

The Rainbow Troops

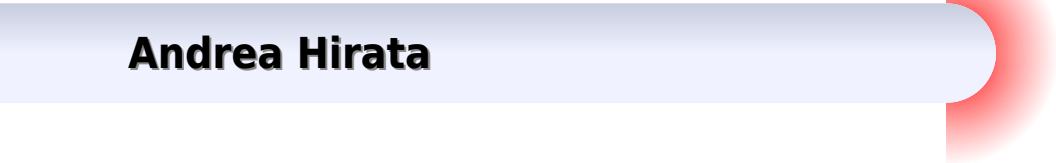
A
Novel

Andrea
Hirata



The Rainbow Troops Translated From The Indonesian By Angie Kilbane

Andrea Hirata



The Rainbow Troops Translated From The Indonesian By Angie Kilbane:

The Rainbow Troops Andrea Hirata, 2013-02-05 Published in Indonesia in 2005 The Rainbow Troops Andrea Hirata's closely autobiographical debut novel sold more than five million copies shattering records Now it promises to captivate audiences around the globe Ikal is a student at the poorest village school on the Indonesian island of Belitung where graduating from sixth grade is considered a remarkable achievement His school is under constant threat of closure In fact Ikal and his friends a group nicknamed the Rainbow Troops face threats from every angle skeptical government officials greedy corporations hardly distinguishable from the colonialism they've replaced deepening poverty and crumbling infrastructure and their own low self confidence But the students also have hope which comes in the form of two extraordinary teachers and Ikal's education in and out of the classroom is an uplifting one We root for him and his friends as they defy the island's powerful tin mine officials We meet his first love the unseen girl who sells chalk from behind a shop screen whose pretty hands capture Ikal's heart We cheer for Lintang the class's barefoot math genius as he bests the students of the mining corporation's school in an academic challenge Above all we gain an intimate acquaintance with the customs and people of the world's largest Muslim society This is classic storytelling in the spirit of Khaled Hosseini's *The Kite Runner* an engrossing depiction of a milieu we have never encountered before bursting with charm and verve **Pacific**

Automobilism Gijs Mom, 2022-09-13 The beginning of the 21st century has seen important shifts in mobility cultures around the world as the West's media driven car culture has contrasted with existing local mobilities from rickshaws in India and minibuses in Africa to cycling in China In this expansive volume historian Gijs Mom explores how contemporary mobility has been impacted by social political and economic forces on a global scale as in light of local mobility cultures the car as an adventure machine seems to lose cultural influence in favor of the car's status character [The Rainbow Troops](#) Andrea Hirata, Angie Kilbane, 2009-12-01 Andrea Hirata is an Indonesian novelist His debut novel *The Rainbow Troops* known as *Laskar Pelangi* in Indonesia shattered national sales records making him the best selling author in Indonesia to date reached over 5 millions readers and contributed significantly to the development of modern Indonesian literature *The Rainbow Troops* set on Belitung Island Indonesia tells the story of a tight knit group of students and their teachers fighting for education and dignity even as they face continual hardship Fabulously rich in natural resources Belitung is also home to chronic poverty and educational discrimination This amazing story tells of a persistent young teacher and her tireless efforts to fight for her ten students right to an education Together they take the reader on a journey through the beauty of childhood friendship the inspiration of love and the power of education The students magnetic personalities and unflagging determination are sure to inspire This inspirational novel is the first book in *The Rainbow Troops Quartet* *Sang Pemimpi* *The Dreamer* *Edensor* and *Maryamah Karpov* are the other three books in the series *The Rainbow Troops* was adapted for the big screen It has found success not only in Indonesia but also worldwide it received awards and recognition including Berlin International Film

Festival screened in Panorama 2009 Golden Butterfly Award 23rd International Children Young Adults Film Festival Iran 2009 3rd Place Audience Award 11th Udine Far East International Film 2009 SIGNIS Award Hong Kong International Film Festival 2009 Best Film Bandung Film Festival 2009 Best Film Indonesian Film Festival 2009 Nomination for Best Film Asian Film Awards 2009 Best Film CINEPANZ Award 20th Children Film Festival Cologne Germany Mizan Bentang Novel Inspirasi Indonesia

Sastra Nasionalisme Pascakolonialitas Katrin Bandel, 2013-10-07 Pengantar Katrin Bandel

Bagi saya salah satu unsur terpenting dalam penulisan esei adalah memposisikan diri. Memposisikan diri bisa dimaknai sebagai berpendapat dalam arti mengekspresikan pandangan atau penilaian mengenai permasalahan tertentu. Namun dalam perkembangannya khususnya dalam jangka waktu tujuh tahun yang terdokumentasikan dalam kumpulan esei ini, usaha memposisikan diri juga semakin sering dan semakin eksplisit. Saya kaitkan dengan peta relasi kekuasaan global dan posisi saya sendiri di dalamnya. Sebagai perempuan berkulit putih asal Eropa yang menulis dalam bahasa Indonesia di manakah saya berdiri? Ada persoalan apa dengan identitas saya sebagai perempuan berkulit putih asal Eropa dan apa kaitannya dengan kegiatan tulis menulis yang saya geluti? Untuk menjawab pertanyaan itu, saya ingin berangkat dari sebuah anekdot yang diceritakan pemikir pascakolonial asal India, Gayatri Chakravorty Spivak, dalam sebuah dialog seputar masalah representasi. I will have in an undergraduate class let's say a young white male student politically correct who will say I am only a bourgeois white male. I can't speak. In that situation it's peculiar because I am in the position of power and their teacher and on the other hand I am not a bourgeois white male. I say to them Why not develop a certain degree of rage against the history that has written such an abject script for you that you are silenced? Gayatri Chakravorty Spivak 1993, hlm 197. Misalnya dalam sebuah kelas untuk matakuliah S1 yang sayaampu akan ada seorang mahasiswa laki-laki muda berkulit putih yang karena ingin bersikap politically correct akan berkata Saya hanya laki-laki borjuis kulit putih, saya tidak bisa bicara. Dalam situasi tersebut dan situasi itu memang unik sebab saya dalam posisi berkuasa sebagai dosen mereka, tapi di sisi lain saya bukan laki-laki borjuis berkulit putih, saya akan kemudian berkata pada mereka Kenapa Anda tidak mencoba untuk sampai tingkat tertentu menumbuhkan kemurkaan dalam diri Anda terhadap sejarah yang telah menuliskan naskah yang begitu keji bagi Anda sehingga kini Anda tidak dapat bicara? Mengapa mahasiswa laki-laki borjuis berkulit putih itu merasa tidak bisa bicara? Mahasiswa tersebut tampaknya berangkat dari kesadaran bahwa identitasnya cenderung menempatkannya pada posisi yang sangat diuntungkan. Untuk masa yang cukup lama justru umumnya hanya laki-laki borjuis berkulit putih yang bisa dan berhak bicara dalam arti diberi kesempatan untuk menyuarakan pandangannya secara publik dan dengan demikian berpartisipasi dalam pengambilan kebijakan baik secara nasional, lokal maupun global. Manusia lain, perempuan, kelas buruh, orang berkulit coklat atau hitam umumnya hanya dibicarakan namun tidak diberi kesempatan untuk ikut bersuara. Political correctness yang disebut dalam anekdot di atas berdasar pada kesadaran akan ketidakadilan kondisi tersebut. Meskipun sampai saat ini tetap saja terdapat cukup banyak laki-laki borjuis berkulit putih yang berbicara dengan suara otoritatif seperti sediakala di bidang

bidang akademis tertentu kini situasi telah berubah secara cukup substansial Suara suara lain kini ikut hadir tidak jarang untuk menyampaikan gugatannya antara lain lewat perspektif teoritis yang dikembangkan misalnya dalam Kajian Pascakolonial Kajian Gender dan Kajian Budaya Berangkat dari kesadaran akan perkembangan tersebut di manakah kini posisi seorang laki laki borjuis berkulit putih Selain posisi otoritatif yang cenderung meniadakan perspektif lain masih adakah pilihan lain yang tersedia Tampaknya mahasiswa dalam anekdot Spivak di atas tidak melihat adanya alternatif apa pun sehingga dia merasa satu satunya pilihan adalah diam Saya memang bukan laki laki Tapi sebagai orang Eropa berkulit putih yang berasal dari kelas menengah saya tetap merasa tersapa oleh anekdot yang diceritakan Spivak Sesuai dengan yang dikatakan Spivak tidak jarang saya merasa ada semacam script naskah yang sudah disediakan untuk saya dan script tersebut memang kurang mengenakkan Apabila saya setia pada bidang studi yang saya pilih semasa kuliah di dunia Barat saya seharusnya menjadi indonesianis yang berperan menjelaskan kebudayaan Indonesia kepada orang sebangsa saya atau kepada komunitas akademis internasional alias komunitas akademis berbahasa Inggris Dengan kata lain saya seharusnya menduduki posisi otoritatif sebagai ahli Indonesia yang diberi wewenang khusus untuk berbicara mengenai Indonesia dalam forum forum tertentu dengan catatan bahwa sampai saat ini orang Indonesia sendiri kerap kali kurang memiliki akses untuk ikut bersuara dalam forum tersebut Dari manakah datangnya script tersebut Dalam karya monumentalnya Orientalism 1978 yang kerap kali disebut sebagai tonggak awal Kajian Pascakolonial Edward Said mendeskripsikan betapa dalam tradisi pemikiran Barat tumbuh sebuah wacana khusus mengenai Orient Timur yaitu wacana orientalisme Timur dipelajari sebagai sebuah entitas yang konon memiliki ciri khas sendiri sehingga berbeda secara substansial dari Barat Lewat wacana itu hadir lah sebuah suara otoritatif yang mendefinisikan dan menguasai Timur Otoritas suara di sini secara langsung berkaitan dengan kekuasaan sebab wacana orientalisme berkembang bersamaan dengan kolonialisme Pengetahuan tentang Timur dan penjajahan fisik saling menopang Di dunia akademis orientalisme antara lain mengambil bentuk institusi institusi khusus yang melakukan atau mendukung studi mengenai budaya oriental Struktur semacam itu kerap kali masih berbekas sampai saat ini meskipun orientasi keilmuannya tentu saja sudah mengalami banyak perubahan Misalnya saat saya kuliah di Universitas Hamburg Jerman fakultas tempat saya mempelajari budaya Indonesia masih bernama Orientalistik Jurusan yang saya ambil yaitu jurusan Bahasa dan Budaya Austronesia di mana bahasa Indonesia dipelajari sebagai bagian dari rumpun bahasa Austronesia merupakan salah satu jurusan tertua di universitas itu sebab jurusan itu berawal sebagai sebuah institut kolonial Jerman memang sempat memiliki beberapa koloni di wilayah tersebut yaitu di kepulauan Pasifik dan di Papua Struktur struktur semacam itu ikut melanggengkan relasi kekuasaan global yang timpang Universitas di negara negara Barat mempelajari budaya budaya di seluruh dunia kemudian pengetahuan tersebut dipublikasikan dalam bahasa Inggris atau bahasa Eropa lainnya di media media akademis yang dipandang bergengsi dan terpercaya Manusia manusia yang budayanya dipelajari tersebut kerap kali melakukan hal sebaliknya yaitu mempelajari bahasa dan budaya Barat namun bukan dalam

rangka memperoleh suara otoritatif seperti manusia Barat yang membicarakan Timur Akses terhadap dunia Barat dirasakan perlu sebab pada kenyataan memang pengetahuan dan gaya hidup Barat tetap atau bahkan semakin dominan secara global Bahkan tidak jarang budaya sendiri kemudian dipelajari lewat pengetahuan Barat misalnya lewat tulisan peneliti asing orientalis Sebagai manusia Eropa berpendidikan orientalis saya tidak mungkin mengelak dari wacana tersebut Namun meskipun secara institusional struktur struktur orientalis yang hierarkis itu tetap dipertahankan manusia manusia yang bekerja dalam struktur tersebut belum tentu sepenuhnya patuh padanya Misalnya sebagian peneliti Barat yang bekerja di bidang Studi Asia Afrika untuk menyebut salah satu istilah yang telah menggantikan istilah orientalisme pada masa kini termasuk di almamater saya Universitas Hamburg kini bersikap kritis terhadap struktur struktur tersebut dan mengekspresikan kritik itu dalam tulisan tulisan mereka Di samping itu usaha untuk lebih melibatkan suara suara non Barat dalam produksi pengetahuan tersebut pun banyak dilakukan Dalam pengalaman pribadi saya struktur yang timpang tersebut pada mulanya hanya saya rasakan secara samar samar saja Saat kuliah saya tidak memiliki kesadaran politis yang cukup kuat dan saya pun tidak pernah berkesempatan mempelajari teori pascakolonial atau teori teori lain yang dapat membantu saya untuk sampai pada sebuah semangat yang lebih kritis dalam memandang dunia Yang saya alami pada tahap itu hanya semacam perasaan kurang nyaman dan kurang termotivasi untuk memasuki dunia akademis di mana saya diharapkan memproduksi tulisan tulisan berbahasa Jerman atau Inggris mengenai Indonesia Untuk siapakah saya menulis dan apa yang ingin dan perlu saya sampaikan Pekerjaan tersebut terasa hambar dan kurang mengasyikkan Perjalanan hidup kemudian membawa saya menetap dan bekerja di Indonesia Disebabkan oleh kondisi hidup tersebut saya lalu mulai aktif menulis dan berpublikasi bukan dalam bahasa Jerman atau Inggris tapi dalam bahasa Indonesia Hal itu pada mulanya saya lakukan sama sekali bukan disebabkan oleh sebuah semangat heroik untuk melawan struktur kekuasaan wacana akademis namun sekadar mengikuti naluri dan keasyikan berkarya Dengan menulis di Indonesia dalam bahasa Indonesia saya merasa menyapa audiens yang jelas yaitu orang orang yang menaruh minat pada sastra Indonesia dan lewat respon dan apresiasi yang saya peroleh saya pun merasakan betapa kontribusi tersebut memberi manfaat yang nyata bagi pembaca saya Maka kemudian fokus pada tulisan dalam bahasa Indonesia pun berlanjut Dalam perkembangannya kadang kadang terbersit niat untuk menulis dalam bahasa Inggris atau Jerman dilandasi semacam rasa keharusan dan kecemasan Pada awalnya saya tidak merefleksikannya lebih jauh tapi saya sekadar secara samar samar merasa bahwa ada yang aneh atau keliru pada perjalanan penulisan dan karir akademis saya Sepertinya saya sedang salah jalur bukan inilah pekerjaan yang seharusnya saya lakukan sebagai indonesianis Namun karena permintaan untuk menyumbang tulisan dalam bahasa Indonesia atau menjadi pembicara dalam acara acara berbahasa Indonesia terus menerus berdatangan dan berbagai perdebatan dan perkembangan di dunia sastra Indonesia terus memancing saya untuk ikut bersuara rencana untuk menulis dalam bahasa Jerman atau Inggris itu sangat jarang terwujud Saya tetap asyik menulis dalam bahasa Indonesia Seiring dengan waktu fokus pada tulisan dalam

bahasa Indonesia semakin saya mantapkan sebagai pilihan yang memberi saya kesempatan untuk menduduki posisi yang sedikit unik Peta relasi kekuasaan global yang saya gambarkan di atas semakin tampak bagi saya Dengan demikian perjalanan karir yang salah jalur itu pun berubah makna yaitu menjadi keistimewaan yang saya syukuri Tanpa pernah merencanakannya dengan sadar saya rupanya sudah menyimpang dari script yang disediakan bagi saya Meskipun tentu saja saya tetap tidak dapat sepenuhnya mengelak dari wacana orientalisme paling tidak secara institusional saya kini berada pada jalur yang agak berbeda Kumpulan esei ini mendokumentasikan perjalanan penulisan saya selama tujuh tahun terakhir yaitu masa yang membawa saya kepada kesadaran semakin kritis akan relasi kekuasaan global yang membentuk dunia intelektual tempat saya berkarya Dalam anekdot yang saya kutip di atas Spivak menganjurkan sebuah kemurkaan atas script keji yang disediakan bagi kami manusia keturunan penjajah yang mesti berhadapan dengan berbagai bentuk ketidakadilan yang disebabkan oleh ulah bangsa bangsa kami Kemurkaan semacam itu yang coba semakin eksplisit saya kembangkan dan saya ekspresikan dalam esei esei saya

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