



## Hidden Feminism into the Male Dancing Bodies of the Lawung Dance in the Court Of Yogyakarta

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### ABSTRACT

This article based on the reserach of dance archives called Lawung dance script of the Jogjakarta Palace. The research focussed on the visualization of dance movement and the texts depicting opposite meaning of the forming symbols connected to its visualization. Lawung dance itself has been presented in the strong character in the male dancing bodies. On other side the dance script and text of naration expressed how do the newlywedd must do the sex educative implicetely communicated by the script and text naration. Historically in the Jogjakarta Palace's tradition the Lawung dance as a part of the ritual ceremony of Royal Wedding. Through this article I wolud like to strives in what kind the hidden feminism include to the male dancing bodies of the Lawung dance of Jogjakarta Palace.

**Keywords:** Lawung dance, dance text, hidden feminism, male dancing bodies, symbols.

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### 1. Introduction

The feminist perspective in Java is often depicted through traditional literary texts. As a wulang literature, it shows nobility/high morale. "Beauty" does not only lie in physical or outward beauty, but also beauty that radiates from within, such as behavior, speech, humility, compassion, courtesy, tolerance. From a philosophical point of view, her femininity has a deep religious meaning. From a sociological perspective, it provides an overview of the image of women at that time, what their position and obligations were. Her world only revolves around the household, where her husband is someone who must be respected and has absolute power. Polygamy is unavoidable. Women at that time were only people who had to fulfill their obligations, obeying the nature that had become a habit at that time, namely being obedient and obedient to their masters. When viewed in terms of the history of femininity from ancient times to the present, it will be seen how the position of women in Javanese culture is. Therefore, this article tries to give a hidden feminism perspective through dance studies. The perspective of dance studies will be seen from the dance body of a mighty male. From this, it will be

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proven that there are other hidden ways of respecting the feminist side of Javanese women (Wahjono; 2004: 71-82).

Mary Wollstone wrote in 1792, that women should have the same access as men to economic and educational opportunities. Contemporary liberal feminists want to make women more prominent in world politics, to eliminate differential access to power and influence over men and women, and thus to achieve equal rights for men and women. Mary Wollstone, in her book *Women A Vindication* describes a European society that is experiencing a decline where women are confined in the home are not given the opportunity to enter the market, become laborers and do household chores. Meanwhile, men are given the freedom to develop themselves as optimally as possible. In fact, if women are given the same opportunity, they can develop themselves optimally, as long as women are also given the same education as men. Wollstone is trying hard to find a solution for this and educational leveling is the solution. By equating women's education with men's education makes a woman a "man", then that will erase the impression of being only a doll and a toy for men (Gadis Arivia, 2003:101).

Raden Ajeng Kartini (1879-1904) in Central Java fought for women's equal rights (emancipation) through education. She along with several other female figures, such as Dewi Sartika in West Java, and Rasuna Said in West Sumatra, felt that Indonesian women were depressed and isolated by the current situation. Therefore, they try to promote and prosper Indonesian women by providing special educations and schools for women (Wieringa, 1999:99).

Nyai Ahmad Dahlan in addition to pioneering his struggle through education by establishing Islamic boarding schools for girls as a training center for female cadres and female scholars, he even established public schools; she was also active in socio-religious activities with her institution, namely Sopo Tresno (1914) and in 1917 changed to Aisyiah. He chose the path of education because he thought that the more educated a woman was, the easier it would be for her to be invited to advance (Burhanudin, 2002).

In the West, the formal form of feminism began with the publication of a number of works protesting gender inequality. The first written work was published in 1630 and the publication of this woman's writings continued for 150 years which was belittled but persistent. Then, in the two centuries from 1780 to the present, feminist writing has increased both in terms of the number of authors and in terms of the scope of its discussion (Chrisman and Williams, 2015).

Therefore, this article tries to give a hidden feminism perspective through dance studies. The perspective of dance studies will be seen from the dance body of a mighty male. From this, it will be proven that there are other hidden ways of respecting the feminist side of Javanese women. The perspective model of dance studies in this article will choose a Javanese dance. Lawung Dance is a cultural product created from the palace of Yogyakarta.

In general, human being culturally perfected can be recognized by inspecting institutionalized values in their own events. Paralelly "events" term here can be connotated to learned behaviour in general. Lawung dance of Yogyakarta Palace, is a case of Javanese point of view on wedding ceremony. This dance was created by the King Hamengku Buwana I (1755—1792) almost two hundred years ago. First time it was performed to celebrate his Crown Prince wedding in 1756. As my master teacher said, that the dance was destined to a couple newlyweds first, then also can be enjoyed by general audience. Astonishingly, this dance has two different audience. The creator had have an enormous idea by mobilizing his subjectivity into hidden text of learned behaviour behind visualized combat dance.

First it means, general audience will only be astonished by combat attraction of male dancing bodies. Secondly a couple newlyweds never took care of that body attraction. In order to their own desires as a couple person who imagined through King's subjectivity mobilized. A couple newlyweds had also to focused on Lawung dancers bodies who reflects their sex fantasies. Through this paper I am going to talk about the Lawung male dancing bodies, the body experience in practice and performance, finding female dancing bodies in masculinity, and sex education in the Lawung dancing bodies.

## 2. Method

This is article is the ethnographic implication of the position of dance in culture. The essence of the statement contains a dynamic aspect built from the process of maintaining a common cosmic balance. As a perspective it view the dance is not just a static representation of history, not just a

repository of meaning, but a producer of meaning each time it is produced—not just a living mirror of a culture, but a shaping part of culture, a power within the culture (<http://en.wikipedia.org/wiki/Ethnochoreology>). In other side it can be viewed as understanding humanity through the dance (<https://educationireland.wordpress.com/.../ethnochoreology-understanding-humanity-through-dance-ul/>). The use of ethnocoreology as an approach is due to the consideration of the material domain of this article. In this position, the situation aspect of the material object in the art of dance always places the position of the material object as a multi-dimensional object. The understanding of this multi-dimensional object is so embedded in factual references that dance cannot stand alone. The factual nature of this interdependent position is often overlooked in every presence of dance as a multidimensional object. In the realm of this scope and problem the assumption that then arises is that the presence of dance is a cultural text of the local community. The value of this local cultural text is the meaning of a dance text which is the cultural text itself.

### 3. Result

#### 3.1 Body experience in practice and performance

In the beginning of this paper, I would like to present what I have gotten from my master teacher in the Yogyakarta Palace as a personal body experience in Lawung dance practice and performance. This experience, of course began in 1987 when I began to be a Lawung dancer in that Palace. The Lawung itself means a small blunted spear with flowers ornamented on the top. Historically, this dance was created by The King Hamengku Buwana I in court of Yogyakarta on 1756 (The Prayud Chronicle; The Royal Court library Collection in Yogyakarta). The first time the dance had been performed was at the Crown Prince wedding ceremony (The Prayud Chronicle; The Royal Court library Collection in Yogyakarta). Presently, the dance has been recognized to be a wedding ceremony dance for the son or daughter of the Yogyakarta's King. My curiosities about this dance is going to an opposite meaning of visualization on the dancing bodies and relates to the sexual education it portrays.

As my master teacher said the sex education shown on the Lawung dancing bodies had to be sacred. By using combat attraction on the stage, the general audience will interpretate their image to combat dance. The other hand, a couple of newlyweds can focus on the hidden meaning of dancing bodies in the Lawung dancers. This paper strives to answer a question: how does the creator choose the way to reflect this dance as a part of learning process for a husband and a wife. It also attempts to follow what kinds ideas of sex education was culturally constructed by the creator through his Javanese point of view, and the dance appearance seems to be symbol system.

First source from Clifford Geertz will be presented to get idea of dance tradition as a symbol system. He said that a symbol system, can be reflected not only by a “storehouse of pooled learning”, but also a learned behavior (Geertz; 1973: 4—17). In his reason he continues that whatever and wherever, symbols systems “in their own terms” maybe we gain empirical acces to them by inspecting events not by arranging abstracted entities into unified patterns. This statement strongly related to dance text can be assumed by a culture text. The meaning of intertextuality could be gained by inspecting event of who's the audience is supposed to be. The Logic of Culture a book was written by William Ray inspired me, particularly on instituting culture and mobilizing subjectivity. By using the case of humanity of a novel, he strove to investigate learned behaviour of the novel's readers in the press or school had limited access to the more private dimensions of experience (Ray; 2001: 79—81). In his point of view, novel reading was asocial, private and empathetic, and it involved the consumption of multiple texts, the immersion of the individual consciousness in the multiple worlds and consciousness (Ray; 2001). Both Geertz and Ray tried to explain that something which is being culturally institutionalized might be subjectively constructed. In Geertz terminology, it was called “in their own terms” and in the Ray's terminology it was called “mobilizing subjectivity”. Below, I would like to introduce the song of the Lawung dance:

*Ima-ima garebong pangirit kuda,  
Babo o... ..,  
Marga rata wong loro arereyongan,  
Ae...a...na... .. a,  
Engge,... .. wisayagra,*

(*Lagon Ngelik Pelog Pathet Barang  
Kagem Beksa Lawung, (Ngelik Song  
in Pelog Minor Modes for Lawung Dance),  
The Royal Court Library Collection in  
Yogyakarta*)

(alike a couple horses walks on the sky,  
its beautiful o...,  
a couple newlyweds falling love through their ways it's a passion for love )

From this song, I derived strong curiosities a battle meaning of dancing bodies in the Lawung dance. Implicitly this song talked about the learned meaning of a couple of newlyweds. However, the dance itself exists as a battle between two couples mans continue to put it in contact. For this reason I went back to what my master teacher said a long time ago. My dance master, was the Prince of Yogyakarta Palace, his name was Prince Soerjobrongto. He never talked about body romanticism in the songs meaning. He usually talked about the rooster fighting spirit within the body. He said it self as strongly as possible in the body experience of the dancers, both in practice and performance. This instruction could be convention for dancing bodies of Lawung dancers. A Lawung dancers had to get his soul embodied by the rooster's fighting spirit as well as maintain aesthetic he kept of a strong dancers character.

In Java, rooster is a symbol of masculinity. Rooster or jago in Javanese terminology, usually antagonize each other by crowing before they fight. The crowing of a rooster symbolize his masculinity as well as his passion or his jealeous. When embodying the rooster's fighting spirit a Lawung dancer should have an image of a rooster who's leathers stand up on the back of his neck. In fact a long time ago Lawung dancers were members of the palace's troops (*Magna Lezab Chronicle, Private Collection*). The palace kept their dance tradition and the Lawung dance still remains a wedding ceremony dance.

Other cultures have used dance to address male bodies in the female dancing bodies. Susan L. Foster's article, for example, exposed some aspects of body transformation for a ballerina dancing point (Foster ed.; 1996: 1—24). She felt that point shoes held phallic connotations. In addition to male dancing bodies of Lawung dancers, some aspects of body transformation emerged from rooster fighting spirit both sex passion and fight passion. This rooster fighting spirit is only a camouflage, used to cover up the vulgarity of sex war dancing bodies.

### 3.2 Visualization of male dancing bodies

Lawung dance is male dance. It was performed by 2 botoh or commander dancers, 4 jajar or cadet dancers, and 4 lurah or chivalrous dancers. Its masculinities on the dancing body enacted by emerging strong character. The essence of body visualization can be enacted to the pattern of sodoran movement. This pattern consist of a couple dancers pushing a spear at each other in a crossing motion. Each dancers starts with nglawung body movement, swing their spears in front of their partners, at a low level. Then the following pattern is called geter, or vibration, the dancers vibrate the blunted spears together in a crossed position. This pattern enacted to the acceleration of musical tempo. The climax happens when each dancers pulls their spears up, while taking two or three steps backward then they jumps yelling as loud as possible. Then each dancer follows the change in musical tempo by jumping back into the sodoran movement.

Special technique are used by dancers during sodoran movement, particularly with respect to the balancing of the spears handled. The right hand of the dancers pushes their spears with a little bit of twisting motion at a low level, while their left hands holds the spears itself. While the dancers pushes the spears, forward through the left hand the finger unfold. The end of sodoran movement is marked by a kopyok benthak, which means strong vibration of the spears. This moment will be represented by a dancer who throws up his spear.

### 3.3 Hidden female bodies in the male dancers bodies

As a Lawung dancer emerged as to a question: why the flowers ornaments should be placed on the head costume of a dancer? And why the dancers should wear a long hair wig with jasmine and kantil blooms embodied in? A contradiction between strong characters male dancing bodies and the



feminism of the flowers. A hidden meaning exists in the visual appearance of the dancers bodies which is distorted in movements of the neck twisting causing flowers to swing violently. The extreme physicalization of the neck has an outrageous visual aesthetic for the audience. Therefore, an effects of flowers bodies on the head costume can be depicted by swung flowers appearance. No doubt a beautiful effects of its swinging enfold female bodies besides it can be associated to its dancing bodies. My master teacher believes that flowers effects may bride-groom's passion be grown. The effects purpose to mobilize a subjectivity of learned sex behaviour for bride-groom. Like a Javanese point of view, some other local culture in the world ensured that flowers can be assoosiated to vulva bodies. Shortly, a flowers bodies on the head costum Lawung dancers represents hidden female bodies.

This is also means something that institutionalized by cultural texts can be compared to education. Pararely on being culturally educated for Javanese point of view, it could be enfolded by symbolizing body of cultural texts. Lawung dance as a cultural texts acceptable to mobilize bride-groom subjectivity, like Ray's said in his investigation of asocial, private, and emphatetic things of raeding experience (Ray: 81). During bride-groom watching Lawung dancing bodies, they actually learning to read, a texts of sex education hidden meaning. For example, the lines pattern of blunted spears bodies, in addition to grow bride-groom's passion up. It represents male-penis body, in particularly stimulating for woman-bride's passion.

There is another hidden female bodies that can stimulating man-bride's passion in the costum dance. Traditionally, Lawung dancers wear a long hair wig and they put some bloom around its wig. The long hair wig scattered on the chest so that some blooms appeared in neck left-side and right-side. Blooms appearance strongest related to flowers bodies above. By extremely dancing bodies, it might blooms bodies be swung every single moment. A swung blooms bodies watered by flowing sweat of male dancing bodies Lawung dancers. It is also enacted to embody blooms bodies to sexual games endurance on the dancing bodies.

By symbolizing an opposite combat dance envelops to sex war dancing bodies, indeed the creator hides "a storehouse of pooled learning" in Geertz term, as a sneaky materials. The theory of taboo can be represented by the sacred as respect. In Roger Caillois term, the principle of respect included of sexual vows (Caillois: 2001, Translated by Meyer Barash: 60—61). Generally Caillois term acceptabled to traditional wedding ceremonies, although in Java like Yogyakarta Palace, they kept sneaky material to get balance for general audience and a couple newlyweds who was sneaky educated by dancing bodies. The King Hamengku Buwana I of Yogyakarta never know Lacan feminism because of he was early born, and his sneaky materials of hidden feminism can be connected to Lacan's psychoanalytical model by using the process of 'taking'the woman (Grosz; 1990: 115—146). In the Lawung dance, phallic body blunted spears and flowers also blooms female bodies, suggested to beware of couple newlyweds to get orgasm. The masculinities dominance symbolized tried to avoid from 'taking' the woman in sexual relation. Javanese chronicle Serat Wulang Putri, or "The Woman Lessons" said that Javanese feminism should going to 'back-service insight'. It does not mean Javanese neglect to ideas of feminism of Western sholars. Javanese word garwa, or wife related to sigaraning nyawa means something embodied soul into the blood male bodies. These terms connectable to the King's arguments of his way to choose sex education by emerging the male dancing bodies and the other hand he choose to hide the female bodies behind Lawung dancers bodies. In Javanese point of view, the concept of garwa can not only be associated to psychoanalytical feminism, but also woman's eminently qualified to cover man's weakness in everyday life.

### **3.4 Elements of sex education in the lawung dance**

First time Lawung dance performed on 1756 when King's son, a Crown Prince got married. Almost two hundred fifty years later the palace kept Lawung dance as well as their enormous ceremonies. In fact the Lawung dance becoming dance tradition in the Yogyakarta Palace in the present. For a while this paper will ignore a combat dance that purposed to general audience. By knowing its dialogues text, one can imagine what kinds sex education supposed to be occurred on the stage. This text below describe a dialogues among botoh, or commander dancer and jajar or cadet dancer:

**Botoh:**

“Jajar dua, dua  
 Apa berani tumbaken  
 tekeng janento  
 Merah berani temen  
 Ah stompah”

**Jajar**

“Ya,  
 Ya berani  
 Ya merah berani temen”

(Serat Pocapan Beksan  
 Lawung Karaton Ngayogyakarta  
 Hadiningrat (The Dialogues Text  
 for Lawung Dance in the  
 Yogyakarta Palace).

(You both soldier!  
 Do you brave enough  
 to attack them ?  
 Can you feel your boiled  
 blood  
 to attack them ?  
 Ah, great !

(Yes Sir!  
 Yes sure!  
 Yes Sir I can feel my boiled blood  
 to attack them !



Figure 1. A Dance position of tantingan in the Lawung Dance.  
 (Photo courtesy of Royal Palace Collection)

From this body text of dialogues, it seems a mandatory sentences in the military command. Based on visualization of the male dancing bodies, it should be mean a combat dance. Indeed the creator mentioned to the double sneaky of his inspecting events. First, that dialogues can be enacted to combat dance, and secondly that will be accepted as a bargaining question between parents and their couple newlyweds. Usually in Java the parents have to ask the question to their son or their daughter is called tantingan means questioning about their serious desires engaged to marry each other. There is no serious desires questions appears explicitly in those dialogues above. Thus sneaky thing embody to stylizing every single parts of the word and it is just known by a couple newlyweds.

Basically, as Prince Soerjobrongto taught, a dancer should not to care of opposite meaning of the dialogues. He strongly mentioned to dancers just do it as loud as they can, because they had to get their rooster fighting spirit embodied to the dancing bodies itself. Although the term tantingan itself,

means serious desires questions, and that message was only purposed to bride-groom after they engaged to married, can they do their sexual behaviour normally, alike human being naturally doing it (Grosz: 1990; 116—120). For example, symbolically, the blunted spears represents an erection of penis bodies. The swung flowers ornamentations on the top of blunted spears bodies could also be associated to sexual orgasm of the vulva in the male dancing bodies. This moment indeed, can not be compared to Foster's phallic pontee, because of transgendered disappearance in a reflection. According to existence of female bodies, it was only represented by left hand's finger unfold of dancers as a representation of vulva bodies which was being opened by penis bodies.

I would like to went back to text dialogues a basic stuff of sex education. Accordingly the dancers voices speak as loud as they can emerging their inherence of the musical rhythm. The Lawung dance music is called Roning Tawang song, means a flying bloom on the sky, and Bima Kurda song, means wrestling like a Bima ( second knight of Pandava in Mahabarata epic) (Gendhing-gendhing Kagem Beksan Lawung Karaton NgayogyakartaHadiningrat (The Musics of Lawung Dance in the Yogyakarta Palace), Royal Court Library Collection in Yogyakarta). Contradictively, first song meaning seems femininities, rather than second song meaning that is seems masculinities. Simbolically, the tempo of music usually must be played slowly when dancers spoke those dialogues, and then the tempo back to be faster while dancers played their blunted spears. For jajar or cadet dancers dialogues was spoken by yelled voice, and lurah or chivalrous dancer dialogues was spoken by bluffing voice.

Implicitly the differences between a first song and second one can be mean a balance of newlyweds insight in order to get satisfaction each other. For a reason that making family as well as human being culturally perfected. In addition phallics blunted spears bodies as masculinities dominant, I mentioned to Elisabeth Grosz's statement by using Lacan's term that the phallus as "signifier of signifiers" (1990; 117—119). In the sex war dancing bodies, it could be read by inspecting body text of Lawung dance. The symptoms of exhausted dancing bodies are exemplary phallus envelops a penis bodies as well a tangible sign of privileged masculinity. Thus the effect naturalizing the male dancing dominance. In the Freudian's concept, the penis come to function as the signified for the phallic signifiers. The essence of dialogues among dancers toward a balance of insight making happiness. A sex games vary was represented by combat dancing bodies exhibites a practice through flowing sweats on the dancing bodies of Lawung dancers.

A couple newlyweds can recognize the sweats flew down around male dancing bodies through the blooms on the long hair wig and flowers wet and also the blunted spears eminently transformed to their mind. For a dancer, as my master teacher taught they have to be exhausted, it can be associated to their dancing bodies as a body texts of the creator to mobilize his subjectivity instead of instituting a sex education culturally. Prince Soerjobrongto mentioned the Lawung dancers must be concern that they were as an object of newlyweds desires. On other words, Lawung dance in Yogyakarta Palace is a cultural texts for human being culturally perfected. In Javanese point of views, a man engaged to marry a woman seems to make family as well as appoints to a future contract. Sexual relation depicted on Lawung dance as a reflection of inner soul contract. Thus future contract can be related not only physically institutionalized, but also inner soul contract, and sex behaviour included to this term.

#### 4. Conclusion

What I am saying about sex education through the Lawung dance of Yogyakarta Palace is a case of instituting culture in Javanese point of view. By focusing my body experience and knowledge from my master teacher Prince Soerjobrongto, indeed the Lawung dance is an institutionalized values through the dancing bodies. One can recognize an institutionalized values by inspecting their own events. For a couple newlyweds, it should be derived to get "their own terms" as Geertz says. A couple newlyweds focus on Lawung dancers bodies in order to find their desires on being naturally constructed. This also means examining a fantasy. That was an events which is created and performed in almost two hundred fifty years ago by the King Hamengku Buwana I (1755—1792). Crown Prince (the future Hamengku Buwana II) is a first person who is inspected by learned behaviour through the Lawung dancing bodies.

Astonishingly, the creator embodying physical appearance combat dance and sex war dancing bodies unappearance. General audience will only be astonished by combat attraction of male dancing

bodies. A couple newlyweds never took care of that body attraction, in addition to their learned behaviour. On other word, a couple newlyweds is a couple person who is imagined through the King's subjectivity mobilized.

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