

The Tiny Path: A Representation of the Tragedy of Timor Leste in Indonesian Novels

Maria Matildis Banda¹, Sukarjo Waluyo², Fakhriati
Fakhriati³, Sri Musdikawati⁴, Thera Widyastuti⁵

¹ Faculty of Humanities, Udayana University
Denpasar Bali, mbanda574@gmail.com

¹ Faculty of Humanities, Diponegoro University,
Semarang, sukarjowaluyo@lecturer.undip.ac.id

¹ Badan Riset dan Inovasi Nasional,
Jakarta, Fakhriati1406@gmail.com

¹ STAIN Majene/Al Asyariah, Mandar University,
Majene, srimusdikdarputri2020@gmail.com

¹ Faculty of Humanities, Indonesia University,
Jakarta

Abstract.

This article which is concerned with the tiny path 'jalan tikus' through which the border separating Indonesia and Timor Leste. The data needed was taken from two Indonesian novels entitled Vittora Helena's Brown Box (2015) written by Soeriapoetra, and Orang-Orang Oetimu (2019) by Nesi. The current study applies the theory of genetic structuralism concerning aesthetic structure, the world view, and the theory of power of knowledge concerning the knowledge of parrhesia or the truth, and the writer as a parrhesiasist, someone who is brave enough to perform the parrhesia practice through literary work. The result shows that the tiny path 'jalan tikus' through which the human existential locus is voiced has been made to be torn apart by the dispersed families as a consequence of the different political choices they make. The tragedy of the civil war and the military invention in Timor Leste have led to the trauma and revenge. The current study offers a new way of utilizing the local tiny path 'jalan tikus' to the writers who are brave enough to reveal the history of the people's oppression and suffering. Apart from that, it also verifies the sides of human expectation for the future of mankind.

Keywords and phrases: Tiny Path 'Jalan Tikus', Parrhesia, Parrhesiasist, Tragedy, and Trauma.

Introduction

The tiny path 'jalan tikus' leading to the border separating Indonesia and Timor Leste has been available since it was the Portuguese colony. It became the Portuguese colony for 273 years (1702 – 1975) and became part of Indonesia for 23 years (1976 – 1999). It has become an independent country named Timor Leste since 1999. The tiny path, referred to as jalan tikus or 'jalan kecil' (the tiny path), is such a small and winding path that it is believed to be able to save

one from the pursuit of one's enemy. As the local wisdom, the jalan tikus cannot be separated from the kinship relationship maintained in Timor Island, which is divided into two; the eastern part, currently referred to as Timor Leste, and the western part as part of Indonesia. It is similar to the tiny path jalan tikus leading to the border separating Indonesia and Malaysia located in the area of Bengkayang, East Kalimantan in general and Jagoi District in particular that also serves as the tiny path as a consequence of the maintenance of kinship relationship (Haba, 2005 quoted in Pamungkas, 2017, 6-8).

In addition to the kinship relationship, the local wisdom-based jalan tikus, which has been inherited from generation to generation, has been chosen by the local people as the access to escaping and saving themselves from the armed civil conflicts resulting from different political choices. This reality has inspired many researchers to investigate the borders separating different countries. They are Kaseh (2017), Pamungkas (2017), Erdi (2019) who investigates the legal aspects of the border separating two areas, Banda (2018; 2019) who explores the oral tradition, and Arisanto (2020) who explores the military aspects of the border separating two countries. The jalan tikus leading to the border has also inspired many writers to write different types of literary works.

The writer uses the local wisdom-based 'jalan tikus' as the access to reaching the destination located in an area belonging to another country and the other jalan tikus to get back. As stated by Waldo (quoted in R. Aden, 2010, 20): "do not go through the existing path, go through any missing path, and leave a trail behind". This is stated by Waldo, an American poet, who believes that the 'nature' is more philosophical than being naturalistic. "From the philosophical point of view, the universe consists of the Nature and Soul". He believes in "the unlimited condition of the free human beings". The reason is that the idea of leaving a trail behind is needed to inspire attention and to lead to the question as to the condition of those who choose to go through the "missing path", namely the 'jalan tikus' to fulfill their freedom. Although the trail left behind bothers one's self as illustrated by the character Shokichi Hamada in the novel entitled *Sasamura* written by Saiichi Mayura (Purba, 2017, 1) and the characters Saija and Adinda in the novel entitled *Max Havelaar* (Dowes Dekker, Indonesian Edition, 1972; 2019), the writer can reveal that criticizing colonization that is believed to be a moral choice made to respond to the Dutch colonialism is not wrong. Although Pramoedia Ananta Toer knew that he would be convicted, imprisoned and banished and would not be allowed to write and had the authority as a writer, his novels were written based on historical knowledge and moral choices. Every writer (man of letters) may show his or her authority as a responsible one through the language he or she uses (Banda, 2016, 575, 577).

Several novels using East Timor as their setting (currently well-known as Timor Leste) also narrate the same thing. In *Surat-Surat dari Dili* (Banda, 2005) it is narrated that Julia and Isabella went to the border. *Doben* (Banda, 2000, 2017) narrates how Arnado became deaf as a consequence of his love to his mother, and had to leave his home village to go to the border. In *Jazz, Parfum and Insiden* (Ajidarma, 2017) the writer bravely mentioned different cruelties during the civil war over the power struggle in Dili by 'hiding' within the jazz chord and making the perfume meaningless. In *Cinta Terakhir* (Boekan, 2000) the refugees and the border bridge are narrated. In *Vittoria Helena's Brown Box* (Vierra and Soeriapoetra, 2015), it is narrated that Helena fled to save herself from the civil war. In *Orang-Orang Oetimu* (Nesi, 2019) how Laura was raped after watching her father and mother shot dead. It is narrated that both Helena and

Laura, who were pregnant, moved to penetrate the 'jalan tikus' for months.

This current study analyzes how the representation of the local wisdom-based 'jalan tikus' leading to the border is chosen by the writer to verify the trauma and tragedy undergone by the characters in the novels in which it is believed that what is narrated by the writers is true (parrhesia) as stated by Foucault (Kebung, 1997; 2021, 179). The trauma has made people to suffer physically and mentally (Mendatu, 2010, 2). The novels used as the object of the study are entitled Vittoria Helena's Brown Box (hereinafter abbreviated to VHBB) consisting of 458 pages and Orang-Orang Oetimu (hereinafter abbreviated to OOO) consisting of 220 pages. They were chosen for the following reasons.

First, the two novels narrate how the jalan tikus is used by the writers to represent the trauma and tragedy due to the power struggle. The father and mother of Laura, an orphan, were killed in 1975 and Siprianus Poltakes Oetimu, Laura's son, who was 23 years old, was killed in 1999. The father and mother of Helena, who was also an orphan, were killed in 1975 and she was killed on jalan tikus in 1999. Her grave was successfully identified by her daughter, Vittoria, fifteen years later, that is, in 2014. There were many other victims in Timor Island which has been divided into two, resulting from the Dutch, Portuguese, Japanese, and Indonesian occupations.

The characters in VHBB and OOO were made to suffer due to different threats, pursuits, killings and rapes, resulting from different political choices and civil war, and leading to the basic question concerning the honor and dignity of the human existence. It seems that jalan tikus does not refer to any small physical path but it refers to the 'short cut' needed to achieve a goal immediately; it refers to the path that is full of different types of bitterness resulting from the civil war. It is similar to the bitterness undergone by the characters representing the victims of the Berlin Wall narrated in the novel entitled *Rabet Runtuhnya Tembok Berlin* written by Jamskovski (2009). It narrates the bitter life of Anne Frank hiding at a safe house as the jalan tikus in Amsterdam, and when he was caught and sent to the concentration camp. These were all described in her dairy (1942-1944).

Second, the bravery of the writers to speak freely about what is true as what they are obliged to do, referred to as parrhesia (the truth

telling) by Foucault (Kebung, 1997; 2021, 179-180), is revealed by the efforts made to set the historical setting in such a way that it becomes united and constructed at the same time as the characterization of the characters. They are brave enough to ascertain who tells the truth, how he or she tells it, and why he or she tells so (Kebung, 2021, 189). This is revealed through the plots and conflicts narrated in VHBB and OOO.

Third, the setting of VHBB leads to the criticism that the escape to the border seems to deny the historical fact that not all of the Timor Leste people fleeing to the border belonged to the group who agreed with integration. In addition, they were not motivated by their own accord to cross the border (Gonzalves, 2016). It is interesting to explore such a conflict based on the plot, characters and conflict, and the setting.

The novel OOO was decided to be the best novel by Dewan Kesenian Jakarta (2018), allowing Felix K. Nesi, the writer, to participate in the International Writing Program (IWP) from May to July 2021 at the Iowa University, USA. The analysis of OOO can be briefly observed from the article entitled “Konstruksi Latar dalam Fiksi Etnografis Orang-Orang Oetimu” (Banda, 2021) in which Banda explains deconstruction (Idhia Pramesti, tth), the power form (Nisak et. al., 2020), the power hegemony (Nurhidayah, 2020), the state hegemony (Hildayati, 2020), the narrative pattern (Firmansyah et al. Tth.) and the unusual incidents in OOO (Ungkang, 2019) using the narratology concepts elaborated by Wolf Schmid (2010). These different studies support the explanation of the trauma, human tragedy, the history of oppression, and the people’s suffering through the incidents and conflicts among the characters in the novel.

Based on the reasons describe above, the current study is intended to analyze the local wisdom-based jalan tikus used by the writers to explain how the representation of the trauma and tragedy due to the civil war over the power struggle in the literary structure of the two novels is.

Theoretical Framework and Research Method

The theory of genetic structuralism proposed by Lucian Goldman and the theory of power relation proposed by Foucaout were applied to interpret the two novels. The theory of genetic structuralism emphasizes three important things; they are a) the literary structure

of literary work; b) the world view (the horizon of expectation); and c) the socio-cultural background and history of why literary works are created. In so far as the approach of power relation proposed by Foucault is concerned, the writer's world view is connected with the bravery of the writer as "a parrhesiasist" (the speaker of the truth) to talk about what is true "parrhesia" through the following steps.

First, the literary structure of the literary work is described in accordance with how the story is composed by paying attention to the plot, conflict, characterization of the characters, and the setting. The plot is described based on the incident series constructing the plot from the beginning to the end of the story. In VHBB the plot is chronologically composed based on the time setting, starting from 1975 to 2015, and in OOO it is also chronologically composed based on the time setting, starting from 1975 to 1999. Conflict and the characterization of the characters are also revealed at the same time as when the plot is narrated. Then, the local wisdom-based *jalan tikus* as the representation of the trauma and tragedy resulting from the civil war is described through the plot, conflict and characterization.

Second, the writer's world view related to the genetic origin of the literary work is intensively learned before it is narrated by the writer through the novel. The thought about the genetic origin was initiated by Taine, who is a French literary critic (Laurenson, Swingwood and Damono, in Wiyatmi, 2021, 20). From what is explained by Wiyatmi, it can be identified that the genetic origin of the literary work cannot be separated from the world view of the group of the writers and the society's social condition that create literary work (Goldman, 1981, 74; Wiyatmi, 2021, 21), the writer's power of knowledge of parrhesia (the true things) and his bravery as a parrhesiasist (the speaker of the truth) shown in the novel.

VHBB and OOO show that the writers represent the social group of people criticizing Frente Revolucionaria de Timor Leste Independence (FRETILIN), the group of people that wished to be independent and to have an independent country better known as the Pro-Independence group, Uniao Democratia Timorese (UDT), and Associacao Popuilar Democratica (APODETI). UDT and APODETI wished to be part of Indonesia better known as the pro-integration group (Nevins, 2008; Geofreei, 2010; Neonbasu, 2017; Nesi, 2018, 14, 21). The political ideological contradiction between the pro-

independence group and the pro-integration group led to the civil war tragedy and traumatic revenge.

The things mentioned above constitute the knowledge of parrhesia. The writers should understand the historical setting, military invention, the war victims and the reconsolidation that has not been fulfilled yet. When writing literary work, the writer is supposed to show parrhesia as he or she is a parrhesiasist or someone who is brave enough to perform the parrhesia practice.

Parrhesia refers to a verbal activity in which the speaker reveals his or her personal relationship to what is true and is prepared to take the risk as he or she is aware that telling the truth is a duty performed to develop and help others (or him or herself). In parrhesia the speaker uses his or her freedom and prefers honesty over persuasion, what is true over what is false or silence, the risk of being dead over the risk of being alive, criticism over lies, and moral value over self-interest and moral apathy. (Foucault, quoted in Kebung, 1997, 13; 2021, 179).

What is meant by parrhesia and parrhesiasist is specifically explained by Michael Foucault in his last lecture concerning 'Truth and Subjectivity' at the University of California, Berkeley, from October to November 1983. His lecture was edited by Joseph Pearson in 1985 based on the notes prepared by his auditor (Kebung, 2021, 47-50). According to Kebung (a professor and a philosopher from Ledalero Catholic Institute of Philosophy, Maumere, who has studied Foucault's philosophy since 1992), the word parrhesia was firstly used through six tragedies; they are *The Phoenecian Women* (411-409 B.C.), *Hippolytus* (428 B.C.), *The Bacche* (407-406 B.C.), *Electra* (415 B.C.), *Ion* (around 418-417 B.C.) and *Orestes* (408 BC.).

In the two tragedies, *Ion* raised the question who had the right and obligation to and was brave enough to talk about the truth, and *Orestes* raised the question who had the right and obligation to and was brave enough to talk about the political issue-related truth. In VHBB and OOO parrhesia is viewed as a political and philosophical issue by emphasizing what is proposed by Foucault above. There are three important things that need to pay attention to when claiming that the truth is an activity. Second, the risk faced when informing the truth. Third, the parrhesia responsibility for the truth and honesty, accepting the risk, facing critics and having moral virtue.

In short, there are three main themes proposed by Foucault that cannot be separated from one another; they are 1) the truth; 2) power, knowledge and authority; and 3) moral virtue (Banda, 2016; 2018). As stated above, parrhesiasist refers to one who performs the parrhesia practice and talks about what is true. The writer, as a parrhesiasist, should be responsible for becoming the truth carrier; he should be responsible for everything that can be true or wrong. Faith, proposition, and statement can become either true or wrong, depending on what is fulfilled (Kirkham, 2013, 69).

Through the parrhesia practice the writers of VHBB and OOO have personal relation to the works they write. Such a relation can be described as long as the process of creating them to be the narrators or characters is narrated. In the creating process the writer's intervention significantly contributes to the work he writes. The reality reflected in literary work is determined by the writer's mind (Junus, 1986, 8). The discussion on the narrative structure, the writer's world view and knowledge of power as to parrhesia (what is true), the history of civil war, trauma and tragedy and his bravery as a parrhesiasist (the speaker of the truth) can represent the trauma and tragedy in both VHBB and OOO and this will be analyzed further in the following sub-sections.

Literary Structure

The Timorese local wisdom always views that everything taking place in the universe is a natural harmonious reflection of human life. The three natural objects used as the foundation of the Timorese people's life are water, stone and wood. However, as explained by Neonbasu that, in so far as the Timor history (1975-1999) is concerned, three things can be observed; they are the uncontrolled change in the society's composition resulting from the political climate change taking place from the pre-revolution era to the revolution era (1975), the declaration of Fretilin, the declaration of Balibo integration, and the integration era (Neonbasu, 2015, 72).

Such a reflection of harmonization is only an illusion as undergone by Helena, Laura and the other characters narrated in VHBB and OOO. In such a foundation there are a lot of sufferings resulting from the threat of violence, causing the kinship relationship to be broken. It is this that is reflected through the choice of *jalan tikus* as one of the forms of longing for the missing family members and

kindship relationships due to the war. This reflection can be observed from the literary structures of the two novels.

VHBB is written using the framed writing technique or the technique of writing a story within another story. It is narrated by the main first person (I) and the side first person (I) (Pujiharto, 2008, 66) as the central characters (Sayuti, 2000, 74). The plot starts with I, Vittoria, who narrates based on: 1) the dairy in the brown box left by Helena, her mother; the oral story from her family in B; and her father in Oxford, England. The dairy was read by Vittoria after her 15th birthday and became the reason why she went home to Timor Leste (2014). The plot series, conflict, and characters can be classified into 5 (five) story compositions as follows.

Vitoria Helena's Brown Box (VHBB) (Data 1)

1. The first riot (1975); it started from decolonization (1975). Affonso and Olivia (Helena's parents) were killed by Dominggos, an envious person. Helena (Vittoria's mother) was raised by Antonio, Alfonso's cousin, and Maria, his wife. The notes kept in the brown box narrates that Fretilin won. Indonesia took power and the riot took place. The Portugal's colonized region became East Timor, the 27th province of the Republic of Indonesia (Ch.3, 4, and 5).
2. Vincente (the son of Dominggos killing Helena's parents) was trained to be an underground militant fighter to struggle that East Timor would be freed from Indonesia. Helena refused Vincente's love and welcome Andrea's. Vincente hated Helena and Andrea. Turmoil occurred in D and B. Andrea returned to the central office in Jakarta. A special autonomy was given to East Timor (Ch. 6, 7, and 8).
3. The second riot (1999); it resulted from the general election held in 1999. Hatred burned Vincente. The pro-independence group won based on the poll held at that time. UNAMET announced the independence of Timor Leste. Andrea returned to B to save Helena (Ch. 9 to 22).
4. Although Helena was pregnant, she was forced to follow Andrea to save herself from the civil war through the 'jalan tikus'. Vincente ordered his subordinates to chase and kill her. She died after she had given birth to Vittoria in a cape on the 'jalan tikus'. Andrea and Vittoria, the new born baby, continued the journey.

Vincente was shot by an Indonesian soldier when he made an effort to kill Andrea.

5. Antonio (Vittoria's uncle) and Vittoria apologized Dominggus before Vincente's father died. The place where Helene hid and was buried was found to be located in the area of Timor Leste (Ch. 25, 26, and 27).

Then, the literary structure of the novel *OOO* is described through a third person's point of view (the storyteller) who knew everything or an unlimited third person (Pujiharto, 2008: 66; Wiyatmi, 2021: 126). The chronological plot series, the flash back and their mixture are explained in the following story compositions.

Orang-Orang Oetimu (OOO) (Data 2)

1. The revolution in Portugal. The decision was made to decolonize the colonized area in East Timor; Julio, Helena, his wife, and Laura, who was 16 years old, moved from Portugal to Dili (Ch. 3).
2. The first riot (1975). The power struggle took place in East Timor. Julio was on Fretilin's side. Julio and Helena were executed before Laura. Laura was raped and intimidated every day. Laura was helped by a Timorese man who was assigned to kill her. Laura entered the 'jalan tikus' leading to the border and finally arrived at Oetimu (Ch. 2 and 4);
3. Am Siki who was better-known as a local fighter of palm leaf origin for being brave enough to fight the Dutch and Japanese people. Am Siki entered the 'jalan tikus' in the Timorese area to escape from the colonizer's pursuit. Am Siki arrived at Oetimu and realized that Indonesia had already been independent and settled there. Laura was saved by Am Siki and was loved by everybody in general and the ladies in Oetimu in particular.
4. Laura died after she had given birth to Siprianus Poltokes Oetimu (Ipi), her son. Ipi was raised by Am Siki. Ipi became a sergeant 24 years later (1999).
5. The second riot (1999). Ipi became a policeman with the rank of sergeant. Sergeant Ipi met Silvi, Oetimu's daughter, who had moved from Kupang city. They had sex the first time they met as they loved one another when Silvi was fertile enough to get pregnant. Sergeant Ipi promised that he would marry Silvi. Silvi was proposed to be the girlfriend of Martin Kabiti, Sergeant Ipi's guardian. Sergeant Ipi was killed by Otimo from Timor Leste. His

objective to kill sergeant Ipi was to take revenge on Martin Kabit who had killed his family members when the riot occurred in Timor Leste (1975). However, Sergeant Ipi who got killed (Ch. 3, 5, 6, 11, 13, 1, and 4).

The plots of VHBB and OOO emphasize two important things; they are 1) in the first riot (1975) the characters ran away through the 'jalan tikus' and this came to an end when the Portuguese colony became the Province of East Timor for 23 years; and 2) the second riot (1999) came to an end when East Timor was separated from the Republic of Indonesia and became independent as a new country better-known as Timor Leste. The state was established based on the idea of separating itself and the massive violence triggered by the result of the poll held on 04 September 2009 (Nevius, 2008, xxi).

Data 1 (VHBB) reveals that there are three jalan tikus; they are 1) the path through which Vincente became a militant person fighting for independence (1975-1999) (Ch. 7, pp. 109-121). He justified whatever could be done in order to be independent, and took revenge on those opposing him (Ch. 15 pp. 266-270; Ch. 16 pp. 275-278, 281-283); 2) the jalan tikus leading Helena and Andrea to the border (Ch. 23 pp. 385-410); and 3) the jalan tikus through which Andrea and Vittoria, Helena's baby, passed (Ch. 26 pp. 438-446). Data 2 shows three jalan tikus contributing to the plot, and strengthening the conflict and characterization of the characters. They are 1) the jalan tikus where Laura was raped and intimidated and violence occurred repeatedly; it took her several months to pass it; when she arrived at Oetimu she was heavily pregnant (Ch. 4 pp. 45-53). Am Siki was along jalan tikus for years when being chased by the Japanese soldiers; and 3) the jalan tikus where Oetimu took revenge on someone, nothing else (Ch. 14).

The three jalan tikus in VHBB and OOO emphasize the political turmoil in which the East Timor's destiny was decided. Such a political turmoil led to the civil war, trauma and human tragedy that were still left open without being settled in accordance with what had been expected. The VHBB's writer finishes it by apologies. The OOO's writer leaves the story with different questions as to what would happen to the characters when facing revenge without making any maximum effort to reconcile as explained in the following section.

The Tiny Path 'Jalan Tikus' as the Representation of Trauma and Revenge

The trail left along the jalan tikus functions as the metaphorical space that the writer may enter. This is also supported by what is written in *Winnetou I, II, III and IV* narrated by Karl May that the character Winnetou, who represents a foreign country, and his friendship with Old Shatterhand, makes an effort to annihilate the identity of the Indian ethnic group. Papon (Charrière, 1969) narrates the character Henri, a prisoner, who chooses jalan tikus to escape the prison in Paris using the boat he has created by himself using coconuts. In *Butir-Butir Waktu* (Sheldon, 1988) it is narrated that the character Jaime Miro is trapped in a monastery when he makes an effort to flee. In *Api Awan* (Rampan, 2015), Jue's journey is betrayed by Sakatn. Jue is made to pass the jalan tikus where nobody has never been down in order to achieve his goal. However, he always leaves a trail behind along the path through which he learns how faithful his wife, Novi, who has been waiting for his return for 20 years, to him, and to what extent he trusts and loves her.

In VHBB the character Vincente was formed through the jalan tikus. He joined the exercises causing him to be militant enough to strengthen the pro-independence movement (being independent as Timor Leste) as what had been inspired by Dominggus, his father, and his group. Dominggus took revenge on Helena's two parents (1975) whom were regarded as supporting the pro-integration movement (synergizing with Indonesia). He also suspected that the attitude of supporting the pro-integration movement was also extended to Vincente. He wished to continue the ideals of Dominggus, his father, to be independent.

"Being independent is final! Those who disagree ..."

will be shot!

"Dead" Dominggu said while brandishing his revolver again. The man was knocked to the ground with a hole in the forehead. While his wife howled long enough from inside the house (VHBB, Ch. 3, pp. 33-34).

There was no peace when struggling to uphold independence as shown by Dominggos (1975) and his son, Vincente (1999). There was only revenge. In other words, it would possibly be clearer to say that loving peace was less important than loving independence (Wuli, 2020, 131). The riots taking place in 1975 and 1999 in East Timor to

show either pro-independence or pro-integration cannot be separated from the ideology fought for through the war. Whatever the situation is a very young country, that is, the one that is ten years old and even a country that is hundreds of years old “are not free from any latent internal conflict’ due to plurality and multiculturalism. Apart from that, no conflict resolution has been made, causing grudges to go hand in hand with the effort to realize each ideology.

The inspiration of the thoughts mentioned above strengthens what can be understood from the literary work and causes creative spaces to be created through which different conflicts in VHBB and OOO can be understood. Is loving independence more important than loving peace? That is a serious question to answer as independence, revenge, and peace turn out to have resulted in civilian casualties. One of the interesting but awkward points in VHBB is the willingness to apologize, and revenge that demands revenge. In VHBB Vitoria seemed to apologize Dominggos, who had killed her grandparents easily.

“Actually, what you did in the past scares those who love peaceful life. My grandfather and grandmother were the victims ... What you did is similar to what your son (Vincente) did – he shot his father-in-law and also my father finally... However, we do not want to hold the grudge ... We must stop all, and pin our hopes on a more stable peace (VHBB, Ch. 27:455).

Peace became impossible within the historical context of the struggle for independence which was filled with revenge, and claimed victims. In addition, not many efforts were made to reconcile as what had been optimally planned. Gonzalves claimed that “it was the Timor Leste resistance leaders that had proposed for the reconciliation program ... but violence could not be stopped ... the pro-integration group never had the political will to reconcile” (Goncalves, 2016). In fact, VHBB shows that revenge did not dismiss and it was difficult to reconcile, resulting from the fact that there were too many wounds that had been left unhealed. The character Vincente showed this; due to revenge, he still chased and shot Andreas. Although, he was finally killed by the Indonesian soldiers several meters before the border separating the two countries (VHBB, Ch. 26, pp. 445-446).

The final stage of the life of Helena and Vincente implies that there was a collision between revenge and the support given to the pro-independence movement of Vincente’s state and Helenas’s love

to her home country, East Timor/Timor Leste, and the fact that it was too easy for Vittoria and Antonio (the younger siblings of Alfonso, the person who was killed by Dominggos, Vincente's father) to apologize. Therefore, the jargon of reconciliation (Goncalves, 2016) shown by Vittoria when apologizing Dominggos and the fact that Antonio apologized Dominggos was a big question about the writer's responsibility as a parrhesiasist. The historical knowledge descriptively reflected and the final stage of the story showing that the wounds were still left unhealed indicate that the writer has two-sided awareness; they are the Timor Leste pro-independence and the fact that escaping from the pro-integration movement was impossible. Actually, such a contradiction hurt Vittoria, Andrea's daughter (Indonesia) and Helena (Timor Leste). As a parrhesiasist, the writer is presenting to the world that what has been left by the civil war and power struggle is the trauma and inner wound that are difficult for the victims to heal. It is the first trauma and inner wound shown through the jalan tikus.

The Tiny Path 'Jalan Tikus' as the Trauma and Tragedy Demanding Revenge

In OOO the revenge demanding revenge is shown by Otimo to Martin Kabiti after 23 years (1975-1999). The turbulent history in OOO is initiated by the decision made by Julio to take Helena, his wife, and Laura, their daughter (16 years old), to leave Portugal and choose to be sent to Indonesia, resulting from the political upheaval involving himself in Portugal.

Revolution has started. If not dragged to court, he would certainly lose his job ... in his opinion, all accesses had been closed for him ... Therefore, in the following month Julio and his family arrived at Timor. They got off in Baucau and moved to Dili followed by a convoy of jeeps and unimog. Three political parties were established shortly before the decolonization. They are UDT which was intended to unite with Portugal, Fretilin which intended to be fully independent – previously better-known as ASDT – and Apodeti, a small political party, which intended to unite with Indonesia, the neighboring country which used to be colonized by the Netherlands. The political atmosphere was so hot that it could be felt at the government office (OOO, Ch. 2 pp. 11-14).

In Dili there were a political turmoil and power struggle. The situation in Dili city became heated, resulting from the collision of the political parties' different interests. At that time Julio met Captain Gustavo, who was from the office of political affairs and supported Fretilin. The consequence was that Julio and Captain Gustavo were caught.

UDT had just had a coup. Julio and Captain Gustavo were carried to the police office ... they were put in a cell, treated as prisoners, called communists, and were asked to answer the questions related to what had been planned by Fertilin ... they became angry and started treating them badly (OOO Ch. 2, p. 18). Julio blamed Captain Gustavo for having plunged him into the problem that he had not known. However, everything had taken place (OOO, Ch. 2 p. 19).

Julio (and Gustavo) were at a safe house to make sure when it would be best to talk to avoid misunderstanding between Gustavo, who supported the pro-independence movement, and the government, which supported the pro-integration movement. His struggle was useless as Lemos Pires (the Governor at that time) considered that Julio was too far to be part of the Fretilin group.

He felt that he was left behind by his state. The Fretilin people always warmly welcome him and appreciated his actions. He was frequently used as an example when the party's leaders delivered their speeches; "Look at that foreigner. He has consciously struggled with us." He was detained by UDT and got sick on behalf of the people. Sooner or later Julio felt that he owned a new country that he loved. Why went back to Portugal? He would only be imprisoned. In this country, everybody loved him (OOO, Ch. 1, p. 2).

Military invention occurred, UDT and Apodeti became united, and Fretilin was expelled. Julio and Helene, his wife, were killed by the pro-integration group. Laura was arrested and raped. She was pregnant and gave birth to Siprianus Oetimu, who became Sergeant Ipi 23 years later. They were killed as there was serious revenge as mentioned in part 2 (pp. 205-220). Sergeant Ipi was also killed in that incident. Ironically, he was stated to be the character who was killed while he was carrying out the heroic duty. The last sentence in OOO is "That's true, he is a 'kusuma bangsa' (hero) (p. 220). Resentment caused Segeant Ipi's life to come to an end.

One hour before the killers attacked Martin Kabiti's house, at the final night of the world champion Sergeant Ipi picked Martin Kabiti up using his motor cycle (p. 1 Ch. 1, Oetimu, 1998). At that time, Sergeant Ipi suddenly got a hunch at the police station that something was happening to Martin Kabiti's house. Then, he persuaded Martin Kabiti to go home. The hunch he got came true – without Sergeant Ipi's knowledge – one of the bad guys suddenly appeared behind Sergeant Ipi. He stabbed Segeant Ipi in the back (Ch. 14, p. 219). He also cut off his head – Sergeant Ipi died (Ch. 14 p 220).

All these things show the endless revenge. Revenge (1975) remains smoldering in unrequited hatred (1999). Laura and her family arrived in Dili (1975), Sergeant Ipi was killed after becoming the victim of the wrong target of the revenge of Otimu who hated Martin Kabiti (1999). The basic question as to the struggle for independence and revenge was getting more serious when the conflict of social relationship and interests were getting more serious and could not be overcome (Malik, 2017, 14-15). The poll that allowed Fretilin, as the pro-independence political party, to win causing East Timor to be a new independent country, currently known as Timor Leste, did not dampen Otimu's revenge. The Otimu's family members were killed by Martin Kabiti in the war of power struggle (1975). This underlines the tragedy and revenge inherited from generation to generation. That is the second trauma and tragedy shown through jalan tikus.

The first and second traumas and tragedies undergone by the characters as the victims in VHBB and OOO are not recorded by history. History tends to neglect the life journey of poor people, craftsmen, war victims, women and children as stated below.

Basically, the focus of history is political in nature: in a documentation documenting the power struggle very small attention is paid to the life of common people and how economy and religion work ... Even the local history pays more attention to the hundreds of governmental and parish forms than to what is happening daily on the streets and in communities. The reason is that the historians – those who are classified as belonging to the administrator and government class – think that the government-related things are important. They are not interested in the craftsmen's point of view, unless they pain; men do not wish to investigate the women's life experience that always changes (Thompson, 2013, 3).

What is stated by Thompson clearly shows that history does not care about the trauma and tragedy that people undergo as what Laura underwent. Generally, the state highlights that jalan tikus is strictly defined as the tiny path used to smuggle narcotics (Erdi, 2019, 1), weapons, alcoholic drinks, illegal lodging, foreign workers and human trafficking as what has taken place in Papua, North Kalimantan, West Kalimantan, and East Kalimantan (NTT). From the socio-cultural perspective (Mansyah, 2017, 21), less attention is paid to the local wisdom-based strict definition of jalan tikus mentioned above. In fact, there are many reasons motivating people to penetrate it. They are the traditions of visiting the relatives who have just given birth to babies, offering condolences to the relatives whose family members have passed away, visiting the relatives whose family members are married, and seeing the traditional houses. Apart from that, some also penetrate it for economic purposes (Banda et. al., 2018, 7). This condition is narrated in the literary work written based on the formally written history and the oral tradition inherited from generation to generation, including the oral history inherited in the jalan tikus within a state or the one leading to the border separating two countries.

The OOO's writer reflects history and revenge as an integral part of the trauma and tragedy undergone by the characters who were too scared to face the threat of being killed by their own relatives as undergone by Helena in VHBB and Laura in OOO. This is narrated with imaginative power, placing war and power struggle with different viewpoints of interests. As what was undergone by Jue in Api Awan Asap, the Rabet in Rabet Runtuhnya Tembok Berlin, the suffering of Anne Frank, Henri in Papilion, Ana Maria in Doben, and Isabella in Surat-Surat dari Dili. The basic question is about the human rights in the middle of war and different political choices and ideologies.

The Tiny Path 'Jalan Tikus' as the Representation of Trauma, Tragedy and Human Expectation

"Do struggle to get through the narrow path: Many people will make every effort to get through but not everybody can" (Lukas 13, 24). Helena and Laura could get through using their respective strengths and manners. Laura decided to die as an expression of her longing for getting back to her father and mother and where they had come from. Helena did her best to give birth to Vittoria in a safe cave. The two

women died after they had given birth to their babies. Vittoria, Helena's daughter, returned to Timor Leste, and Siprianus Poltokes Oetimu, Laura's son, became Sergeant Ipi, although he was tragically killed at the night when Oetimu took revenge on Martin Kabiti.

The jalan tikus was chosen to fulfill the human existential locus when choosing either pro-independence or pro-integration even in a position not to choose due to the ignorance of what had actually happened. The jalan tikus voiced the human existential locus that had become torn apart as the impact of the forcibly divorced family members. In this case, the human existential locus did not become torn apart physically but more than that. Individually, the victims became shocked when their blood, kinship and cultural relationships were made to be torn apart by political choices. The end of it all was the people's suffering in general and the women's in particular. That was the path that Helena got through after giving birth to Vittoria.

Practically, after giving birth to the baby I only lay at the bottom of the cave. Andrea used dry leaves as the mat covered with fabric (p. 431). Vittoria was laid on the other side, allowing me to reach her easily. My condition was getting worse the longer we were there. I'd love to see it but I felt that my stomach was being sliced (p. 435).

Helena could not take care of the baby as I was sick while getting through the jalan tikus. Laura was also sick while getting through the path leading her to Oetimu (East Timor, East Nusa Tenggara) from Dili (East Timor) after her father and mother died. The two women's suffering shows how women became the victims.

Both the state and history do not have any official record. Helena died on the jalan tikus; Andrea was shot by Vincente in the border although he could be saved but, finally, he was shot by the Indonesian soldiers. Laura was physically and mentally destroyed by the fighters of independence. Many history books reveal how women are made to suffer physically and spiritually by wars and military grip as described as follows. "With a heavy heart I'm writing to you all. It is not the proper time to offer you all the shocking, heartbreaking and dismal news," (Toer, 2020, 3). What is written by Pramoedia under the sub-title "Janji Indah" shows the real suffering that cannot be represented by words as what was undergone by Laura. Laura, who was 16 years old, was raped and killed as described as follows.

Her chest felt so tight when she saw the bodies of her father and mother collapse on the pier. Her neck got tight and her eyes were dizzy but he was too scared to cry. After the execution, a car was coming to carry Laura and other young ladies to the Tropical Hotel in Lecidere, far to the east. It was there her suffering started. He was raped, interrogated, and tortured. She kept being asked about her relationship with Unetim; if she had ever participated in killing the Timorese people; why she became a communist and the other things that she did not understand ... they whipped her body using a belt, called her a communist prostitute and burned her skin with cigarette fire (OOO, p. 25).

The above excerpt shows how Laura (16 years old) underwent the most terrible disaster in her life. She lost her father and mother and lived as an orphan in a colonized area that was in the process of getting decolonized before it was part of Indonesia. Apart from that, she was raped and tortured. It is important to emphasize that it is women that will become the victims in the power struggle. The same thing is also narrated in Surat-Surat dari Dili (Banda, 2005) when Julia was raped and killed before her husband, child and other relatives.

In OOO Laura, a lady who was 16 years old, is narrated using short, effective and direct language and word choices. The reader is involved in the story in such a way that he or she seems to be undergoing it as described in the following excerpt.

At one night a man etc. ... will be raped. She thinks that the man will take her to the mess of a commander... the man pulls the car over ... "get out and kill yourself ... Without thinking too long she crawls through the bushes ... etc. (p. 26). At that night she also walks too far ... She keeps going along the river; she walks to the west. (p. 27) ... the wandering creature ... the bad creature bearing curse (p. 28) ... she cries so loudly ... (p. 29).

It is clear that she did not avoid living alone in the middle of the bushes, river, mount, meadow and forest for years, but she wanted to avoid the trauma of being raped she had undergone and being scared with men and the military officer who had destroyed her physically and mentally. Laura started entering the forest; she kept walking following her feet to avoid and stay away from the man who would possibly catch and rape her. She walked alone to penetrate the forest, the meadow with stones, and the feeling of being alone in

order to reach Oetimu. Oetimu became a kind of oasis destined for her. The place where she cried loudly to express everything causing her to be tight in her chest. The place where she had the opportunity to be paid attention to, and to obtain love and good treatment from Am Siki and the people from the rural area. There was no state; there were only helpful people. The state seemed to neglect the cultural dimension and local perception of the social space and cultural space but the community still strongly adhered to their cultural tradition (Pamungkas, 2017, 8). This can be seen from the villagers' willingness to help as they believed in Am Siki's strength to help; doing the other things did not interest them, as can be seen from the following excerpt.

Am Siki went forward slowly, approaching the lady who kept crying. The lady suddenly raised her face, and as their eyes met, Am Siki knew that the lady had lost her soul. Am Siki stretched out one of his hands carefully (OOO, pp. 30-31).

Under the protection of Am Siki and the family in Oetimu, Laura got healthy and gave birth to Siprianus Poltokes Oetimu. She died four days later. "I have successfully given birth to the baby, Grandfa," she said before she kissed Am Siki's nose. "Now let me meet father and mother." (p. 52). It is this that became the end of her frustration resulting from the trauma undergone by Laura, and, at the same time, the birth of her son inspired her to have an expectation.

Thanking Am Siki by kissing his nose was the end of Laura's journey along the 'jalan tikus'. Laura did not realize that she was following the tradition of kissing the nose to express her thankfulness, safety, comfort and being able to avoid different types of danger (Dake, 2015, 1) based on the traditions adhered to in Sabu, Sumba, and Timor. Laura expressed her love, affection, and thankfulness based on the Timorese cultural tradition. Laura seemed to recognize this and she survived only to give birth to the baby and show her thankfulness in the end of her story. The OOO's writer clearly pays attention to Laura's end of life. In relation to parrhesia, it is clear that the writer pays attention to the jalan tikus chosen to be the representation of the trauma and tragedy undergone by the characters. The jalan tikus narrated through reflection and introspection, and the other inner examinations are viewed as the technique used to accept one's self (Kebung, 2021, 23). Helene was resigned to delivering the baby and being buried on the jalan tikus.

Laura accepted her existence when handing over the child to Am Siki. Even though Helena, the Vitorria's mother, and Laura, the Siprianus Poltakes Oetimu's mother, were sad they could show the side of their human expectation while undergoing the trauma and tragedy due to the civil war.

The local wisdom-based jalan tikus is one of the strategies used by the writer to emphasize that many suppressions of human rights have not been recorded by history, as explained by Banda (2019, 205) that "it is true that history never stops in one place. It is a pedestrian that has reached the intersection and is prepared to determine the direction of the goal". It is true that it records events, characters, time, and place. The literary work completes history by recording traumas, tragedies and feelings and it is always difficult for them to find places in history.

Conclusion

The jalan tikus penetrating the border in VHBB and OOO shows how it is chosen in the suffering due to war. Through the 'jalan tikus,' how VHBB and OOO read the dark history of the civil war and power struggle can be explained. In the two novels history seems to be no longer to explain time, places, actors, and events but it also explains the bravery needed to reveal the other factors that are not recorded. The writer makes every effort to construct the truth relations (truth games) through characters, incidents and incident series.

The writer performs the parrhesia practice by asking the truth and responsibility of history through literary work using the power and faith he has. The two novels narrate that jalan tikus does not only refer to the small, narrow and winding path but it also refers to the representation of trauma and revenge; the trauma and tragedy demanding revenge; and trauma, tragedy and human expectation. Jalan tikus is one of the ways through which the truth can be revealed. The path that does not leave any trace is intended to attract and provoke questions about the trauma and tragedy due to the civil war as a consequence of different political choices.

The two novels explain that the elapsed time turns out to relieve the memories of characters and incidents, and then to evoke grudges in various forms resulting from the fact that reconciliation has never been complete. In so far as the context of parrhesia and parrhesiasist is concerned, jalan tikus refers to the way of expressing

the longing for the human existential locus within the spontaneity of togetherness of relatives that has been disturbed and even destroyed by different political choices. The representation of the trauma and tragedy due to the civil war undergone by the characters in VHBB and OOO can be further explored in order to reveal the other aspects of the civil war and how literary work plays its role for the purposes of reconciliation and humanity.

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