Conversely, a writer describes facts in free interpretation so that his imaginary elements change the meaning of facts. Thus, although three writers write the same facts, different works will be born.

2.1.2 Imaginative Reality

Literature is the work of the author's imagination. However, with the capability of understanding on an issue in depth, imagination structure will provide a more accurate picture than with science. In the relation of literature as imaginative works with facts or reality are very thin because writers first move from the realist thing and then interpret, explaining in a work that is of course imaginative. Therefore, imaginative literature has the authority to provide information, explanation, understanding, and new views, and gives meaning to the reality of life (Spring, 2012).

As a literary genre, novels contain elements that include authors, content creation, language media, and intrinsic elements of fiction. Author gives his

presentation with an explanation or commentary, dialogue or monologue, and behavior (Spring, 2012). Thus, fiction (novel) is an imaginary reality that is structured such writers of various elements forming, such as events, conflict, character, and so on. Fiction can also be an interpretation of events that occur in the author's imaginary world. Things that need to be considered here, although fiction is included in imaginative literature, with a larger measure of imagination than biography, history, and memoirs; fiction can also be used as a reflection of history and is used as a historical reference to actual events in the past.

When literary works can be used as historical references, so literature has proven itself as a science that not only speaks of the issue of creativity and a series of imagination, but can also function as a historical document. Moreover, the study of literature can eventually penetrate the confines of a binding nature as a science.

2.2 New Historicism Approach

New Historicism was introduced by Greenblatt (in Carter, 2006) opposites and opposing views Old Historicism states that "Historicism just did not put the process of history as something that is irreversible and inevitable, but he is likely to know the limits or constraints on individual intervention

"The background of the emergence of New Historicism is the lack of usefulness of literary science in people's lives. Literature only examines texts contained in literary works, both poetry, prose and novels. The crisis then gave birth to a development movement by placing literary works as a cultural product of society, so that they had a complex historical connection with the dynamics that occurred in society. The criticism of Levinson (in Foulcault, 2006) see a masterpiece in the context of its time and are related to the discourse that dominates, but do not put it as a kekontemporeran or worldview of the author: the aim is' to know a work not as work, or as readers the original or what is known by its author'.

History is a discourse; perspective and thinking about the world. This perspective assumes that history, literature, economics, politics, religion, and others, are discourses, in which one discourse with another discourse is interrelated. Greenblatt and Callagher (in Fathoni, 2013) pay more attention to New Historicism in five aspects, namely: 1) the use of anecdotes, 2) the use of representations, 3) interested in the history of the sequence or cluster, 4) paying attention to small things that are ignored, and

5) ideological skeptically analysis. Barry (2010) states that there are three layers that can be done in an effort to explain historical phenomena through text. First, through ideology, namely an academic phase to unveil the ideology behind the text. Secondly, through discursive practices that occur in their own time, namely efforts to explain the practices of discursiveness that have ever occurred. Through text, discursive practices can be read, dismantled, and adequately explained. Third, through discursive practices that occur today, namely when the text is in the struggle and struggle of discourse in the present context.

So far, we understand, although historical studies can reveal "trends", any historical study cannot guarantee that the "trend" will continue. In other words, "trend" does not have "law". Popper (in Yuliantoro, 2013) considers "the evolution of life on earth, or from human society, a unique historical process so that the description of it, however, is not law, but only a single statement from history". Any statement that affirms a trend at a particular time and place will be a single historical statement and not a universal law.

By emphasizing the link between text and history, Greenblatt breaks down the tendency of textual formalist studies in the tradition of ahistorical new criticism, which sees literature as an autonomous aesthetic region, separated from aspects deemed to be "outside" the work (in Budianta, 2006) Literature, according to the perspective offered by new historicism, cannot be separated from social, economic and political praxis because it takes part in it. Thus, the separation between inside and outside, extrinsic-intrinsic can not be maintained anymore because all texts, both literature and non-literary are products of the same era with various battles of power and ideology, so different from new criticism which only examines literary works, new historicism links between literary and non-literary texts.

Study of New Historicism used is based upon three basic assumptions, namely: (1) that every action expressive closely related to the practical tissue culture material; (2) that literary texts and non-literary texts circulating are inseparable; (3) that there is no discourse whatsoever, both fictional and factual, which gives access to absolute truth and cannot change or express the nature of humanity without other alternatives.

3 METHOD

The research method used is qualitative interpretive with a parallel reading between literary texts on events which represent the history of the Indonesian struggle during the independence war (1945-1949) with historical texts that describe the same events. The object of the study is limited to objective and imaginative reality in the novel *Larasati* by Pramoedya Ananta Toer using analysis knife with a New Historicism approach. The technique used is content analysis. Content analysis is a technical analysis of the various sources of information including printed materials (books, articles, novels, newspapers, magazines and so on) and non-print materials, such as music, pictures and objects. Content analysis begins their analysis by using certain symbols, classify that data with certain criteria and perform predictions with specific analytical techniques as well. Analysis of the data used in this study is an interactive model. This interactive data analysis consists of data collection, data reduction, data and conclusions or data verification.

4 RESULTS AND DISCUSSION

Larasati's novel by Pramoedya Ananta Toer generally presents the historical reality during the war for independence, namely the struggle to continue to uphold independence. In this novel described the situation in the early throes of the Indonesian revolution of independence is erratic due to the lack of stability of power. On the one hand, the *de jure* Indonesia is a nation that has been independent, but on the other hand the Dutch power remains. For some people this kind of situation is actually used to seek personal gain, but some people actually burn their nationalist spirit (Wicaksono, 2018a).

So even Setiawan (2007) in a study called the *Larasati* in the novel called by the name of Ara is a very famous movie star. With her social status, she should be able to do anything for her own interests. In reality, invaders desperately need a figure that will be used as a tool to influence and even instill the thoughts of invaders against colonized people. The medium of film is very effective medium compared to other media in the insert ideology, thoughts, attitudes, and behavior of the colonized against the colonized. The offer is very tempting for anyone, even for *Larasati* that she said "...dalam

bayangannya terbentang dari depan gilang-gemilang" ("... in his shadow stretching from the front glittering"). However, Ara quickly realized and continued to express her opposition to the invaders. She does not want to sell her homeland. This attitude is reinforced by the expression as follows.

"Tapi biar bagaimanapun,aku tidak akan berkhianat. Aku juga punya tanah air. Jelek-jelek tanah airku sendiri, bumi dan manusia yang menghidupi aku selama ini. Cuma binatang ikut Belanda" (Ananta Toer,2002:13)

("But after all, I will not betray. I also have a homeland. The bad things are my own homeland, the earth and the people who have supported me all this time. Only animals join the Netherlands")

Larasati figures who represent 'fighters' from the republic's stronghold want to gain independence in the real sense, have two views, namely the idea of independence as a nation that wants to be *de facto* and *de jure* recognized as a state and freedom of self (Wicaksono, 2018b)

"Setiap republikein mestinya republikein sejati. Satu kesalahan bisa membuat dia jadi khianat tanpa maunya sendiri. Kapan kau berangkat ke Jakarta?" (Ananta Toer,2002:22)

("Every representation should be a true replicator. One mistake can make him betrayed without himself. When did you leave for Jakarta?" (Ananta Toer, 2002: 22)

The nation's warriors are happy to be called as *republikein*, the *Republikein* as the Unitary State of the Republic of Indonesia which aims to achieve the ideals of the August 17 1945 Proclamation is *Res Publik*, 'Only for the public interest; prioritize the Public Interest' (Arif, 2015). The word *republikein* comes from the Dutch language whose meaning remains loyal to the Republic of Indonesia and opposes the *NICA / Netherlands Indies Civil Administration*. In practice, the *Republikein* has two categories, namely cooperative and non-cooperative. Non-cooperatives are represented in fighters and youth who prefer to fight in the vanguard of the elders who fight from behind the negotiating table and political lobbies.

Literary works are the result of the culture of the community so that they have a complex historical connection with the dynamics that occur in society. One of the main characters is Foulcaut. His two main works, namely *The Archeology of Knowledge* and *History of Madness*, explain that the truth of knowledge is culturally a subjective truth. In addition, his exploration of the concept of insanity came to the conclusion that truth has a close connection with power.

There are historical truths that are expressed fictitiously, such as the mention of characters (which actually exist in the world). But, the name is disguised from the actual mention. In the *Larasati* novel there are figures "Colonel Surjo Santoso and Chaidir and Jassir". Both names represent real figures, namely Suryo Sentono, Chairil Anwar, and H.B. Jassin.

"Tetap, tuan kolonel. Semua dimulai dan diakhiri di bawah lindungan laras Meriam tuan kolonel Surjo Sentono- maaf, tuan kolonel Surjo Sentono." (Ananta Toer, 2002: 64)

("Still, sir, colonel. All began and ended under the protection of the barrel of the gun, Mr. Colonel Surjo Sentono, sorry, Mr. Colonel Surjo Sentono.")

Suryo Santoso is the Colonel of the KNIL, the supreme leader of the NICA (Dutch) artillery. In the novel, this character is disguised under the name Surjo Sentono. But it was intentional that Pramoedya mentioned the name Surjo Santoso. Surjo Santoso is the highest rank Inlander soldier who reaches the rank of Colonel. He got the rank after choosing to join NICA instead of supporting a newly independent Indonesia. This was revealed by Didi Kartasasmita (in Hutagalung, 2010: 123) who heard that some KNIL officers had stood behind NICA, such as Colonel Suryo Santoso. Then the Dutch were given the command to lead the bombing forces or artillery battalions at Jagamonyet, Jakarta (Matanasi, 2012: 98).

"Bagus! Bagus sekali! Kolonel Drest menyambung sambil tertawa ramah. "En, bagaimana pendapat kolonel Surjo Santoso?" kolonel artileri itu menggeleng. (Ananta Toer, 2002: 64)

("Nice! Very good! Colonel Drest connected while laughing kindly. "En, how about colonel Surjo Santoso?" The artillery colonel shook his head.)

The name Suryo Sentono in the novel *Larasati* is a manifestation of a real character, namely Suryo Santoso, a NICA officer who during the pre-independence period was a KNIL Lieutenant. Suryo Santoso is a KNIL officer who refused to join the Republic of Indonesia and entered the TNI and entered NICA.

Raden Mas Sardjono Soeria Santoso is a biological child of the Ethical Politics. He came from East Java and tasted Western-style secondary school. Until he was accepted into the Royal Netherlands Military Academy, the Koninklijk Militaire Academie (KMA), in Breda. According to Harry Albert Poeze (in Matanasi, 2018),

Soeria Santoso was the first Javanese to be accepted by KMA Breda in 1918. After independence, he preferred to be Dutch. He was the highest-ranking officer of the "native" blood who in this novel served in the field of field artillery, similar to historical reality.

In this context, Wiyatmi (2012) illustrates that New Historicism offers renewal in seeing literary relations with history. Literature in this case is not only seen as a mirror that transparently and passively reflects the culture of its people, but literature also contributes to building, articulating and reproducing conventions, norms, and cultural values through verbal actions and creative imagination. The above view is reinforced by Susanto's findings (2012). According to him, literature is also considered a cultural product that represents the reality of the surrounding society in its time. Such a view is considered that literature is an illustration of the age as engineering, not as a fact so that the literary picture is only in the form of footage of past events. In fact, the presence of actual events or past reality is not considered a fact, but as fiction or fantasy.

Furthermore, the realist figure revealed in the *Larasati* novel is the character of Chairil Anwar. However, in the story disguised as Chaidir.

Diameninggal! Dia – Revolusi itu sendiri! Dan aku – aku sendiri telah patah dua di sini. Aku – Revolusi itu sendiri juga, seperti kata Chaidir. Apa nasibnya Revolusi kemudian? Chaidirmati. Chaidir anak kerempeng bermata merah itu (Ananta Toer, 2002: 147).

(He died! He - the revolution itself! And I - I've broken two myself here. I - the Revolution itself too, as Chaidir said. What is the fate of the Revolution then? Chaidir is dead. Chaidir is a red-eyed skinny child).

Chaidir is a poet who once met Ara in Yogyakarta. An artist who has the spirit to fight to help revolution with art, but many leaders who doubt and play down the role of art in revolution. His meeting with Chaidir influenced Ara in looking at and interpreting the revolution. Revolution needs everything, anything that people can give to the revolution must be accepted and not rejected. In Chaidir's view, the fall of Yogyakarta was in the hands of the Dutch due to arrogant and disrespectful leaders.

When reading the name of the character "Chaidir" who was an artist and died during the independence war in the novel *Larasati*, it was revealed that "name" had a cognate word (term in contrastive linguistics) with the name "Chairil Anwar". This figure is known by the Indonesian

people as one of the greatest poets that Indonesia has ever had. He is a poet of the class of '45. On April 28, 1949, Chairil died. There are several versions of the pain. But certainly, chronic tuberculosis and syphilis at the age of 27 years. From the newspaper news, Ara found out that her fellow artists had died, Chaidir. With Chaidir's death, for him, the revolution itself died.

Di bawah koran Belanda itu tergelar harian *Fajar*, yang dikeluarkan oleh RVD (Jawatan Penerangan Pemerintah Belanda). Di sebuah pojok terdapat berita kecil "Penyair Chaidir Meninggal" dan di bawahnya "Bekas, Perdana Menteri ... berpidato pada upacara penguburannya." (Ananta Toer, 2002: 152)

Then the real figure who was not revealed was Hans Bague Jassin or better known as H.B. Jassin, a literary critic popular with the Japanese occupation and the beginning of Indonesian independence, and he also ordained Chairil Anwar as a pioneer of the Literature Force '45. Then also mentioned the name of another 1945 writer and critic, namely Zuber Usman.

"Mari kita temui Jassir, kritikus sastra kita. Sesedah itu Uzman. Kau sudah lama kenal dia. Mereka sudah punya rombongan sandiwara amatir."

"Amatir?" Ara tertawa terbahak. (Ananta Toer, 2002: 89)

("Let's meet Jassir, our literary critic. As fun as Uzman. You have known him for a long time.

They already have amateur theater groups. "

"Amateur?" Ara burst out laughing.)

From the reality in terms of characterization, the following is discussed the historical reality of the setting and events. The setting of the story of the novel *Larasati* is dominant in Jakarta in the range of 1949. In addition, it is also called an area or place that refers to historical settings and events, including the city of Bekasi after the Dutch and Yogyakarta occupied by the Dutch.

Nanti juga—di bumi penjajahan. Bekasi yang bakal menentukan! Bekasi! Tapi biar bagaimanapun aku tidak akan berkhianat. Aku juga punya tanah air (Ananta Toer, 2002: 13)

"Lupakan, lupakan yang di seberang kali Bekasi sana. Kau seniman. Seniman mesti netral kalau ada sengketa politik atau meliter. Seni selamanya untuk seni." (Ananta Toer, 2002: 38)

(Later too - on earth colonization. Bekasi that will determine! Bekasi! But in any case I will not betray. I also have a homeland)

("Forget it, forget the one on the other side of Bekasi there. You're an artist. Artists must be

neutral if there is a political dispute or meliter. Art forever for art).

Bekasi was in ruins, the houses were burned to the ground, the corpses were lying under the cover of NICA soldiers. The beginning of the Bekasi battle was triggered by the killing of 26 people, consisting of crew and passengers of a British-owned aircraft that landed in an emergency in the middle of rice fields in the RawaGatal area, Cakung. His body was buried in the former Tangsi of the Dutch police in Bekasi. General Christison called on the government of the Republic of Indonesia to immediately return the prisoners. If Bekasi is not to be made a sea of fire.

The incident that occurred on December 13, 1945, has destroyed the City of Bekasi, West Java. More than 3,000 houses were burned by British soldiers who were then joined in Allied forces. The brutal actions of the British army were criticized by the international community (Imelda Sari and Adi Amir, 2006).

Moving the events of the fall of the city of Yogyakarta to the Dutch. News on the radio gave a picture of the dire situation, Yogya fell. Yogyakarta is the last base of defense for the Indonesian camp. After Jakarta was occupied by the Allies and the Netherlands, the capital moved to Yogya, along with the president and representatives along with national ministry and army staff.

Berita-berita dari radio kian lama kian banyak menggambarkan tentang bentrokan-bentrokan bersenjata. Mula-mula di dekat Yogya, kemudian di sebelah baratnya. Dan makin lama makin banyak terjadi ke arah barat. Bila tempat-tempat bentrokan tersebut ditandai, dan diberi garis, akan nampak garis yang terus-menerus menuju ke arah barat dari Yogya menuju ke Jakarta (Ananta Toer, 2002: 162).

... Berita tentang kompromi antara revolusi dan kontra-revolusi akan melahirkan negara Indonesia Serikat... (Ananta Toer, 2002: 170).

(The news from the radio increasingly illustrates the armed clashes. First near Yogya, then to the west. And more and more it happens to the west. If the places of the clash are marked, and given a line, there will be a continuous line going west from Yogya to Jakarta).

(...News about the compromise between revolution and counter-revolution will give birth to the United States of Indonesia).

Ara wants to write the truth in history. The history of its own version is not contaminated by istanasentris and inheritance of feudal systems

that always favor the government, that the government is always right, policies that are proclaimed and / or launched are always true and widely recognized by its citizens. What became Ara's thinking did not come purely from her thoughts and reflection, but there was involvement from another perspective, in this case was the perception of her artist friend, Chaidir. "Seluruh kedudukan yang enak diambil orang-orang tua. Mereka hanya pandai korupsi. Rencana-rencanaku kandas di laci-laci. Tapi kau tahu sendiri-itu semua di Yogya lebih banyak ku kira. Angkatan tua itu sungguh-sungguh bobrok!" (Toer, 2003: 22)

("The whole position is good for old people. They are only good at corruption. My plans ran aground in drawers. But you know for yourself - I think all in Yogya. The old generation is really dilapidated!")

Pramoedya Ananta Toer in this revolutionary novel is not only recording heroic stories of heroism, but also completing with the hypocrisy of the revolutionaries, sluggishness, talk of many but empty of leaders, betrayal, and a bunch of love stories.

New historicism views history or the world referred to by literary works as not merely a coherent and unified background that is transparently accessible. Historical reality is no longer single and absolute, but consists of various versions that are full of contradictions, disconnections, plurality, and diversity. So, the relation between history and literature is the intertextual connection between various texts (fiction and factual) that are reproduced in the same or different periods of time (Wiyatmi (2012)). From a part of *Larasati*'s journey from Padalaman (Yogyakarta) to the Occupied area (Jakarta) it was photographed how Republican humans viewed revolution.

5 CONCLUSIONS

Based on the findings of the data and discussion above, the following are conclusions from the results of the studies that have been analyzed. The form of historical reality (objective reality-imaginative) contained in the novel *Larasati* by Pramoedya Ananta Toer is considered effective in exploring and exploring the phenomenon of literary texts. The historical reality during the independence war was the struggle to continue to uphold independence. In this novel depicted the situation of the upheaval of

the Indonesian revolution from the point of view of women fighters who were not only fighting with arms, but also determining to uphold independence. *Larasati* wants to obtain complete independence, namely independence as a nation that wants to be de facto and de jure recognized as a state and independence for its own person.

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