

## Catatan Pinggir Goenawan Mohamad

Kumpulan esai pendek di majalah Tempo September 1981 sampai Desember 1985, terdiri dari 203 judul esai. Satu judul esai rata-rata terdiri dari 450 kata, 3.500 characters. Catatan Pinggir dalam kurun waktu empat tahun itu mengangkat beragam topik, berbagai persoalan di masyarakat, baik di dalam maupun luar negeri, baik kini maupun yang sudah lampau. Diawali dari “Sensor Itu, Ayatullah” (19 September 1981) sampai yang terakhir esai berjudul “Moderat” (28 Desember 1985), topik yang diangkat antara lain sosialisme, pegawai negeri, demokrasi, perang, kebebasan, peristiwa-peristiwa politik di luar negeri, dan lain-lain. Nama-nama tokoh muncul di antara metafora dan aforisma, yang beberapa nama dijadikan judul esai: dari Abbot si pembunuh; Chomsky sang ahli linguistik, Washington sang jenderal, sampai Asmuni si pelawak. Ignas Kleden, dalam “Kata Pengantar” untuk Catatan Pinggir 2 ini, mengatakan, Catatan Pinggir adalah sebuah judul yang sengaja tak sengaja telah jadi metafora untuk tulisan-tulisan yang terhimpun di sini.... Esai-esai ini memperlihatkan usaha yang terus-menerus—sering kali dengan cara menggapai-gapai untuk menyelamatkan kebebasan hidup manusia dalam

memilih apa yang dapat dinikmati dan diminatinya tanpa terlalu terbebani oleh kewajiban yang barangkali tidak ingin ditanggungnya, sekalipun itu diharuskan oleh konvensi

For the twenty three years prior to its banning on June 21 1994, Tempo magazine was Indonesia's most important news weekly, and its editor in chief one of Indonesia's leading poets and intellectuals. This book tells the story of the paper, its staff and many supporters, and of its relations with political movements.

Essays on socioeconomic conditions in Indonesia. *Shadows of Empire* explores Javanese shadow theater as a staging area for negotiations between colonial power and indigenous traditions. Charting the shifting boundaries between myth and history in Javanese Mahabharata and Ramayana tales, Laurie J. Sears reveals what happens when these stories move from village performances and palace manuscripts into colonial texts and nationalist journals and, most recently, comic books and novels. Historical, anthropological, and literary in its method and insight, this work offers a dramatic reassessment of both Javanese literary/theatrical production and Dutch scholarship on Southeast Asia. Though Javanese shadow theater (*wayang*) has existed for hundreds of years, our knowledge of its history, performance practice, and role in Javanese society only begins with Dutch

documentation and interpretation in the nineteenth century. Analyzing the Mahabharata and Ramayana tales in relation to court poetry, Islamic faith, Dutch scholarship, and nationalist journals, Sears shows how the shadow theater as we know it today must be understood as a hybrid of Javanese and Dutch ideas and interests, inseparable from a particular colonial moment. In doing so, she contributes to a re-envisioning of European histories that acknowledges the influence of Asian, African, and New World cultures on European thought—and to a rewriting of colonial and postcolonial Javanese histories that questions the boundaries and content of history and story, myth and allegory, colonialism and culture. *Shadows of Empire* will appeal not only to specialists in Javanese culture and historians of Indonesia, but also to a wide range of scholars in the areas of performance and literature, anthropology, Southeast Asian studies, and postcolonial studies. In 1945, Sukarno declared that the new Indonesian republic would be grounded on monotheism, while also insisting that the new nation would protect diverse religious practice. The essays in *Religious Pluralism in Indonesia* explore how the state, civil society groups, and individual Indonesians have experienced the attempted integration of minority and majority religious practices and faiths across the archipelagic state over the more than half century since Pancasila. The chapters in *Religious Pluralism*

in Indonesia offer analyses of contemporary phenomena and events; the changing legal and social status of certain minority groups; inter-faith relations; and the role of Islam in Indonesia's foreign policy. Amidst infringements of human rights, officially recognized minorities—Protestants, Catholics, Hindus, Buddhists and Confucians—have had occasional success advocating for their rights through the Pancasila framework. Others, from Ahmadi and Shi'i groups to atheists and followers of new religious groups, have been left without safeguards, demonstrating the weakness of Indonesia's institutionalized "pluralism." Contributors: Lorraine Aragon, Christopher Duncan, Kikue Hamayotsu, Robert Hefner, James Hoesterey, Sidney Jones, Mona Lohanda, Michele Picard, Evi Sutrisno, Silvia Vignato

Sharp TimesKumpulan esai Goenawan Mohamad di rubrik Catatan Pinggir majalah TEMPO antara 2002-2011, Tempo Publishing

This is a wonderfully told tale of mystery and magic realism, while doubling as a tightly bound reflection on the traumas of war. Set during the bloody struggle for independence from the Dutch, Goenawan compellingly maps out the fears, suspicions, betrayals, hope, tragedy and timelessness of a small Javanese village where some are compelled to fight as guerillas while others simply choose to survive as best they can. However,

there is one special woman who creates batiks and, in her dreams, she flies off with three birds into her dreamworld which holds more truths and clarity than the wounded, blurred realm that she inhabits here on earth. —Terence Ward, author of *Searching for Hassan*, *The Guardian of Mercy*, and *The Wahhabi Code*.

Through the difficult days of Indonesia's authoritarianism, in the face of violence, through the euphoria of democratic transition, and ensuing disillusionment, one Indonesian writer has never lost faith in the act of writing. Goenawan Mohamad is an activist, journalist, editor, essayist, poet, commentator, theatre director and playwright. These essays, translated by his long-time collaborator Jennifer Lindsay, reveal a vision both uniquely Indonesian and completely universal.

Saya melihat Catatan Pinggir dengan kaca mata generasi yang datang kemudian. Pada akhir 1990-an, saat mulaimembaca kolom Goenawan Mohamad di majalah Tempo, saya seperti melompat ke dalam kereta yang telah menempuh perjalanan panjang. Catatan Pinggir pertama kali terbit pada 1976, sebelum saya lahir, dan ketika buku kumpulan Catatan Pinggir volume pertama dibukukan pada 1982, saya baru belajar mengeja. Di dalam gerbong, saya bertanya-tanya dengan cemas: apakah saya terlambat? Bagaimana mengejar yang telah lewat? Buku kumpulan Catatan Pinggir buat saya adalah sebuah perjalanan menelusuri rekaman sejarah. Collection of pieces first printed in 'Tempo', the banned Indonesian weekly news magazine. Focuses on many of

the issues facing Indonesia including social justice, democracy, censorship, human rights, Islam and the impact of western culture. Includes a glossary, bibliography and index. The author was editor and proprietor of 'Tempo', the magazine that caused the clampdown on Indonesia's free press and was closed in June 1994.

On faith and God in Indonesia; collected essays. Sylvia Lawson moves the essays and stories in this collection through settings in and out of Australia - across Paris, West Papua, Britain, Indonesia - listening to the distinctive local voices from our cultural margins and reclaiming concerns the metropolitan centre ignores. The task of the anthropologist is to take ideas, concepts and beliefs from one culture and translate them into first another language, and then into the language of anthropology. This process is both fascinating and complex. Not only does it raise questions about the limitations of language, but it also challenges the ability of the anthropologist to communicate culture accurately. In recent years, postmodern theories have tended to call into question the legitimacy of translation altogether. This book acknowledges the problems involved, but shows definitively that 'translating cultures' can successfully be achieved. The way we talk, write, read and interpret are all part of a translation process. Many of us are not aware of translation in our everyday lives, but for those living outside their native culture, surrounded by cultural difference, the ability to translate experiences and thoughts becomes a major issue. Drawing on case studies and theories from a wide range of disciplines

-including anthropology, philosophy, linguistics, art history, folk theory, and religious studies - this book systematically interrogates the meaning, complexities and importance of translation in anthropology and answers a wide range of provocative questions, such as: - Can we unravel the true meaning of the Christian doctrine of trinity when there have been so many translations? - What impact do colonial and postcolonial power structures have on our understanding of other cultures? - How can we use art as a means of transgressing the limitations of linguistic translation? *Translating Cultures: Perspectives on Translation and Anthropology* is the first book fully to address translation in anthropology. It combines textual and ethnographic analysis to produce a benchmark publication that will be of great importance to anthropologists, philosophers, linguists, historians, and cultural theorists alike.

The process of post-tsunami recovery and reconstruction in Aceh will take considerable time and is not easy. This book is an attempt at providing helpful background information on Acehnese history, politics and culture, which would benefit expatriate aid workers as well as foreign and domestic scholars in their dealings with the people of Aceh. It is written by specialists of Indonesian and Acehnese studies from a number of countries, together with Acehnese scholars. As the region was not acc...

Conventional political science depicts legitimate elections as rational affairs in which informed voters select candidates for office according to how their coherently presented aims, ideologies and policies

appeal to the self-interest of the electorate. In reality elections, whether in first world democracies, or in the various governmental systems present in Asia, can more realistically be seen as cultural events in which candidates' campaigns are shaped, consciously or unconsciously, to appeal to the cultural understanding and practices of the electorate. The election campaign period is one in which the masses are mobilized to participate in a range of cultural activities, from flying the party colours in noisy motorcycle parades to attending political rallies for or against, or simply to be entertained by the performances on the political stage, and to gambling on the outcome of the contest. The essays in this book analyse electioneering activities in nine Asian countries in terms of popular cultural practices in each location, ranging from updated traditional cultures to mimicry and caricatures of present day television dramas. In presenting political election as an expression of popular culture this book portrays electoral behaviour as a meaningful cultural practice. As such this book will appeal to student and scholars of political science and cultural studies alike, as well as those with a more general interest in Asian studies. In the new global political economy, "privatization" names a transformation of the roles of public and private actors with the goal of reforming government policies and economic aid programs. It is an



objective, a slogan, a fetish. But what does it signify? On the one hand, it refers to the process of changing industries, businesses, and services from governmental or public ownership to private agencies. But privatization now also extends to what are normally the prerogatives of national states: taxation, customs, internal security, national defense, and peace negotiations. In much of the literature, privatization is associated with the retreat, decline, or even demise of the state. Using Max Weber's concept of delegation, or "discharge," as a point of departure, Hibou and the contributors of this volume propose an alternative view, interpreting the contemporary restructuring of economic and political relations in much of the world as "the privatization of the state." This book challenges received ideas about the process of globalization and its presumed homogenization by suggesting that rather than weakening the powers of the state, privatization actually strengthens it. With examples from Russia, Poland, China, Taiwan, Indonesia, North Africa, and sub-Saharan Africa, the book questions the supposed inefficiency of states in regulating capitalism and the role economic and financial knowledge play as substitutes for political and social analysis.

Collective biography of prominent people in Indonesia.

In the age of digital communication and global

capitalism, people's mental, social and natural environments are interconnected in complex and often unpredictable ways. This book focuses on the visual media, one of the key factors in shaping the contemporary ecology of colliding environments. Case-studies include video artists, community media activists, television programme makers and literary authors in the fourth most populous country in the world, Indonesia. The author demonstrates that these actors are part of an international creative and social vanguard that reflect on, criticise and rework the multidimensional impact of the visual media in imaginative and innovative ways. Their work explores alternative and more sustainable presents and futures for Indonesia and the world. This research is urgent and timely, as Indonesia has emerged in recent years as one of the world's most vibrant hubs for contemporary art and media experimentation. Using an innovative interdisciplinary framework of visual culture analysis that derives from a wide range of academic fields, the book will be of interest to academics in the field of Southeast Asian Studies, Media Studies, Cultural Studies and Art History, Anthropology and Sociology.

Buku ini merupakan kumpulan esai Catatan Pinggir Goenawan Mohamad di majalah Tempo dari Juli 2007 sampai Desember 2010, terdiri dari 183 judul dalam 776 halaman. Dalam pengantarnya berjudul “

Coretan Sang Pelintas Batas”, F. Budi Hardiman mengatakan bahwa esai-esai yang secara rutin dimuat dalam majalah Tempo dengan nama Catatan Pinggir ini salah satu karya tulis yang paling menarik di negeri ini. Penulisnya, Goenawan Mohamad, adalah seorang wartawan dan sekaligus penyair.... Penulis Catatan Pinggir adalah seorang pelintas batas.... Seorang pelintas batas bukanlah seseorang yang tidak tahu batas (hlm xiii). Catatan Pinggir berbicara tentang hampir semua persoalan penting yang gaduh dibicarakan di republik kita. Kata F. Budi Hardiman, pembaca kumpulan ini tidak hanya segera akan menangkap keluasan dan kedalaman pengetahuan penulisnya, tetapi juga akan takjub dengan stamina intelektual yang dibuktikan Goenawan untuk melahirkan tulisan-tulisan yang penuh variasi dan tidak menjemukan ini (hlm xv).... Yang memukau pada tulisan-tulisan Goenawan adalah teknik khasnya dalam mencerahi peristiwa dengan tilikan yang bajik dan bijak: dengan lincahnya—kadang juga akrobatis—dia menghubungkan peristiwa, tokoh, kasus, atau apa saja yang menarik minatnya dengan pendapat para filsuf....

Compilation of 99 short essays previously published in Catatan pinggir coloumn appear weekly in the Indonesian language news journal Tempo.

Kumpulan esai Goenawan Mohamad di rubrik Catatan Pinggir majalah TEMPO antara 2002-2011,

diterjemahkan ke dalam bahasa Inggris oleh Jennifer Lindsay. Bahasa yang digunakan Goenawan, kata Lindsay, sangat kaya metafora. Terdiri dari 106 kolom yang dimulai dari esai di majalah TEMPO 6 Oktober 2002, Patriotism, sampai Catatan Pinggir berjudul Cities di majalah TEMPO edisi 5 Juli 2011, dalam buku setebal 440 halaman

Buku ini merupakan kumpulan 160 esai pendek Goenawan Mohamad yang pernah dimuat majalah Tempo dari Januari 1986 sampai Februari 1990. Diawali dengan esai berjudul “Ding” (4 Januari 1986) sampai yang terakhir “Asongan” (24 Februari 1990). Esai-esai yang dikenal sebagai Catatan Pinggir itu berbicara beragam hal, bahkan hampir semua hal yang dekat dengan peristiwa di masyarakat dalam kurun waktu empat tahun itu: tentang kecemasan, kebebasan, kekuasaan, kemerdekaan, keserakahan, kebahagiaan, demokrasi. Mengenai topik yang disebut terakhir, William Liddle, dalam Kata Pengantar untuk buku ini, mengatakan kiranya jelas bahwa Goenawan sangat menyakini demokrasi sebagai jenis pemerintahan yang terbaik bagi negara kebangsaan Dunia Ketiga seperti Indonesia. Tetapi dia tidak berpretensi seolah-olah demokrasi dengan sendirinya mampu menyelesaikan segala persoalan.... Goenawan Mohamad, kata Liddle, adalah burung langka dalam sangkar intelektual modern Indonesia. Dia menolak tegas pengkotakan Timur-Barat. Dalam sejumlah

Catatan Pinggir ini, kata Liddle, dikotomi Timur-Barat beberapa kali ditampik Goenawan.

For over 40 years, Goenawan has been a consistent and courageous champion of liberal humanist values in the face of authoritarianism and extremism of all kinds. His weekly column in TEMPO, the magazine he founded in 1971, has been an important public space for both his discussion of ideas and linguistic experimentation. But these essays are neither polemic nor do they provide easy answers. They are deep musings on complex issues involving identity, politics, religion and being human.

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.

Criticism on Indonesian poems.

A wide-ranging and beautiful collection of essays from one of world literature's most important writers. Goenawan Mohamad is one of Indonesia's foremost public intellectuals, and this translated volume of essays—spanning from 1968 to the present day—demonstrates the breadth of his perceptive and elegant commentary on literature, faith, mythology, politics, and history. Through the worst days of Indonesia's authoritarianism, in the face of the trauma of great violence and the chaos of democratic transition, Goenawan has never lost faith in the act of writing. Many of his essays from *In Other Words* were first published for *Tempo*, the Indonesian weekly magazine that he founded in 1971. His writings bring nuance and sympathy to difficult histories, introduce doubt to damaging certainties, and apply clarity of thought and action to times of great upheaval. Activist, journalist, editor, essayist, poet, commentator, theater director, and playwright, Goenawan Mohamad brings an unparalleled and wide-ranging perspective to the world. These essays, translated by his long-time collaborator Jennifer Lindsay, reveal a vision both uniquely Indonesian and completely universal, and

indisputably establish him as one of the leading political thinkers and cultural observers in the world today.

Successful transitions to enduring democracy are both difficult and rare. In *Scandal and Democracy*, Mary E. McCoy explores how newly democratizing nations can avoid reverting to authoritarian solutions in response to the daunting problems brought about by sudden change. The troubled transitions that have derailed democratization in nations worldwide make this problem a major concern for scholars and citizens alike. This study of Indonesia's transition from authoritarian rule sheds light on the fragility not just of democratic transitions but of democracy itself and finds that democratization's durability depends, to a surprising extent, on the role of the media, particularly its airing of political scandal and intraelite conflict. More broadly, *Scandal and Democracy* examines how the media's use of new freedoms can help ward off a slide into pseudodemocracy or a return to authoritarian rule. As Indonesia marks the twentieth anniversary of its democratic revolution of 1998, it remains among the world's most resilient new democracies and one of the few successful democratic transitions in the Muslim world. McCoy explains the media's central role in this change and corroborates that finding with comparative cases from Mexico, Tunisia, and South Korea, offering counterintuitive insights that help make sense of the



success and failure of recent transitions to democracy.

Dinamika kaum intelektual dan intelektualisme menjadi sebuah kajian yang sangat menarik bagi saya, sehingga muncul keinginan untuk membongkar: Kaum intelektual sebenarnya siapa dan menyuarakan kepentingan siapa? Robert Brym mengatakan kaum intelektual dapat dikelompokkan: Pertama, memandang kaum intelektual semata-mata sebagai juru bicara bagi kepentingan satu kelas utama saja; Kedua, memandang kaum intelektual sebagai terpisah dari struktur kelas; Ketiga, menganggap kaum intelektual sebagai kelas tersendiri. Dalam buku ini dijelaskan bahwa intelektualisme selalu memiliki relasi dengan kekuasaan dan kapitalisme. Kapitalisme telah membuat kehidupan manusia berubah, dan bagaimana posisi kaum intelektual mengambil posisi dan dalam bersikap: apakah melawan kekuasaan untuk kemudian berpihak kepada kaum yang kalah, atau mungkin kaum intelektual tidak lebih dari sebuah catatan kaki dari narasi besar kekuasaan dan kekuatan kapitalisme? dan apakah kaum intelektual adalah manusia merdeka yang memerdekakan atau mungkin mereka justru berkontribusi dalam penindasan ! Saya menulis buku ini ketika sedang studi doktoral di UIN Maliki Malang pada periode tahun 2014 sampai 2017. Dalam proses perkuliahan untuk memperoleh gelar doktor

tersebut, saya merasakan banyak kejanggalan dalam dunia akademik dan intelektualisme yang bersamaan dengan itu terjadi berbagai peristiwa di Indonesia yang di dalamnya banyak terlibat kaum intelektual. Guna mencari jawaban dari kegelisahan tersebut akhirnya saya putuskan untuk menulisnya. This text presents an accessible introduction to the most significant problems facing Indonesia and raises issues for further investigations. It addresses such questions as: how has Indonesia managed to remain one country?; and is there a truly national Indonesian culture?

5 Tahun boemipoetra, Pena Dilesatkan djoernal sastra boemipoetra, merupakan salah satu dari sekian djoernal sastra yang terbit di Indonesia. Kemunculannya diragukan banyak orang. Terutama dengan daya tahan hidup. Kuat berapa bulankah jurnal yang cuma dibiayai semangat dan senantiasa urunan/patungan para redaktornya itu. Di era kapitalistik seperti sekarang ini, keraguan tersebut sangatlah pantas. Ketika lebih banyak orang yang berlomba mengumpulkan harta, ternyata masih ada yang peduli menyisihkan harta untuk sastra. Untuk apa? Tentu untuk membangun kesusastraan yang lebih bermartabat. Mainstream kesusastraan bukanlah satu warna. Bukan melulu satu kanal. Yang lebih sering didiktekan para redaktur media. Bagaimana pun urusan estetika adalah soal subjektifitas. Setiap individu mempunyai gaya. Seperti pelukis yang dibedakan coretan tangannya. Sastra tak melulu keindahan seni bahasa. Namun mesti mengarah pada seni pembangunan moral. Harga tersebut tak bisa ditawar. boemipoetra lahir untuk menjadi mitra diskusi. Menjadi lorong baru, di antara sekian lorong yang telah terbangun. Caranya mungkin yang berbeda. Agak menyentak. Namun tetap mengedepankan fakta-fakta yang selama ini ditilap dari ruang

publik. Itulah yang menjadi ciri khas boemipoetra. Bicara tanpa tedeng aling-aling. Beberapa pihak menyatakan telah terjadi 'kekerasan kebudayaan'. Padahal sesungguhnya personal-personal boemipoetra(lah) yang terkena 'kekerasan kebudayaan', terlempar dari ruang-ruang budaya di media. Tersingkir dari festival-festival satu warna. Tak apa, perjuangan memang butuh pengorbanan. Tak adanya dana asing yang masuk pada boemipoetra membuktikan bahwa djoernal ini benar-benar mandiri. Boekan Milik Antek Imperialis. Tidak terdikte. Benar-benar membela kepentingan kaum boemipoetra. Kaum yang sering dilecehkan oleh bangsanya sendiri yang tega menjual harga diri untuk kepentingan asing. Mesti diingat, 350 tahun negeri ini dijajah Belanda. Setiap penjajah senantiasa membutuhkan kekuatan militer. Dan lebih dari 80% tentara Belanda adalah orang-orang pribumi yang gampang diperalat dengan gulden. Sampai sekarang orang pribumi yang gampang diperalat itu tetap ada. Memang tidak banyak, namun kekuatan legitimasi asing yang melekat pada dirinya, sanggup mendominasi setiap ruang. Mematahkan perlawanan kaum pribumi tulen. Sesungguhnya, mereka yang buruk tak lebih dari 20%. Sayangnya merekalah yang cenderung mendapat kepercayaan. Sehingga 80% yang baik seperti hilang ditelan awan. Dengan kesadaran bahwa kesusastraan adalah keberagaman, boemipoetra menggelinding deras. Tak peduli, diperkirakan umurnya cuma beberapa bulan. Di dalamnya ada yang Nasionalis, Marxis, Islam Tradisional, Islam Garis Keras. Ada bakul gudeg, wartawan, teaterawan, buruh, fesbooker, pegawai negeri. Ada yang di Jakarta, Yogya, Tangerang, Banten, Kudus, Ngawi. Sangat plural. Namun tetap menjunjung semangat yang sama. Tetap bisa berdiskusi untuk memutuskan kesepakatan yang dijadikan pedoman bersastra. Dan, ketika boemipoetra telah mencapai umur 5 tahun, ada baiknya djoernal-djoernal boemipoetra

yang bertebaran dijadikan buku. Sebagai pelajaran bagi kesusastaan kita bahwa di mana tumbuh rezim sastra, disitu akan lahir pejuang-pejuang yang menentanginya. Dan setiap pejuang tak pernah berpikir jadi pahlawan atau pecundang. Yang penting bendera mesti diangkat tinggi-tinggi. Pena dilesatkan. Redaksi

It has sometimes been argued that many Indonesians had little sympathy with western notions of elections being events for the contesting and transfer of power and that they rather supported the New Order's use of 'festivals of democracy', elections as occasions at which the mass of ordinary Indonesians were given the opportunity to celebrate the country's achievements under the rule of its New Order leadership as well as legitimize the continued rule of these leaders. But the need to stage-manage these 'elections' as New Order triumphs finally undid the regime. With chapters describing the last New Order election and the first free election in the post-Suharto era, this volume makes an important contribution to our understanding of the demise of the New Order, and the directions being taken by the emerging regime.

Arguing that our definition of Islamic journalism is too narrow, this study examines day-to-day journalism as practiced by Muslim professionals at five exemplary news organizations in Malaysia and Indonesia. At Sabili, established as an underground publication, journalists are hired for their ability at dakwah, or Islamic propagation. At Tempo, a news magazine banned during the Soeharto regime, the journalists do not talk much about sharia law; although many are pious and see their work as a manifestation of worship, the Islam they practice is often viewed as progressive or even liberal. At Harakah reporters support an Islamic political party, while at Republika they practice a journalism of the Prophet. Secular news organizations, too, such as Malaysiakini,

employ Muslim journalists. Janet Steele explores how these various publications observe universal principles of journalism and do so through an Islamic idiom.

Esai-esai dalam buku ini nyaris semuanya merupakan esai panjang. Ini berarti pembaca akan mendapatkan pengalaman berbeda tinimbang membaca tulisan Goenawan Mohamad dalam Catatan Pinggir yang monumental. Inilah hasil dari telaah yang tekun, pembacaan yang masif, pengendapan yang tenang, juga penjelajahan yang asyik dan leluasa melintasi relung-relung filsafat, ilmu sosial, psikoanalisa, dan tentu saja sastra. Bagi pembaca yang sudah terbiasa dengan perdebatan-perdebatan di ranah-ranah itu, buku ini bisa menjadi teman bercakap (dan berbantah) yang menggairahkan. Sedang bagi anak-anak muda yang baru saja memulai perjalanan, esai-esai Goenawan bisa menjadi jembatan menuju pemikiran-pemikiran penting atau bacaan-bacaan yang mencerahkan. Esai-esai dalam buku ini bukanlah fragmen-fragmen yang centang-perenang dan saling tak bertaut sama sekali. Justru sebaliknya: kita akan menemukan benang merah yang menenun dan menyambungkan satu fragmen dengan lainnya, entah berupa seutas gagasan atau suatu sikap atau proposisi. Tak berpretensi menakik suatu pokok secara tuntas dan sistematis, tapi lebih seperti gugusan-gugusan pulau kecil warna-warni yang bersambungan, berjalinan, dapat dimasuki dari mana saja, dan bisa membantun ke mana saja.

This volume is the result of a conference held in October 2015 in connection with the Frankfurt Book Fair discussing developments that are considered important in contemporary Indonesian cultural productions. The first part of the book reflects on the traumatic experiences of the Indonesian nation caused by a failed coup on October 1, 1965. In more general theoretical terms, this topic connects to the field of memory studies, which, in recent decades, has made an academic

comeback. The focus of the chapters in this section is how certain, often distressing, events are represented in narratives in a variety of media that are periodically renewed, changed, rehearsed, repeated, and performed, in order to become or stay part of the collective memory of a certain group of people. The second part of the book explores how forces of globalisation have impacted upon the local and, linguistically surprisingly, rather homogeneous cultural productions of Indonesia. The main strands of inquiry in this second section are topics of global trends in religion, responses to urban development, the impact of popular literary developments, and how traditions are revisited in order to come to terms with international cultural developments.

[Copyright: 3411a405cc8a4c045bc2ba425223403e](#)