

PAPER • OPEN ACCESS

## Literature, history, and neuroscience perspective toward urban family disorganization during Indonesian revolution era 1945-1949

To cite this article: R Gunawan *et al* 2020 *IOP Conf. Ser.: Earth Environ. Sci.* **485** 012076

View the [article online](#) for updates and enhancements.

## Literature, history, and neuroscience perspective toward urban family disorganization during Indonesian revolution era 1945-1949

R Gunawan<sup>1</sup>, D Bandarsyah<sup>2</sup> and W I Fauzi<sup>3\*</sup>

<sup>1</sup>Social Studies Education Department, Universitas Muhammadiyah Prof. Dr Hamka (UHAMKA), Jl. Limau II, Kebayoran Baru, South Jakarta, Indonesia

<sup>2</sup>Social Studies Education Department, Universitas Muhammadiyah Prof. Dr Hamka (UHAMKA), Jl. Limau II, Kebayoran Baru, South Jakarta, Indonesia

<sup>3</sup>History Education Department, Universitas Pendidikan Indonesia, Jl. Dr. Setiabudhi No 229, Bandung, Indonesia

\*wildaninsanfauzi@upi.edu

**Abstract.** Some of the events of the Indonesian revolution (1945-1949) were not written by historians but were written in the form of historical novels. Individual behavior in this era can be explained through a neuropsychological perspective that tells details about the mental and cognitive effects of individuals. Historiography and content analyses were employed to analyze data. Historiography describes historians' point of view about the Indonesian revolution and its impacts on urban family, while content analysis portrays urban family in the novels of Guerrilla Family. Historians and novelists shared different attentions in their texts since historians focused on revolutionary impacts toward Sultanates' collapse in East Sumatera and inactivity of aristocratic family privileges in society, while novelists emphasized the story of a lower-class metropolitan family in that era. In detail, the novel elaborates on a generational conflict between the young and old generation of urban families during the Indonesian physical revolution. Furthermore, the novel also implied public anxiety in Jakarta due to the uncontrolled social process, which filled with chaotic, criminals, oppression, and betrayal. On the other hand, the novel portrays a disorganized-urban family, particularly in terms of economic, family conflict, feminism and patriarchy issues, as well as infidelity and its social punishment.

### 1. Introduction

History and literature both describe revolution as a chaotic public process. Historical works describe the process of revolution understood as a truly extraordinary process, extremely crude, and is the most integrated movement of all social movements. The struggle period of 1945-1949 was often referred to as the period of the physical revolution or the period of the war to defend independence. While the literature provides a different perspective on history with things that are not commonly revealed by historians. Literary works can be read without the need to find information and data about events that occur so readers who are primarily interested in factual events should discuss historical works [1]. Nevertheless, history and literature can be juxtaposed and complement each other. Reading historical novels allow readers to recognize social problems in real-world contexts and allowed them to track or study the results of a policy or decision over a long period [2].

The writing of the history of the Indonesian revolution period initially discussed more political events, the dynamics of war and diplomacy, and economics that dwelled on figures and events at the national level [3-7]. Some parts of the dynamics of the revolution that were not previously widely circulated began to be written much like the press of the revolution [8], events and localized leaders in the area [9], military-civil relations at the localized level [10], the role of youth [11], including the socio-



cultural aspects of the revolutionary period [12]. The social aspect study of Cribb on the Revolutionary Turmoil in Jakarta is the role of robbers, champions, which in Habsdown's theory are known as the concept of *Social Bandit* [13]. Batavia (Jakarta) is a city created for The Netherlands and shows a multi-ethnic City structure [12].

The Indonesian Revolution, generally understood as a radical change in communal life. This can be seen from the changes in the public structure of society after the revolution. The National Revolution and the Social Revolution in Indonesia coincide and are interconnected with one another [14]. The Indonesian Revolution not only presents political conflicts, but also social conflicts [15]. The change from the revolution was felt by the people; the revolution happened very quickly because here humans as the object wanted the change they considered good for him. For the Indonesian side, this physical revolution aims to perfect the process of national unification and revival that has long been going on, whereas from the Dutch the aim is to destroy a country to build a colonial government which according to him was pioneered around the 17th century [16].

How does the revolution affect the smallest structure of society, namely the family? The question is attractive because the study of the impact of the revolution on family disorganization has not been widely discussed in detail. The historical novel of the Guerrilla Family by Pramoedya Ananta Toer discusses in a detailed and appealing way how the dynamics of the revolution had a great effect generally and destruction of an Urban family in Jakarta. While there are few historical narratives specifically discussing this. The discussion can be found from small parts of the great narrative of the Indonesian revolution.

Historical novels are novels that tell the time in history and try to show and capture the *zeitgeist* spirit, manners, and social conditions of the past by describing in detail historical facts so that they seem realistic [17]. Pramoedya described the Indonesian revolution in satirical language, which was full of sharp criticism of the behavior of various groups involved in the revolutionary process [18].

Tsao's study [19] and Bostock [20] showed that Pramoedya's works are closely related to his own life. In Pramoedya Ananta Toer's works, almost always there is a connection with reality: certain events that he experienced, the characters he has found, the events, he heard the news and especially in novels and stories after 1956 the historical facts he extracted from various sources [21]. The Guerrilla family described his experience and the general situation in Jakarta during the guerrilla war against the Dutch colonizers [21].

Pramoedya Ananta Toer began writing in 1946 while in Cikampek, then in 1947 wrote the title Kranji-Bekasi fall which became the forerunner to the book on the banks of Bekasi River (*Di Tepi Kali Bekasi*). His favorite writing was considered by the Dutch as a document of rebellion against the Dutch, who at that time carried out aggression back to Indonesia and were sentenced to prison on Edam Island. From Edam Island, Pramoedya Ananta Toer was transferred to Bukit Duri prison until 1949. During this prison period, Pramoedya Ananta Toer wrote more books and short stories, including the novel *perburuan* (Hunt) and Guerrilla Family (*Keluarga Gerilya*) [22].

The Guerrilla family has the subtitle "the story of the human family in three days and three nights." The novel tells the story of the situation of the guerrilla family in the background of a hut in Jakarta, in a part of the city, which the people themselves proudly call "an independent region." The hut was inhabited by middle-aged women, Amilah, with four young children. They lived in poverty and lacked, because the family's breadwinner, Sa'aman (Aman), who made a living as a pedicab driver, was arrested three months earlier by the Military Police for allegedly committing acts of terror against the Dutch in Jakarta and killing his father. Sa'aman is a member of the freedom fighters who disguised himself as a pedicab driver. Amilah's husband, a former KNIL soldier, disappeared at the beginning of the revolution because he was killed by three sons who were freedom fighters (Sa'aman, Canimin, and kartiman). Two other sons, Canimin and Kartiman, have been guerrilla for years, and have never returned home.

Amilah who in her youth became having an affair (two of her children, not her husband's child) became bitterly hearted, half-mad with sadness because of the loss of her beloved eldest child, the only son he had ever loved (Beni) the Dutch soldier who was killed in Aceh. Amilah was harsh towards his two daughters, Salamah and Fatimah. Amilah does not allow them to work outside the home. Two youngest children, Salami and Hasan, who were still small, did not understand much about the situation. The plot of

the story develops tragically: all members of this "human family" have bad luck in succession [21]. Sa'aman was sentenced to death, Canimin and Kartiman and his wife (Ratni) were killed in guerrilla warfare; Salamah raped Sergeant Kasdan, who deceived Amilah, who offered the liberation of Sa'aman; Amilah died in sadness, and their hut was destroyed in the fire Amilah. Darsono, his fiance Salamah became the next family member of the family, married Salamah and cared for his younger siblings.

This article does not compare factual and literary narratives about family disorganization as a result of the revolution. The author positions the novel *Keluarga Gerilya* complementing each other with historical narratives. While neuropsychology is needed to explain the conditions of stress and depression that arise from the characters in the novel accordingly of the chaos of the revolutionary period. Based on the background of the problem, the formulation of the problem of this article is "how is the literary narrative in Pramoedya Ananta Toer's *Keluarga Gerilya* novel and historical works concerning the disorganization of urban families as a result of the 1945-1949 revolution"?

## 2. Methods

This study uses qualitative content analysis methods. The definition of an analytical approach itself is an approach that seeks to understand the ideas of the author or present ideas and the attitude of the author in presenting his ideas [23]. Narrative analysis is an analysis of narratives both fiction (historical novels) and facts in the writings of historians [24]. Content analysis is used to examine the dominant socio-political power and work in literary texts, as well as the values highlighted by novelists [25].

This research examines family disorganization in the novel *Guerrilla Family*. Content analysis is used to describe in detail the description and characteristics of satire in the novel. The data source used in this study is Pramoedya Ananta Toer's *Family Gerilya* novel. The data used in this study are information in the form of sentences, conversations, and paragraph fragments that show the element of satire in the novel *Guerrilla Family*. From research data sources, obtained data information or verbal facts in the form of conversations and fragments of paragraphs.

The design of this study is not intended to test a particular hypothesis or test the relationship between variables, but rather descriptive content analysis intended to describe and reveal in detail the family disorganization in the novel *Guerrilla Family* [23]. The elements of family disorganization studied in the *Guerrilla Family* novel are family conflict, infidelity, domestic violence, women's position and patriarchy, family economic problems and the role of the head of the family.

## 3. Results And Discussion

### 3.1 Family disorganization during the revolution

The *Guerrilla Family* Novel tells a lot about the life of a difficult and destitute society in the situation of the Indonesian revolution. The concept of insurgent failure is quite early in its stories [21]. *Guerrilla* families express the most authentic and direct mental and social processes of the rebellious period [21]. The story of the *Guerrilla Family* approaches the problem of suffering caused by war with all its consequences and the price a family must pay in the war for independence [21].

Novel *Guerrilla Family* set in early 1949, the end of the war of independence in Indonesia. Nevertheless, the flow of this novel is back and forth; the Dutch and Japanese colonies were discussed. Colonial war in Aceh, life in the Dutch military era, and the surrender of The Netherlands to Japan in 1942 became the spice in the novel's story. The revolutionary period in 1947 after the first Dutch military aggression (July 21, 1947) became the background of Amilah's family story in Jakarta. The Madiun rebellion of 1948 became the background of the love story of Kartiman and Sarti, and Communist atrocities became the author's narrative regarding Canimin and Kartiman's military journey. Revolution is an overhaul in the values of society because of structural changes from various aspects of social, cultural, political and even economic life of the community [26]. During the revolution, the cities were hit by anxiety, did not know human values, and only knew heretical interests [27]. In the novel *Guerrilla Family*, the revolution only gave birth to people who were insane and psychologically disturbed [18]. The period of preparation (August 1945-December 1945) became the basis for the beginning of the

destruction of families in urban areas, especially Jakarta. The anxiety of the people in the prepared age is also described in the novel [27]. The burden of the revolution must also be borne by urban families because the logistical needs of Republican soldiers are divided equally among the surrounding population [27].

The ready period is also the background of the history of sin, which is very regrettable by the characters in this novel, namely Sa'aman, Kartiman, and Canimin, for killing his father who is a KNIL (Dutch army) corporal. The reason his brother killed his father, in other words Corporal Paijan because his father's whereabouts threatened his children because his father was slowly targeted and killed by pungent bamboo of the young men. His family was threatened because of the behavior of the father who returned to being a Dutch soldier: if the traitor's father was not removed "our entire family must be eaten by sharp bamboo" [27]. Sa'aman, his eldest son, knew that the decision was correct because there was no other way, although he also knew that father's murder was a sin that could only be redeemed by his soul. Revolution is indeed a mental struggle that confronts humans with very heavy choices [21].

The generation conflict between Sa'aman, Canimin, Kartiman and his father are a picture of the complicated relationship between Pramoedya and his father [20]. Analysis of Bostock shows that the complicated and conflicting relationship between father and son in the novels portrays the real life of Pramoedya and his father himself [28]. One of the deep disappointments to his father was caused by his father's wish that Pramoedya not go to class, remain in elementary school, and not entitled to continue to MULO (Middle School Level). Pramoedya was very surprised by his father's decision to work for The Netherlands in the early 1940s, so that made him doubt his father's nationalist commitment [28].

The *Guerrilla Family* tells the story of the destruction of the families of the lower classes of society in Indonesia as a result of the revolution. At first, the researchers considered that the meaning of the *guerrilla family* under the title of the Pramoedya novel was only directed at the Amilah family who became the center of the story. However, Canimin and Kartiman's dialogue in part 2 made clear the meaning of the guerrilla family, namely the families affected by the chaos of the 1945-1949 revolution and the refugees who flooded various areas that were considered safe during the independence war. The family destruction of the revolution was seen with grandmothers carrying arms against British soldiers, and a child who threw grenades at the Dutch army as revenge because their parents were killed [27].

The *Guerrilla Family* described the destruction of a family when his children entered the revolution. The novel details the frustration of a mother and family anxiety about the economic fate of losing a family head. The collapse of the Alimah family occurred when the Dutch surrendered to Japan (1942) and the suffering increasingly became the breadwinner, Sa'aman was taken by the Dutch because he was involved in acts of terror against the Dutch in Jakarta. The *Guerrilla Family* also described Canimin, who was killed in guerrilla warfare and had no time to have a family due to war, and his face was destroyed by war. The novel also narrates the end of Kartiman's family because of his death and his wife, Ratni, who was killed [27]. Historical documents do not record the fate of the families of soldiers who died in the revolutionary period, how the fate of their children and wives, including the psychological anxiety of their parents. The *Guerrilla Family* novel fills these empty spaces well.

Family disorganization in this novel occurs because of economical factors. The revolution did make a severe profitable downturn and this seriously affected family condition. Amilah's behavior was frustrated because Sa'aman was left behind driven by economical factors because his child was the breadwinner. Along-dialogue in the Alimah family, between Salamah, Fatimah, Hasan, and Salami illustrates the anxiety of economical life after his brother was arrested by the Dutch Military Police. The economic responsibility is finally held by the wife because their husbands are killed. In the novel, the guerrilla family described by Salamah and Fatimah had to find work to fulfill family needs. When men served in the field of guerrilla combat, were killed, or were arrested, the women in the family furthermore took on family economic responsibility. [27]

Revolution destroys families and leaves frustrated behavior. Figure Amilah and a friend of the Sa'aman cell described how the psychological disturbances that emerged during the revolution. Amilah's rude attitude increasingly became when Sa'aman was arrested by the Dutch military police [27]. Amilah is a symbol of society's unpreparedness to face rapid changes. Amilah's behavior changes emerged when the

Dutch East Indies collapse. Amilah and Paijan, who were KNIL corporals, damaged their livelihoods because the Dutch surrendered to Japan. Amilah is described as being angry, impatient, rude, and crazy [27]. Madness peaked when Amilah burned her own house.

The psychology of the guerrilla who is anxious about death that can come when it becomes a description that is often reviewed in the novel *Guerrilla Family* [27]. Guerrilla warriors live in forests and mountains, starvation and cold [27]. Even if they die, no family visits, and the bodies of guerrilla soldiers can lie anywhere [27]. However, their determination and perseverance were recorded in the novel *Guerrilla Family*. Guerrilla warriors struggle voluntarily, open breasts, and brave [27]. For Sa'aman, the cruelty and cruelty he committed were not for personal gain, but for the nation and a better life for the homeland [27]. The struggle of these soldiers is nobler than even innocent people because they struggle for the happiness of many people [27]. Killing four soldiers is a sin that is socially forgiven because the war asks for everything and the struggle for sacrifice from the sanctity of the soul [27].

Excessive anxiety interferes with one's thinking processes and can ultimately disrupt behavior. Emotions accelerate thinking and let us remember the body's reaction to the world [29]. Emotions contribute to attention, understanding, memory and problem solving [29]. The ability to think is very dependent on mood and sentimental state [29]. Amilah's inability to understand the problem and her attitude that is getting rough are the impact of sentimental disturbance. Amilah cannot be competent to think well let alone be capable to solve problems. Emotions act as the primary architect of the mind in creating the highest capacity: intelligence, morality, and sense of self. The relationship between the impassioned brain (*amygdala* and *hippocampus*) and the brain's reasoning section (*frontal cortex*), for example, has shown that if disturbed, such as stress or fear, humane behavior can be disrupted. The amygdala is thought to be related to the retention of memories and impassioned experiences in both kind imaging and animal research [30].

The focus of literature is the disorganization of middle and lower class families, while the writings of historians are upper class or noble families. The Revolution period is a period of collapse for *Menak* (nobleman), who is in the bureaucracy. Because from the beginning the independence that emerged as a leader was nationalists. While that arises from resentment against *Menak*. Because in the colonial-era *Menak* often exploited the people. The people's displeasure was marked by some turmoil in various regions. Tangerang Cirebon, Tegal, Brebes, Pemalang and Serang. The Revolutionary period was where there was a struggle for power by the people at that time in karnakan there was a resentment in the past towards officials such as the *Lurah*, *Wedana*, *Camat* and *Bupati*. This hatred was caused by the existence of the Japanese occupation system which was very detrimental to the people. Besides, the revolution made the noble families lose their privileges and sources of income, including their wealth [31]. An old group of nobles who lost their rights to land, then took an outside legal route to take over their rights" [32] (Lubis, 2004).

The revolution left family internal conflicts due to differences in support options between Republicans and anti-republicans (Pro Dutch). The killing of Paijan by Sa'aman, Canimin and Kartiman are a symbol of this. Sa'aman who was a member of the Pioneer group, Canimin, who was a former member of PETA, and Kartiman, who was educated by *Heiho* (Japan army), had to deal with his father who was a KNIL corporal. Pramodya described family disorganization as a cold battle that entered the family as a result of the Indonesian war with Britain and The Netherlands [27].

Literature describes the conflict in a smaller scope, namely internal family conflict while historians analyze broader social conflicts, especially between supporters of the Republic and those pros in The Netherlands. The outcome of the 1945 revolution was not the emergence of a harmonious new nation, but rather a fierce battle between individuals and the forces of opposing social forces [16]. The three regional events that occurred between October and until December 1945 in Brebe's district, Tegal, Pemalang in Karesidean Pekalongan (Central Java), where elite *pangreh praja* bureaucrats (rasiden, regent, *wedana* and sub-district head), and most village heads, were elected by and replaced by the new government apparatus, which consists of the flow of Islam, socialist and communist [32]. In West Java, the period of the Revolution was a period of conflict between the Sundanese elite (fearsome). This conflict was caused

by the division of the Sundanese elite. The first is the elite who sided with the Dutch (federalis) and the second elite or *Menak*, who did not side with The Netherlands [31].

The Revolutionary period in West Java *Menak* position faced with two choices, whether he was pro-republican (Republican) or pro against the Dutch (federalis). This attitude is inseparable from the cultural pattern of *Menak* itself [31]. In Aceh, the turmoil occurred due to the division of the elite at that time [33]. There is a feudal elite represented by pro-*Beleau Ulee Balang* with a pro-nationalist elite towards the central government. On the other hand, the *Ulee Balang* (nobleman) wanted to maintain their position as officials in Aceh, which had been handed down for generations. From these differences then it results in competition, which results in conflicts that culminate in armed contact [33].

The novel does not entirely display negative aspects in the Indonesian revolution. Good characters also appear in the guerrilla family's novel. The story of the *tukang loak* (junkman) who destroyed his family because of the revolution, his wife was killed. Four of his children were killed in the battle, apparently showing noble character in this novel [27]. The *Wekker* clock, which was damaged by Hasan, was not badly returned to the Salamah family because his mother saw the suffering of the family. The junkman gives a little money for shopping. Even so, *tukang loak* (junkman) is a symbol of the destruction of the family during the revolution. He became alone and lonely and was haunted by death in solitude [27].

The story of *tukang loak* also illustrates how many families still maintain affection between them and do not lose their noble qualities during the invasion of revolutionary atrocities [27]. Van Keerling who is the director of the prison is an anomaly in the Dutch character which is always portrayed as evil. His sympathy for the Sa'aman and his willingness to deliver the letter from Sa'aman to the family, and to take care of the corpse of Sa'aman are human values that still appear in the cruelty of the revolution [27]. Although, his kindness was still suspected by the Sa'aman family. Suspicious nature is a normal character in the atmosphere of revolution. In the perspective of *neuroscience*, empathy supports adaptive social behaviors such as cooperation and mutual helping behavior among each other [34]. Empathy is related to the individual's process of understanding the feelings of others, considering the internal conditions of others, including paying attention to their welfare [34]. However, empathy is not an automatic response to others but depends on the context and who is the target of empathy because the nature of empathy does not arise if the person suffering is someone who is not part of the group or even the enemy.

### 3.2 Human, Women's and Patriarchal Culture

The Roman Guerrilla Family is perhaps the strongest example of creative literature that expresses universal humanitarian ideals, which indeed includes the dominant characteristics of Force 45 as defined by HB Jassin [21]. The dialogues in this novel talk a lot about humanity and humanity. Amilah's figure becomes a symbol of old man who was thrown out of the attention of world pleasure seekers [27]. The essence of life in this novel is suffering [27] and human purpose moves only two, namely needs and satisfaction [27]. The real human in this novel is a corpse [27]. The world is a place for crime races [27] and a series of happy and sad songs [27]. Animals are nobler than humans because they know no betrayal [27].

The depiction of the struggle in Pramoedya Ananta Toer's work is against oppression and ignorance, how to view the life of an indigenous person and conflicts of thought that tend to be presented to some of his characters [35]. Education is the hope of maintaining the good values of the chaotic revolution. The novel talks a lot about the importance of education, even in the worst conditions, such as the revolutionary period [27]. The nature of learning is to be a good person and respect goodness [27]. School is described as a holy place, full of politeness, education and teaching [27]. The purpose of education is to create smart people and great people who can later use their power to undermine the rulers who hurt people [27].

The bad face of the revolution is displayed in the form of no respect for human values. Toer said the war era only respects things that deal with war, and do not respect the elements of humanity [27]. The world is a place of sin and despotism [27]. The Netherlands is a rubbish bin, and fighters have to hoard the garbage [27]. The Indonesian nation is a nation born of a pile of sins that emerged during the revolution in which life was only aimed at killing or being killed [27]. The choices of human revolution such as being a

warrior or traitor are based on human nature, which always chooses better and more dignified ones [27]. Traitors arise because they depend on their fellow human beings [27].

Chapter 6 (six) of the acknowledgment and Chapter 8 of "I Am Not Disgusting to See" presents a contradiction in the Indonesian revolution, on one side of the Republican Sa'aman, and was sentenced to death for fighting for his nation, but he was one cell with a traitor who became the way for many Republican warriors captured by the Dutch [27]. Sa'aman who had to pay his loyalty to the Republic with his fiancée, kept away from his family, and who lost his life [27]. But the author plays with the psychology of the reader, because the figure of Sa'aman is calm, patient, and steadfast in accepting the death sentence, he receives, his anxiety is the shadow of the family he left behind. While friends in his cell, the traitor is so stressed, depressed, and chased by the shadow of betrayal sins [27].

The figure of Sergeant Kasdan is an opportunist antagonist utilizing the anxiety of the Sa'aman family for his interests. Sergeant Kasand's deceptive behavior is a symbol of a deceptive and deceptive image of revolutionary behavior. Salamah became a victim of this deception even though Darssono finally became his fiancé despite being raped by Sergeant Sardan.

Chapter 8 "I Don't Disgust to See the Master" shows a Prison Director Van Keerling, who sympathized with Sa'aman's struggle and fortitude [27]. Van Keerling considers that goodness is part of humanity, and good people can always be disturbed by the demands of humanity [27]. The Director of Prison (Van Keerling) was an Indo that in the structure of Colonial society was in a bad position. This was due to hereditary factors, which were not entirely European, namely indigenous blood from the mother, which was considered by the Dutch to be *babu* [27]. Mother of Van Keerling is a *Nyai*.

*Nyai* is also the term for mistresses of foreigners (especially Europeans). Meanwhile, concubines are unofficial wives or "pet" women. *Nyai* or concubine is an unofficial wife or concubine who manages the household and also meets the biological needs of European men, as well as being a mother to children as a result of her relationship. Also, concubines are often referred to as furniture (furniture), or inventory of goods (inventory items) [36]. Life is not officially *Nyai* not as lucky as *Nyai*, who was married and legally recognized. His official position is not much different from other domestic helpers, but they get special treatment from "her husband" because they can serve their biological needs. Although he did not recognize his son, there were some Europeans who kept registering their children in colonial government. The registered children were given the father's last name but in reverse order. Pieterse became Esreteip; Van Riemsdijk became Kijdsmeir and Jansen to Nesnaj [36]. Women who became *Nyai* or became slaves to Europeans were from the lower classes so that the Dutch did not hesitate to apply them arbitrarily [37]. Venereal disease afflicts many compound soldiers who have relations with concubines from Indigenous people and often change partners [38]. This venereal disease began to attack many compound soldiers and could threaten life because the disease was increasingly spreading. The frequent change of partners is the reason for the spread of dangerous diseases among the colonial army, so according to civil servants it is better to deal with this by having an Indigenous Person.

The government does not prohibit concubinage because it is one of the main attractions for Europeans to be willing to be placed in the Dutch East Indies. Concubinage was also carried out by many Dutch armed employees who lived in armed caches. Most of the relationships made are based on just needs and momentary relationships. In military censorship, there are around 100 members of the military coupled with *Nyai* and children from the relationship.

It figures Amilah, Ratni, Fatimah, Salami, and Salamah is symbols of how the revolution affected women. Historical narratives do not explain much of the psychological impact of the revolution on women. Children who lost their parents, younger siblings who lost their siblings, wives who lost their husbands, and couples who lost their lovers were described in detail in the Guerrilla Family Novel. In some parts of the novel, Pramoedya slipped a picture of Indonesian women at that time. The description of the woman represented by Amilah and Zainab was indeed not good because Amilah had a rude attitude, and an affair and Zainab were a materialist.

Women in novels are described as being neglected, feeling lonely because the world is only for boys [27]. Women's oppression is motivated by the social structure of the party. In patriarchal culture, the position of women is always weak and is the party to blame. Amilah became a symbol of patriarchal



culture because it was the wrong party in the view of social structure in cases of infidelity [27]. Observe in the novel it is known as the crocodile that fell into the arms of many men like Beni (Dutch soldier who was killed in Aceh), lieutenant Gedergeder, and finally his husband Paijan. Salamah and Fatimah are described as making a mistake just because of their desire to work [27]. Salamah was the victim of the management of the Sergeant Kas and increasingly strengthened the weak position of women in patriarchal culture. Finally, the figure of Zainab who was portrayed as a materialist because he left his fiancée Sa'aman was only due to being a pedicab driver.

During the Japanese occupation, there was a disorganization of the family due to a lack of balance in social and economic life. Women are forced to become the breadwinner because men are used as romusha [39]. It builds awareness on them that they can do a lot of work that has never been done before to connect family life. Since the emergence of industrialism in the early 20th century, women have stayed longer in factories than besides kitchen fires [40]. Based on a report made by the labor office in 1931, there has been a considerable exploitation of female laborers with very little salary [41].

#### 4. Conclusion

Historians and novelist can be juxtaposed and complement each other because historians and writers both describe the revolution as a chaotic social process. The study of the impact of the revolution on family disorganization has not been widely discussed in detail. The focus of literature is the disorganization of middle and lower class families, while the writings of historians are upper class or noble families. History records the revolution as a period of collapse for *Menak* family members in the bureaucracy because they lost their privileges and sources of income, including their wealth due to the attitude of those who were more pro-Dutch. Literature depicts a revolutionary process that leaves the internal conflict of the family due to differences in the choice of support between Republicans and anti-republicans (Pro Dutch) while historians analyze wider social conflicts, especially between supporters of the Republic and those pros in The Netherlands.

The Roman *Guerrilla Family* was related to Pramoedya's personal experience during the revolutionary period, including when he was a Dutch prisoner. The generation conflict between Sa'aman, Canimin, Kartiman and his father are a picture of the complicated relationship between Pramoedya and his father. The *Guerrilla Family* expresses the most authentic and direct mental and social processes of the revolution. In the novel *Guerrilla Family*, the revolution only gave birth to people who were insane and psychologically disturbed, the destruction of families in urban areas, especially Jakarta, and the anxiety of the public in the time of preparation. The *Guerrilla Family* tells the story of the destruction of the families of the lower classes of society in Indonesia as a result of the revolution, the frustration of a mother, family anxiety about her economic destiny, the fate of the families of soldiers who died during the revolution, including their parents' psychological anxiety. Roman well described a family member that was single and lonely and was haunted by death in solitude accordingly of some of his family being killed in a revolution.

Revolutionary family disorganization affected the position of women in the family. Historical narratives do not explain much of the psychological impact of the revolution on women. Literature slipped the picture of Indonesian women at that time who were ignored, feeling lonely because the world was only for boys. History records, the occurrence of family disorganization due to lack of balance in social and economic life. Women were forced to become the breadwinner because men were used as romusha during the Japanese period, and became soldiers during the revolution of 1945-1949.

#### Acknowledgments

Thank you to the Directorate of Research and Community Service Ristekdikti, Chancellor CQ Chairperson of the LP2M Muhammadiyah University Prof. Dr. Hamka (Uhamka) and Universitas Pendidikan Indonesia have provided support so that the implementation of research and preparation of this article can run smoothly. Thank you also goes to the teachers who are members of the Jakarta History MGMP who have jointly explored Pramoedya's novels and visited historical traces in Bekasi to Cikampek.

## References

- [1]. Teeuw, A. (1995). Revolusi Indonesia dalam Imajinasi Pramoedya Ananta Toer (*Indonesian Revolution in the Imagination of Pramoedya Ananta Toer*). dalam *Jurnal Kalam*, 6, 4-47.
- [2]. Cotti, C & Johnson, M. (2012). *Teaching Economics Using Historical Novels: Jonathan Harr's The Lost Painting*. The Journal of Economic Education, 43:3, 269-281, DOI: 10.1080/00220485.2012.686391
- [3]. Kahin, G. M. C. (terjemahan Nin Bakdi Soemanto). (1995). *Nasionalisme dan Revolusi di Indonesia (Nationalism and Revolution in Indonesia)*. Jakarta: UNS Press
- [4]. Agung, A.G. I. (1986). *Diplomasi Internasional Bagi kepentingan Revolusi*, dalam *Gelora Api Revolusi (International Diplomacy For the interests of the Revolution, in the Revolutionary Fire)*. Jakarta: Gramedia
- [5]. Anwar, R. (Eds). (1980). *Mengenang Syahrir (Remembrance of Syahrir)*. Jakarta: Gramedia
- [6]. Lopian, A. B dan P. J. Drooglever. (1992). *Menelusuri Jalur Linggarjati (Tracing the Linggarjati Line)*. Jakarta : Grafiti
- [7]. Nasution, A. H. (1978). *Sekitar Perang kemerdekaan Indonesia Jilid 4 Periode Linggajati (Around the Indonesian War of Independence: The Linggajati Period)*. Bandung : Angkasa
- [8]. Suwirta, A. (2002). *Pers, Revolusi, dan Demokratisasi: Kehidupan dan Pandangan Lima Surat Kabar di Jawa pada Masa Revolusi Indonesia, 1945-1947 (Press, Revolution, and Democratization: Life and Views of Five Newspapers in Java during the Indonesian Revolution, 1945-1947)*. *HISTORIA: Jurnal Pendidikan Sejarah*, No.6, Vol.III (Desember 2002)
- [9]. Zuhdi, S. (2003). *Antara Sewaka dan Soeria Kartalegawa: Dinamika Politik Pemerintahan di Jawa Barat pada Masa Revolusi Indonesia (Antara Sewaka and Soeria Kartalegawa: Political Dynamics of Government in West Java during the Indonesian Revolution)*. *HISTORIA: Jurnal Pendidikan Sejarah*, No.7, Vol.IV (Juni 2003)
- [10]. Sapto, A. (2013). *Perang, Militer Dan Masyarakat: Pemerintahan Militer pada Masa Revolusi dan Pengaruhnya pada Indonesia Kini (War, Military and Society: Military Governance during the Revolution and Its Impact on Indonesia Now)*. *Sejarah Dan Budaya*, Tahun Ketujuh, Nomor 1, Juni 2013
- [11]. Anderson, B. (1990). *Revolusi Pemuda (Youth Revolution)*. Yogyakarta: Lentera
- [12]. Cribb, R. (1990). *Gejolak Revolusi di Jakarta, 1945-1949: Pergulatan antara Otonomi dan Hegemoni (Turmoil of the Revolution in Jakarta, 1945-1949: Struggle between Autonomy and Hegemony)*. Terjemahan. Jakarta: PT Pustaka Utama Grafiti.
- [13]. Kartodirdjo, S. (1990), *Kepemimpinan dalam Dimensi Sosial (Leadership in the Social Dimension)*, Jakarta : LP3ES, hlm: 74-94.
- [14]. Rambe, Safrizal (2003) *Pemikiran Politik Tan Malaka, Kajian Terhadap Sang Kiri Nasionalis (Tan Malaka's Political Thought, Study of the Nationalist Left)*. Yogyakarta : Pustaka pelajar
- [15]. Ibrahim, J. (2002). *Bandit dan Pejuang di Persimpangan Bengawan: Kriminalisasi dan Kekerasan Masa Revolusi di Surakarta 1945-1950 (Bandit and Fighters at Bengawan Intersection: Criminalization and Violence in the Revolution in Surakarta 1945-1950)*. Yogyakarta: Bina Citra Pustaka.
- [16]. Ricklefs M.C (2008). *Sejarah Indonesia Modern (History of Modern Indonesia)*. Jakarta: PT. Ikrar mandiri abadi
- [17]. Lindquist, T. (2008). *Why and How I Teach with Historical Fiction*. tersedia di <http://www.teacher.scholastic.com> [online]. Diakses tanggal 15 Desember 2018.
- [18]. Gunawan, R, Bandarsyah, Fauzi, (2019). Chaos, Dekadensi Moral, dan Pengkhianatan (Satir dalam Novel di Tepi Kali Bekasi Karya Pramoedya Ananta Toer) (Chaos, Moral Decadence, and Betrayal (Satire in "Di Tepi Kali Bekasi" Novel By Pramoedya Ananta Toer). *LITERA*, Volume 18, Nomor 1, Maret 2019
- [19]. Tsao, T. (2012). The evolution of Java-men and Revolutionaries: A fresh look at Pramoedya Ananta Toer's *Buru Quartet*. *South East Asia Research*, 20(1), 103–131 doi: 10.5367/sear.2012.0088.

- [20]. Bostock, D. (2017). Anehnya Hubungan Ajah dan Anak Ini (Strangely, this relationship and children), *Indonesia and the Malay World*. 45(131), 108-126, DOI: 10.1080/13639811.2017.1290895.
- [21]. Teeuw, A. (1997). *The ideology of nationalism in Pramoedya Ananta Toer's fiction*, *Indonesia and the Malay World*, 25:73, 252-269, DOI: 10.1080/13639819708729903
- [22]. Bangsawan, A.R. (2017). *Pramoedya Ananta Toer, Politik dan Sastra (Pramoedya Ananta Toer, Politics and Literature)*. Yogyakarta:Media Pressindo
- [23]. Aminuddin. (2009). *Pengantar Apresiasi Karya Sastra (Introduction to Literary Appreciation)*. Bandung: Sinar baru Algesindo.
- [24]. Eriyanto. (2015). *Analisis Isi: Pengantar Metodologi untuk Penelitian Ilmu Komunikasi dan Ilmu-Ilmu Sosial Lainnya (Content Analysis: Introduction to Methodology for Research in Communication Sciences and Other Social Sciences)*. Jakarta: Prenadamedia Grup.
- [25]. Eriyanto. (2013). *Analisis Naratif: Dasar-Dasar dan Penerapannya dalam Analisis Teks Berita Media (Narrative Analysis: Basics and Implementation in Media News Text Analysis)*. Jakarta: Prenadamedia Grup.
- [26]. Gonggong, A. (1990). *Seminar Sejarah Nasional V: Subtema Sejarah Perjuangan (National History Seminar V: Struggle History Subtema)*. Jakarta: Departemen Pendidikan dan Kebudayaan Direktorat Sejarah dan Nilai Tradisional.
- [27]. Toer, P.A. (1995). *Keluarga Gerilya: Kisah Keluarga Manusia dalam Tiga hari Tiga Malam (Guerrilla Families: The Story of the Human Family in Three Days and Three Nights)*. Jakarta: Hasta Mirta
- [28]. Rangkuti, B. (1963). *Pramoedya Ananta Toer dan Karja Seninja*. Jakarta: Gunung Agung.
- [29]. Jensen, E. (2011). *Pembelajaran Berbasis Otak (Brain Based Learning)*. Jakarta: PT Indeks
- [30]. Phillips, J. (2014). *From Neurons to Brainpower: Cognitive Neuroscience and Brain-Based Learning*. Indiana University
- [31]. Mulyana, A (2015) *Negara Pasundan 1947-1950: Gejolak Menak Sunda Menuju Integrasi Nasional (Pasundan State 1947-1950: The Scream of the Sundanese Towards National Integration)*. Yogyakarta: Ombak.
- [32]. Lubis, N. (2004) *Banten Dalam Pergumulan Sejarah (Banten in Historical Struggles)*. Jakarta: LP3S
- [33]. Heryati. (2015). *Ulama dan Ulee Balang: Potret Revolusi Sosial di Aceh (Ulama and Ulee Balang: Portrait of the Social Revolution in Aceh)*. *Historia: Jurnal Program Studi Pendidikan Sejarah* Vol 3, NO 2 (2015)
- [34]. Weisz, E, Zaki, J. (2018). *Motivated Empathy: A Social Neuroscience Perspective*. *COPSYC* (2018), <https://doi.org/10.1016/j.copsyc.2018.05.005>
- [35]. Gunawan, R. (2017). *Kajian Heuristik Pada Novel Sejarah Pramoedya Ananta Toer (Heuristic Study in Historical Novel Pramoedya Ananta Toer)*. Dalam Margana Dkk (ed). *Menemukan Historiografi Indonesiasentris (Finding Indonesianiasentric Historiography)*. Yogyakarta: Ombak
- [36]. Baay, R. (2010). *Nyai dan Pergundikan di Hindia Belanda (Nyai and Pergundikan in the Indonesia)*. Jakarta : Komunitas Bambu.
- [37]. Hellwig, T. (2007). *Citra Kaum Perempuan di Hindia Belanda (Image of Women in the Dutch East Indies)*. Jakarta : Yayasan Obor Indonesia.
- [38]. Jaelani, G. (2013). *Penyakit Kelamin di Jawa 1812-1942 (Sexually transmitted diseases in Java 1812-1942)*. Bandung : Syabas Books.
- [39]. Hera, F.X.D (2015). *Menghadirkan ruang bagi buruh perempuan dalam studi sejarah Indonesia. Peneliti di Pusat Studi Budaya dan Laman Batas (Presenting space for female workers in the study of Indonesian history. Researcher at the Center for Culture and Boundary Studies)*. LPPM, Universitas Brawijaya, 9 (1), hlm. 19-25.
- [40]. Soekarno. (2001). *Sarinah: kewajiban wanita dalam perjuangan Republik Indonesia (Sarinah: women's obligation in the struggle of the Republic of Indonesia)*. Jakarta: PT. Toko Agung Tbk.

- [41]. Wieringa, S. E. (1999). Penghancuran gerakan perempuan Indonesia *Destruction of the Indonesian women's movement*. Jakarta: Garba Budaya.