

## AGGRESSIONS OF COMMUNISM THROUGH INDONESIAN'S LITERARY WORKS

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### **Abstract**

*This study focused on aggression that enriched literary texts in Indonesian Communism. Initially, analysis was triggered by a preliminary input from classes and tasks that were given in similar topics and were identified important information. There were three facts that were constructed, which were indirect, passive and harsh expressions in literary texts. They were evidence of change in understanding Communism in millennium era. To elaborate them, two statement of the problems were chosen, which were manifestation and code communication in selected texts. Sorting raw data into a communicative data was done through applying Intertextuality. The methodology required a qualitative procedure which data were taken from varied sources such as short stories, articles, journals, and text book, which were in a form of printed or softfile productions. The results encouraged researches to comprehend aggression as not only a form of actions but also mental attitude. Others that are interested in similar contemporary texts and aggressions in general should include this in other analysis under Communism.*

**Keywords:** *communism, interpretation, millennium era, aggression, Intertextuality.*

### **INTRODUCTION**

Communism has regenerated into a different dimension` in Indonesia. Previously, it was said to be a civil war, which were battling through aggressive actions. Persuasions were more effective through written works, which included literary works. Presently, communism has been identified in written works and causes conflict in the society. A political issue was identified in a curriculum, which cleaned out all symbols and reference on communism. Enforcement that is build is basically [1].

In the millennium era, Indonesia has been introduced a second wave of this ideology. Nevertheless, all information that is spreading does not require limitation. This was an opposite condition around 1950-1965, which had banned literary works for the purpose of maintaining the ideology [2].

In the development of this ideology, literary works are main sources to gain essential information. In 2017 there are several contemporary works that introduce new version of Communism. Novels such *Pulang* by Leila S. Qudhori [3], and *Amba* by Laksmi Pamuntjak were depicting themes of Indonesian historical events. *Amba* had been analyzed by undergraduate students and, moreover, compared to another text entitled *Perjalanan Sunyi*

<sup>1</sup> [ ]Thomas, R. Murray. 1981. "Indonesian Education: Communist Strategies (1950-1965) and Governmental Counter Strategies (1966-1980)". University of California Press: Asian Survey, Vol. 21, No. 3 (Mar., 1981), pp. 369-392. (URL: <http://www.jstor.org/stable/2643731> Accessed: 01-05-2015 05:08 UTC).

<sup>2</sup> [ ]Adam, Asvi Warman." The History of Violence and the State in Indonesia". CRISE WORKING PAPER No. 54. June 2008. P 17.

<sup>3</sup> [ ]Qudhori, Leila. "Pulang". Jakarta: Kepustakaan Populer Gramedia.

*Bisma Dewabrata*. The findings were functioned as examples that were needed in learning materials for senior high schools [4]. Another similar research was also done by applying intertextuality between *Amba* among Epoch of Mahabharata [5]. Their focus on instructional matters was not enough to understand the substantial meaning of Communism.

Meanwhile, Communism in 1955-1965 was defeated and ruined but it had been documented in written works. A prominent newspaper named *Harian Rakyat* have been able to accommodate short stories, poems and drama texts which were illegal works in the past including in big cities in Indonesia [6].

Preliminary data were done as a quiz in a subject, Introduction of Literature, to update their knowledge on literature. First treatment was given to identify texts entitled *Besok, Pengadilan Tani, Pak Wirjo Komunis Tua, Kuntum Mekar, Ketika Padi Mulai Menguning, Dr Tjoa, Loper, Dia yang berkebudayaan, Sebuah Lagu, and Belajar* are compiled in to book entitled *Laporan Dari Bawah: Sehimpanan Cerita Pendek Lekra Harian Rakyat 1950-1965*[7], which were taken from *Harian Rakyat*. They have been chosen randomly from 117 short stories. On the second task, those stories were distributed to students in the class and ask them to write comments based on the text given. Results had been analyzed and only 2 of 85 were aware about the communism.

Aggression that was conducted to uphold the ideology was understood differently. It was explicitly written down by authors by depicting dictions that obviously refer to physical aggressions and battles. Meanwhile, students preliminary acknowledge on battles were more of combat as found in technology. The obscene events were considered as visual impacts rather than written works.

The interest in the theme was not a result that was expected. Raw data were confirmed by opening a question and answer session, which described an interest on the works. From this point of view, aggression in Communism had shifted in its meaning.

The discussion of the idea points to the manifestation of aggression reflected in literary works and mode of communism building a communication to millennium readers. The study has distributed 10 short stories to 85 students and got responds back revealing what do students know and understand about the idea in the text. Other texts have been invited supporting the interpretation to the context. The reading journey from one text to another text will complete the design of the study in understanding the idea of aggression.

## LITERARY THEORY

### A. Intertextuality

Meaning is not always could be found through dictionaries. Text could get its meaning through expressions that are functioned in building a text. Intertextuality builds a meaning of the text from another text. Intertextuality has been introduced first by Ferdinand de Saussure (1857-1913), a Swiss linguist who is credited it with others theories of language as a structures systems or in essay way is relationship between the sign (word), the signified (thought), and the signifier (sound). In other word, Saussure brings intertext to its role, understanding text through language. Later, Kristeva, a French Poststructuralists, brings intertextuality as referring to the relationship between the text, the writer, and the reader. With

<sup>4</sup> [Alfinalin, Berlanti Ifada."Hubungan Intertekstualitas antara *Amba* dengan Epos Mahabharata". (<http://repository.unair.ac.id/14482/>)

<sup>5</sup> [Maspuroh, Uah. "Kajian Bandingan Struktur dan Nilai Budaya dalam Novel *Amba* Karya Laksmi Pamuntjak dengan Novel *Perjalanan Sunyi Bisma Dewabrata* Karya Pitoyo Amrih serta Pemanfaatannya sebagai Alternatif Bahan Ajar dan Kegiatan Pembelajaran Apresiasi Sastra di SMA". 2016. (<http://repository.upi.edu/23838/>)

<sup>6</sup> [Yuliantri, Rhoma Dwi Aria, and Dahlan, Muhidin M. "Laporan Dari Bawah: Sehimpanan Cerita Pendek Lekra Harian Rakyat 1950-1965". 2008. Yogyakarta: Merakesumba

<sup>7</sup> [Yuliantri, Rhoma Dwi Aria, and Dahlan, Muhidin M. *Gugus Merah, Sehimpanan Puisi Lekra-Harian Rakyat (1950-1965)*. 2008. Yogyakarta: Merakesumba. P

this perspective, language becomes the central. The meaning that is found between the word is not from the writer or reader but from the constantly changing textual relationship [8]. Intertextuality relationships are built within and between texts-apart from the reader. The view of intertextual in literature supported by Roland Barthes that the meaning of the text does not lie in the text but it is created through the relation the text in question, complex network between texts invoked in the reading process [9].

Furthermore, Saussure argued that elements which construct the existence of the text are part of the text [10] and Kristeva sites, though the elements of the text has been differentiated and classified, they are already inside of the system which build the meaning including the social world<sup>11</sup>. When the text has several background which can influence it in getting its meaning; such as social and historical background, these are not external elements anymore. Social and historical background has already part of the textual system. Even the elements are out of social and history; they will always take a role in interpreting the texts.

### B. Aggression

Baron and Richardson in social psychology, the word aggression is generally defined as any attitude that is intended to harm another person who has no mean to be harmed. Aggression is an external behavior that anybody can see<sup>12</sup>. For example, someone can see a person shoot, stab, hit, slap, or curse someone else. Aggression is not an emotion that occurs inside a person, such as an angry feeling. Aggression is not a thought inside someone's brain, such as mentally rehearsing a murder. Note that as social behavior, aggression involves at least two people. Moreover, it is intended to hurt. Aggression is not accidental, such as when a drunk driver accidentally runs over a child on a tricycle. In addition, not all intentional behaviors that hurt others are aggressive behaviors. For example, a dentist might intentionally give a patient a shot of Novocain which is hurt, but the goal is to help rather than hurt the patient.

Bushman and Huesmann studied three some forms of aggression [13]. By *forms*, aggressive act could be identified from how it is being expressed; they are physical, verbal, direct, indirect, active, and passive. Buss states that *Physical aggression* involves harming others physically (e.g., hitting, kicking, stabbing, or shooting them). *Verbal aggression* involves harming others with words (e.g., yelling, screaming, swearing, name calling)[14]. *Relational aggression* (another term *social aggression*) is defined as intentionally harming another person's social relationships, feelings of acceptance, or inclusion within a group [15]. he "silent treatment." "Recent research shows that social pain may even linger longer than physical pain (Chen, Williams, Fitness, & Newton, 2008). Participants in Bussman from Lagerpetz, Bjorkqvist, Peltonen state *direct aggression* as the victim which is physically present. With *indirect aggression*, the victim is absent. For example, physical aggression can be direct (e.g., hitting a person in the face) or indirect (e.g., destroying another person's

<sup>8</sup> [Armstrong, Sonya L.; Newman, Mary. Teaching Textual Conversations: Intertextuality in the College Reading Classroom. *Journal of College Reading and Learning*; Spring 2011; 41, 2; Research Library pg. 6.

<sup>9</sup> [Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 1980, p. 69.

<sup>10</sup> [Irwin, William. "Against Intertextuality". *Philosophy and Literature*, v28, Number 2, October 2004, pp. 227-242.

<sup>11</sup> [Irwin, William. P 228-229.

<sup>12</sup> [Baron, R. A., & Richardson, D. R. "Human aggression (2nd ed.)". 1994. New York: Plenum.

<sup>13</sup> [Bushman Brad J. and Huesmann Rowell. "Aggression". Brad J. Bushman and Rowell Huesmann. p 833-862-

<sup>14</sup> [Buss, A. H. "The psychology of aggression". 1961. New York: Wiley.

<sup>15</sup> [Crick, N. R., & Grotpeter, J. K. "Relational aggression, gender, and social - psychological adjustment. *Child Development*" 1995. p. 66, 710 - 722.

property when he or she isn't looking). Likewise, verbal aggression can be direct (e.g., screaming in a person's face) or indirect (e.g., spreading rumors behind a person's back)[<sup>16</sup>].

Another set of forms is *displaced aggression*, a substitute aggression target is used. Marcus ed. explain that the substitute target is innocent of any wrongdoing and just happens to be in wrong place at the wrong time [<sup>17</sup>]. The form of aggression may be active or passive. With *active aggression*, the aggressor responds in a hurtful manner (e.g., hitting, swearing). With *passive aggression*, the aggressor fails to respond in a helpful manner. For example, the aggressor might "forget" to deliver an important message to the person. Direct and active forms of aggression can be quite risky, leading to injury or even death. Thus, most people prefer to use indirect and passive forms of aggression instead.

## DISCUSSION

Communism has a different form of communication in delivering its material. Former movement was done by conducting physical aggression to battle against Indonesian government. Intentionally, this event has caused great conflict not only for political reasons but also cultural values. A fundamental transformation had appeared in understanding aggressions.

This fact is identified by documented texted that were considered as literary works. This type of creativity was more flexible in containing political issues. Informing strong motivation was one of their content. Furthermore, these sources have conceptualized communism movement into two types of aggression on which are physical and non-physic aggression.

Historically, from 1950 through 1965, mass medias were being used to facilitate the idea of aggressivity. They were newspapers (*Harian Rakyat*, *Waspada*, *Mimbar Umum*, *Harian Harapan*), Radio Station RRI (Radio Republik Indonesia), booklets, books published by Balai Pustaka, a journal (*Api Kartini*)[<sup>18</sup>][<sup>19</sup>], a movie (*Nji Ronggeng*) [<sup>20</sup>], and a dance (*the Fragrant Flower*) [<sup>21</sup>]. They were programs that were design to accommodate for dedicated members of the party, who were citizens that volunteerly registered and low class society. The party has published is in their *White Book* and being studied by Thomas[<sup>22</sup>].

*Harian Rakyat*, a local media, from 1950 through 1965 had become a source of many writers who were also members of the party. Limited works had been published and functioned as valuable references. Yuliantri in his paper stated that he had collected 300 poems which consisted of 18 themes. Ideas were taken from situation and condition of Lekra, which were mostly works that contained substantial values in the battle such as A-A solidarity, food-rice, workers, Konferensi Meja Bundar, land owners, capitalist, and (jendral-jendral). However, these they were creative process that were belonged to the artist not the people and it became a monument [<sup>23</sup>].

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<sup>16</sup> [] Bushman Brad J. and Huesmann Rowell. p 835.

<sup>17</sup> [] Bushman Brad J. and Huesmann Rowell.p 837.

<sup>18</sup> []Plomp, Marije. "The capital of pulp fiction and other capitals Cultural life in Medan, 1950-1958"

<sup>19</sup> []Wieringa, Saskia E. "Two Indonesian Women's Organizations: Gerwani and the PKK" *BCAS/Critical Asian Studies*. Vol. 25, No. 2: April-June 1993. www.bcasnet.org.

<sup>20</sup> []Hughes, Felicia. "Gender, Representation, Experience: The Case of Village Performers in Java". *The Journal of the Society for Dance Research*, Vol. 26, No. 2 (Winter, 2008), pp. 145-146. Edinburgh University Press Stable. URL: <http://www.jstor.org/stable/40263997>

<sup>21</sup> []Hughes, Felicia. P. 146

<sup>22</sup> []Thomas, R. Murray. p 380-385.

<sup>23</sup> []Yuliantri, Rhoma Dwi Aria Yuliantri. 2014. "Logika Hati dalam Sastra "Kiri" Indonesia (1950-1965)". Yogyakarta: Proceeding of XXII UNY-HISKI "The Role of Literature in Enhancing Humanity and National Identity"

Foulcher was interested in the study of LEKRA. He stated that it was for artists and musicians and actors or play writers the People's Cultural League with the appended rural branches called People's Village Cultural Centers (Balai Kebudayaan Rakyat Desa) [24]. He identified that small numbers of literary works had succeeded being published considering the situation of politics at that time (1950-1965). PKI or Social Realism as a dark past in Indonesian's history, which was a popular discussion in Indonesian Modern Literature, had literary works that until today, which Communism as the topic, were not exposed widely but recognized only for people who were interested in studying the matter. Some of the collections were *Gadis Pantai* (a novel), *Kritiek of Opbouw* (an essay), *Voltooid Voorspel* (collection of essay), and *Realisme Sosialisme dan Sastra Indonesia* (a paper) [25].

Bachtiar Siagian's *Besok*, Sugiarti Siswadi's *Pengadilan Tani*, Zein D Datu's *Pak Wirjo Komunis Tua*, Sulami's *Kuntum Mekar*, TB Darwin Effendie's *Ketika Padi Mulai Menguning*, Sobron Aidit's *Dr Tjoa*, Putu Oka's *Loper*, Achmad Jacob's *Dia yang berkebudayaan*, Nurlan's *Sebuah Lagu*, and Sugiarti Siswadi's *Belajar* were texts that contained similar context and were published in the peak era of communism. It had been favorable topic writers to explore its values because Communism had not only symbolized a community but it was also an influential party in the development of the nation. Each story was contained the condition of peasant life and at the same time, became Indonesian's history. Though these works had different backgrounds, they were representing struggles through aggression to gain a better life.

Nevertheless, stories have their own soul by developing ideas that consist many components which build them into a good form of narrative. Furthermore, all stories that put the idea of communism by involving names, symbols, spirits, believes, facts, or maybe dreams need a media or a place to express. These spaces are unified by adding memories and expectations that help characters to reconstruct and redefine their existence. It is described how Amba, Bhisma, and Samuel in *Amba* have to accept past experience as part of their identity and continue to burden it in the future.

The struggle was identified with different events in *Besok*, *Pengadilan Tani*, *Pak Wirjo Komunis Tua*, *Kuntum Mekar*, *Ketika Padi Mulai Menguning*, *Dr Tjoa*, *Loper*, *Dia yang berkebudayaan*, *Sebuah Lagu*, and *Belajar*; showed almost the same spirit that characters are confronting dilemmatic problem in society. Events were emphasizing on the conflict between family and their lovers. From 10 settings that were taken. Most of them were in Indonesia only one place that was not. It was a short set, which was written in 3 pages with no dialogue in *Kuntum Mekar*.

Obscene events in a war were common incidents. Writers were eager to portrait them in their works to be able to take part in history. Messages were interpreted as defensive acts toward what society's belief in injustice. In fact, these had been a phase in a daily life of each character. Moreover, these sources especially in literary works had contributed a rich source for communism themes.

Other stories *Besok*, *Pengadilan Tani*, *Pak Wirjo Komunis Tua*, *Kuntum Mekar*, *Ketika Padi Mulai Menguning*, *Dr Tjoa*, *Loper*, *Dia yang berkebudayaan*, *Sebuah Lagu*, and *Belajar* contain aggression and battle with wider themes such as human relationship, daily needs, traumas, professions, knowledge, and dignity preservation. *Besok* and *Dr.Tjoa* had proposed aggressively on matters between man and woman or doctors and people.

In *Besok*, Saring and Minah is a couple that struggles for their love but, unfortunately, they were uncertain whether the next day would able to continue this relationship with each

<sup>24</sup> [ ] Thomas, R. Murray. 1981. p 380.

<sup>25</sup> [ ] Foulcher. Keith. "Social commitment in literature and the arts: The Indonesian 'Institute of People's Culture' 1950-1965", Clayton, Victoria: Southeast Asian Studies, Monash Univer sity (Centre of Southeast Asian Studies), 1986, vii + 234 pp. A. TEEUW

responsibly that they have. Similar facts were also seen in *Dr. Tjoa* by Sobron Aidit. It is one of the influential stories in *Harian Rakyat* which talks about a doctor who had given all of his energy for society welfare. He was described as a doctor who had qualities such as nobility, honest, loyal and professional. They were personalities that made him an outstanding character and keen actions in helping weak people who had health problems. Moreover, his treatments were a battle of saving helpless people without a penny in his pocket.

*Sebuah Lagu* and *Belajar* are another model of enforcement gaining rights of education. Fighting for the right to have education was an example of a different type of war in that time. The portrait was reporting that less people were not able to acknowledge enough information. Obscene battles appeared through conflicts that built between teachers and students or elders with young society.

*Pengadilan Tani*, *Pak Wirjo Komunis Tua*, *Kuntum Mekar*, and *Ketika Padi Mulai Menguning* were narrations that contain aggression values in different themes. Emotions that were exposed in the texts were enforcing both writers and readers to explore more in the situation. Moreover, characters in *Pengadilan Tani* are conveying meanings of justice in the working place. Their principles were to show survival actions toward facing aggressions in daily needs, family, food and education.

*Pak Wirjo Komunis Tua* is defining a character that support's the party through his perspective. Events were taken from his loyalty and affections toward Communism. A tragedy occurred when he was saved by Suman. He witnessed Suman's kindness toward his sister and wife. Therefore, Wirjo's aggressions were documented through his battle of his beliefs and idealism in preserving his idealism, which is communism, that drove him struggling the effect of becoming communist.

*Loper* and *Dia yang Berkebudayaan* share the idea of aggression and battle of the characters through the process of receiving rewards from their achievements and appreciations from government, society, or individually). Putu Oka's *Loper* is about two men who have high dedications toward their society and especially people who were interested in the content of newspapers. Both 'brothers', especially the youngest. He had been in struggling in becoming public servant who distributed newspapers to every house without being concerned payments. They were showing aggression by defending their life from being poor and having none to eat and brought them to a next battle of always giving something the best what they have.

The fact that stories above show different ideas of aggressions, which existed in a society, was a representation of the characters' deeds. They were taken from different settings. However, students do not talk about the ideas of anything related to communism except *Pak Wirjo Komunis Tua* because it had been clearly stated in the title. As a result, there were 2 out of 85 students who were able to explain about communism from their analysis.

## CONCLUSION

Hundreds of literary works had been produced and published by Indonesian companies on the idea of communism. They had been represented by 10 authors who wrote different portraits of society complete with their problems and how characters finally could be free from suffrages. The stories *Besok*, *Pengadilan Tani*, *Pak Wirjo Komunis Tua*, *Kuntum Mekar*, *Ketika Padi Mulai Menguning*, *Dr Tjoa*, *Loper*, *Dia yang berkebudayaan*, *Sebuah Lagu*, and *Belajar* have given proves that aggression is not in physically anymore but in the forms of indirect, passive, and verbal aggression. In addition, even the aggression is no longer physically the idea or their principle is still there; fighting for the poor, powerless, injustice, and them whom have been isolated. Though the students enjoy the stories and express interest, they resisted matters on communism. Without any preliminary knowledge on it

direct or indirect discussion about communism before, it could be stated that what had happened in the period of 1948-1965; when the communism is actively drive many and great actions in this nation, students give no idea. This may gives several meanings that students especially youth no longer interest to the idea of communism, students do not understand the real and fact about communism, the party has already has different manifestation in disseminating their ideas and principles to the society especially milenial generation.

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