

Indonesian Women Resistance as Eastern Representation in *Darah Garuda* Movie

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ABSTRACT

Darah Garuda is a movie that has background of Indonesian struggle after Independence Day namely during the Military Aggression and the Revolutionary that occurred in several location such as Central Java and Bali. In the movie depicted that the Dutch are still holding out on various missions to keep controlling Indonesia. The success or failure of their actions provokes reactions and views how exactly Indonesian's character, including about women acting as two different things, fighters and victims of violence. This research tries to explain how the Dutch view as a Western representation about Indonesian people, especially women as representatives of the East, and what efforts were made to show resistance that presented in the movie. This study uses Orientalism approach initiated by Edward Said. The results show Dutch considers Indonesia as a stupid nation, unable to stand alone and always dependent on them, as evidenced by statement "You will not be able to survive one week without us here. You will kill each other." Women for them is objects of sensuality, talking about them only as a matter of sex and satisfaction. Women that considered to be weak actually able to fight by pretend to be a man, taking to the battlefield, taking up arms, and killing the colonialist.

Key Words: *Darah Garuda*; Orientalism; Women; Resistance

Introduction

Orientalism for Said is an idea or concept that comes from pluri-cultural life, where he as intellectuals has the moral and responsibility to straighten views, dismantle abstract formulas that have been far from history and begin to enter the mind. He uses orientalism as a critique of humanism which is supported by a sense of community with other people from time to time to open up the field of struggle. Said says that every domain has been linked to one another, and nothing that happens in our world is ever isolated and pure from outside influences. But it becomes very disappointing when the polarization begins to occur, one part is considered more influential than the other. This is what happened in the Islamic world

and the West. Orientalism's role is to broaden the field of discussion, not to limit it according to the prevailing authority (Said, 1978: xvii)¹.

In his explanation, Said defines Orientalism as something related to the East, and all the scientists, intellectuals who study matters related to the East in terms of language, literature, religion, and civilization were from West called orientalists. Orientalism itself is based on exteriority, that is, on the fact that the Orientalist, poet or scholar describes the East, explaining its mysteries for and to the West. They never cared about East except as the first cause of what they said. What they say and writes is meant to show that Orientalists are outside the East, both as existential and moral facts. The main product of this exteriority is of course a representation but not a truth. This can be proven through the representation of cultural discourse, where language is highly organized and used to show expressions, exchange messages and information, and so on. In some instances, such as written language, there is no real Eastern presence but only representation. The written statement or language presents the East to the reader that replaced or represented by the orientalists often obscure the facts for their benefit (Said, 1978:21)².

Said asserts that Orientalism is not just a subject or a political field that is passively reflected by culture, scholarship, or institutions; nor is it a large and scattered collection of texts about the East, but rather a distribution of geopolitical consciousness into aesthetic, scientific, economic, sociological, historical, philological, and so on texts. Discourse is formed to control, manipulate, and even combine two very different things and exist in an unequal exchange of power. For example, in the political field, colonialism occurs, where something that one party can do but the other cannot do is often understood as moral power. Misrepresentation related to the East by orientalist continues even today, and it creates polemics and distance between the two, Islam (East) and West (Said, 1978: 12)³.

Affan (2016:13) explains how the influence of Eastern nations in the 8th century in various fields such as politics, the Eastern nation (Islam) succeeded in overthrowing Eastern Rome which had close relations with Western Rome. In terms of religion, residents in the Byzantine territories such as Syria, Palestine, Jordan who were previously Christians were converted to Islam. The condition that became the greatest loss for the West was when the Christian holy places in the country under their rule fell under Islamic rule. The development and progress of the Eastern nation with the

¹ Edward W. Said, "Orientalism," United States of America: Random House, Inc. First Edition. 1978.

² Ibid., pp. 21.

³ Ibid., pp. 12.

majority of adherents of Islam very rapidly then raised concerns for the western nation. The fear of being rivalled and losing their power has pushed government, academics to missionaries to join forces against the expansion of Islam⁴.

In Said's book titled *Orientalism* (1978:27) it is written that at first westerners only wanted to know the culture of the Eastern people. But looking at the geographical and available resources such as the world's oil sources in the Eastern region, the West also wants to control and conduct direct occupation. Everything related to the East produced by the West was made without involving the Eastern nation itself. Books, translation texts, literary works, and da'wah are media that the West uses to influence their communities and Eastern communities⁵.

Some orientalist give their views on what and how eastern but in negative connotations, among them is Lane. Lane's thoughts and views emerged around the end of the 19th century. Lane said that orientalism belongs to individuals, namely its inventors and researchers. In his various narratives, Lane argues that eastern nations are very static and never keep up with developments. Lane seems to be part of the East but the views he conveys are always based on his perspective as a Westerner. There is also Rudyard Kipling, an orientalist who originated the *term white and* influenced those with that identity to consider themselves to be central to legitimacy, so as to suppress. The orientalist view developed into a dogma, that the West and the East were very different and could not be united. The West considers themselves rational, advanced, superior, while the East is considered a deviant and undeveloped nation. The West regards the East as a self-defining nation and makes them an object so that it can be scientifically studied. At its peak, the East was regarded as frightening (as the source of the yellow plague) but had to be controlled either by direct security, research, or occupation of the territory (Said, 1978: 207-208)⁶.

However, since World War II, when the East (Islam) was no longer easily covered by the West politically, public nationalism increased and it has become a movement that openly expresses their objection to Western imperialism. Edward W. Said through his book *Orientalism* concludes that the West must take responsibility for the misrepresentation of the Eastern perspectives they created. Said's courage speaks to the nature of the East with Islam as a guide encouraging thinkers from the East to act and give birth to a counterpoint known as Occidentalism. Hasan Hanafi is a person known specifically for this. He argues that is important as resistance to the increasingly so-called westernization movement. As long as Occidentalism

⁴ Mohammad Affan, "Trauma Perang Salib dalam Hubungan Islam-Barat," Sociology Lab, Prodi Sosiologi, UIN Sunan Kalijaga: Jurnal Sosilogi Reflektif. Vol 8 No (2) 2014. <http://ejournal.uin-suka.ac.id/isoshum/sosiologirefleksif/article/view/46>

⁵ Said., Op.Cit. pp 27.

⁶ Ibid., pp 207 – 208.

has not yet emerged, many things do not favour the Eastern position. For example, when people from the Eastern region especially Arabs are featured in popular works such as movies. They have always been associated with sexual awkwardness, cunning and cruelty. The characters played by Eastern men have always been slave sellers, gangs of criminals, robbers, and rebels. Then for women they are always portrayed as helpless, unable to resist, to be slaves. Therefore, Occidentalism works to restore the east to its original state, as a form of criticism of orientalism which has so far colonized the Eastern world⁷.

One of the movies that talks about misperception the West's about East is *Darah Garuda*. This movie has a background of the struggle of the Indonesian nation after independence, namely during the Military Aggression and revolution that occurred in several regions of Indonesia such as Central Java and Bali. In the movie, it is portrayed that the surviving Westerners (Dutch) carry out various missions to remain in control of Indonesia. The success or failure of their actions provokes reactions and views on the nature and character of Indonesians, so that they can evaluate to continue other missions. This view is no exception about Indonesian women. Here, the women act as two different things, victims of violence and fighters. But they share a similar view of the Western nation.

Research on orientalism using the theory initiated by Edward W. Said was carried out by Chysanti Arumsari in 2012 with the title *Dinamika "Timur" dan "Barat" dalam tokoh Boonyi Kaul Noman dalam Shalimar the Clown karya Salman Rushdie*. Although there are differences in the material object that do not have colonial background, but this research helps the author to open a discussion that there is still a wrong mindset in judging the East which is represented by characters from India by West. Between East and West, the two have contradictory traits. The West is constructed to tend to contain positive traits, while the East tends to be no better than the West. the negative traits that are labeled to the East are only to reinforce the superior position of the West. Because, without a weak East, there is no strong West. Boonyi Kaul's character has shown a strong East side and can rebel, while those who are perceived as West can be cruel and introverted. Therefore, there is no definite conception that can be used to create a dichotomy, especially between East and West⁸.

A journal with the title *Representasi Orientalisme dalam film the Man Who Knew Infinity* was written by Fildzah Nabila Abrar et al in 2017. This

⁷ Agustina Delya Magdalena, "Oksidentalisme Hasan Hanafi dan Upaya Mendobrak Hegemoni Barat," 2021. <https://harakah.id/oksidentalisme-hasan-hanafi-dan-upaya-mendobrak-hegemoni-barat/>

⁸ Chysanti Arumsari, "Dinamika "Timur" dan "Barat" dalam Tokoh Boonyi Kaul Noman dalam Shalimar The Clown Karya Salman Rushdie," *Paradigma: Jurnal Kajian Budaya*. 2016 Vol 2 No (1), 36-52. doi:<http://dx.doi.org/10.17510/paradigma.v2i1.17>

research reveals the other side of western thinking about the east that is involved in education. The results of the research show that the East represented by Ramanujan has the same intelligence as Western scientists, he continues to try to convince the west that his theories and research will be useful for many people. However, the West still feels that everything that is achieved by the East cannot be separated from their influence. This research leads us to the explanation that orientalism was not only present in colonial times, but in modern times and in the realm of education it can also occur. This indicates that orientalism occurs from time to time, in the mind⁹.

Talking about resistance related to orientalism, Abi Dapit, et al conducted a postcolonial study that describes resistance in the novel *Hulubalang Raja* by Nur Sutan Iskandar. The result of study shows several things: First, in the novel *Hulubalang Raja*, the behavior of orientalism is a dichotomy constructed by the Dutch which was carried out so that they could exploit the Minangkabau community. Second, the resistance that occurs in the novel *Hulubalang Raja* is the resistance of the character of Raja Adil by pleasing the Dutch and then attacking their allies who come from people of the country. After finding their weakness, then a massive attack was carried out to maintain their existence. Although it caused divisions and riots in the Minangkabau lands, the power did not fall to the Dutch. This research helps the writer in exploring the forms of resistance that can do in colonialism time¹⁰.

Furthermore, research on resistance has been carried out by Iit Purnamasari with object material is novel *Kepunan* by Benny Arnas. This study aims to reveal the forms of resistance of character "I" against colonialism that occurred in the Musirawas area. The results showed that there was resistance in the form of mimicry, hybridity, diaspora, and ambivalence. The resistance of character "I" in the form of mimicry was carried out by studying at a private Dutch school. "I" realized that he was part of the human being who had the right to be free, intelligent, and not controlled arbitrarily by the Dutch colonial government. Resistance in the form of hybridity occurred when he did not agree with the limited opportunities presented by the Dutch colonial government regarding the concept of schools which were often reserved for Dutch children. In the form of diaspora, there is an attitude of self-defence called "genius" which is spoken by Dutch friends who actually don't really praise him, but insult

⁹ Fildzah Nabila Abrar, dkk., "Representasi Orientalisme Dalam film The Man Who Knew Infinity," *Professional: Jurnal Komunikasi Dan Administrasi Publik*. 2018 Vol 4 No (2). <https://doi.org/10.37676/professional.v4i2.624>

¹⁰ Abi Dapit, dkk., "Resistensi dalam Novel Hulubalang Raja Karya Nur Sutan Iskandar: Kajian Poskolonial," *Jurnal Salaka: Jurnal Bahasa, Sastra dan Budaya Indonesia*. 2020. <https://journal.unpak.ac.id/index.php/salaka>

him as a native. In the form of ambivalence happened when accepting association with Dutch children, but on the other hand rejecting their ideas and opinions when studying literary works. This shows that the colonizers who appear to be superior actually have a gap to be criticized through the intellectuals of the colonized¹¹.

Based on the descriptions of several studies above which are still relatively new, research on the issue of resistance of indigenous women to orientalism and colonialism with the material object having a colonial background is still limited. Therefore, the writer wants to know and explain how the Western (Dutch) view of the East (Indonesia), especially women, is presented in the movie *Darah Garuda*, both in the form of scenes and conversation pieces. In addition, the author also wants to know what efforts are made by Eastern women to fight oppression by Western nations. To limit the area to be studied so that the research objectives are achieved, the researcher formulates several problems, including: What is the view of the West (The Netherlands) towards the East (Indonesia) in the movie *Darah Garuda*? What resistance did Eastern (Indonesian) women show against the oppression of westerners in the movie *Darah Garuda*?

METHOD

The method used in this research is descriptive qualitative, and divided into two stages. The first stage is the process of collecting data, after data has been collected, then stepping into the second stage of data analysis. The object of research on this occasion is divided into two types, object material and formal objects. *The material object* of this research is the movie *Darah Garuda*, while the formal *object* is the narrative theory of *orientalism and resistance* that can be researched through the point of view of postcolonialism.

In the *process of collecting data*, the first thing done by researchers is to watch the movie *Darah Garuda*, while watching the researchers highlight (capture scene / record / signal) on important things that are considered temporary data, then categorize the data according to what wants to be the focus of this research. The focus of this research is the western view of the east, especially women, and their resistance to western oppression in the movie *Darah Garuda*.

This research data is divided into two parts, namely primary data and secondary data. The primary data of this research is *in the form of monologues* or dialogues of western actors who give views about the East (Indonesia), and also in the form of scenes in the form of images as a representation of the resistance of Eastern women presented in the movie

¹¹ Iit Purnamasari, "Resistensi Tokoh Aku terhadap Kolonialisme di Musirawas dalam Novel Kepunahan Karya Benny Arnas," Muhammadiyah University Press (MUP) Vol. 21 No. 1, Page 43-54. 2020. DOI: <https://doi.org/10.23917/humaniora.v21i1.7377>

Darah Garuda. All data indicating this is collected first. Furthermore, secondary data research includes theoretical texts, journal articles, and other references, including information on *online* media related to orientalism and resistance. After that look and look, what is the Western view of the East, how resistance or efforts women make for the oppression they receive. After these processes, the next is data analysis. The data that has been mapped or entered in the same category is then analyzed to answer the research problem. The last stage is to draw conclusions from all data analysis results.

Edward W. Said in his 1978 book *Orientalism* concluded that orientalism can mean everything related to the East from a Western point of view. Furthermore, Said held that orientalism was a discourse aimed at shaping the East according to Western views. The East is regarded as a nation that cannot define itself and has always depended on the West. Some Orientalists gave their views on the East in negative connotations including Lane. From the perspective of traditional orientalism, Lane so clearly discriminates against the East with its various word choices in its narrative. He considers the East very static and never follows developments at all. Lane seems to be transformed into an Eastern nation but, in fact, the East he is referring to is the East based on his perspective. Lane assumed that eastern humans were objects that had been demonized. There is also Robert Smith who argues that the East is primitive despite many movements towards a more modern one (Said, 1978: 207-208)¹²

In Chapter III of Edward Said's book (1978:286) which has the subtitles of modern orientalism, he explains how Eastern Imagery is shown in movie and television. Eastern in this case Arab society has always been dogged by violence, sexuality, cunning, and cruelty. He was presented as a man of low taste, culpable, sadistic, traitorous and contemptible. His role has always been slave trader, camel rider, money changer, or sneaky bastard. Sometimes they are portrayed as leaders of hordes of criminals, robbers, or indigenous rebels who are often shown mocking Western heroes and their captive blonde girls. "My men will kill you, but first they want to play games first". Arabs are always shown in hordes and not individuality, no characteristic or personal experience. There is a jihadi threat that eventually raises fears that Muslims or Arabs will take over the world through their jihadist movements and beliefs¹³.

Resistance according to Barnard and Jonathan (in Suriadi, 2008:52), resistance is a resistance or refusal to protest changes that occur and that are not appropriate. This resistance is actually an act carried out by a weak society that is in the lower structure against powerful parties that are in the upper structure or rulers and businessmen. The relationship between one

¹² Said., Op.Cit. pp 208.

¹³ Ibid., pp 286.

weak party and the other strong party is actually in an unbalanced power relationship, so the weak who are in the lower structure try to balance their relationship through resistance so as not to be oppressed¹⁴.

Resistance intended in this study is a form of behavior trying to fight by eastern women (Indonesia) against invaders from the Netherlands who want to control Indonesia through vital facilities or facilities such as airports, oil refineries, armories and so on. The resistance was because they did not want the Dutch to remain in Indonesia and carry out their various missions that were very detrimental, especially women.

The research hypothesis is the assumption of a temporary answer to two questions that have been formulated. In the first question, how is the Western view of the East (Indonesia) especially the women presented in the movie *Darah Garuda*. From this question, it can be assumed that the Dutch had the same view as orientalists about Eastern women who were considered foolish, weak women, incapable of resistance and always slaves. In the second question, how is the form of resistance or efforts made by Eastern women (Indonesia) for the oppression of the West (Netherlands) presented in the movie *Darah Garuda*. The assumption of the answer obtained is that the female characters in the movie make various efforts to fight against the oppression they receive. The study consisted of free variables and bound variables. Free variables are the theoretical frameworks of orientalism and resistance. Bound variables are the views, opinions, and actions of leaders from both the West (Netherlands) and the East (Indonesia).

FINDINGS AND DISCUSSION

The analysis below uses the movie *Darah Garuda*, which is taken is a statement or view of Westerners (Dutch) about Eastern women (Indonesia), and footage showing the resistance of Eastern women over the West.

Orientalism (Western point of view of the East)



¹⁴ Andi Suriadi, "Resistensi Masyarakat Dalam Pembangunan Infrastruktur Perdesaan," *Jurnal Komunitas*. 2008 Vol 4 No (3).

Figure 1. Senja in the coffee field

The movie opens with a scene in a coffee plantation. Senja, a daughter of a wealthy merchant the previous day was forcibly taken by the Dutch army with several other women, then they had to work collecting coffee beans. Senja felt angry and complained why she had to do something she had never done in her life. she really wants to go home. But then the Dutch army in charge of watching them came and offered another job for Senja, which is to satisfy their lust. At 5:40 minutes, a soldier spoke to his friend "...*Don't want to taste this, Brother? ...*" while talking about Senja in front of them and trying to escape. Through this dialogue, it can be seen that in this movie, Indonesian women at that time were considered by the Dutch army as "objects" like food that must be eaten immediately.



Picture 2. Lastri carried by the Dutch army

The above snippet is still happening in the coffee fields. Twilight, who was seduced and harassed by the Dutch Army, was assisted by her friends, Lastri and Melati, who tried to defend the twilight by pulling with all their might and hitting the soldiers with their bare hands. But what happened next was, the soldier took Lastri to another place and raped her. "...*We won't be nice to you anymore...*" said that two soldiers. For them, the defense of the women was stupid, they had no power against them, and in return the soldiers tortured them even more to the point of raping and destroying the self-confidence of the captive women. sexual harassment and violence by the soldiers certainly made Lastri and another woman feel disgusted. From this point, the desire to take revenge from the women begins to appear even though it is still vague with their minimal abilities.



Figure 3. A Dutch Army detained by Indonesian troops

After being taken and raped by two Dutch soldiers, Lastri, Senja, and Melati were rescued by Indonesian troops led by Captain Amir. They also brought in one of the Soldiers members who raped Lastri. At that time, the soldier who was tied to the tree then spoke to Lastri, "*Hey, how about you let me go, I promise you I will not be rude to you, when they come, we will all be very gentle*". Senja who was also listening to the nonsense of the Soldiers they were holding back, then tried to convince Lastri not to respond. "*Do not listen to him*". The soldier responded to Senja and spoke. "*Don't be angry, you will get your turn too*". His words were so emotional, Lastri quickly raised the gun and shot him. From this incident, it can be seen that the feelings of anger in Lastri who had been raped before peaked when she heard verbal abuse again. From some of the excerpt's statements of the Dutch Soldier above, it can be seen that for them talking about women means talking about lust and sexual satisfaction.



Figure Van Gaartner's Writings

In addition to being considered as satisfying sexual desires, the Dutch consider Indonesian people to be less intelligent and careful. this can be proven through the scene at 06:06 minute, where Major Van Gaartner, one of the leaders of the Dutch army, wrote the word "Tolo!" when he managed to escape from the captivity of the Indonesian troops. he carried out his cunning strategy of pretending to pee, then cut the ropes in both his hands and ran away. For him, to survive and save himself in any ways is an intelligence.



Photo 5 Gaartner at the entertainment venue

The Dutch assertion and thought that women are the object of lust in the movie is made clear by the statement from Major Van Gaartner. Through the picture above, Gaartner and his subordinates are in the vicinity of the entertainment venue. Gaartner is hugging the girl she keeps mentioning in her singing *Selly, the sexy girl*. He gave advice to his subordinates to go around for looking the girl that he liked.



Figure 6 Gaartner with Dayan

As orientalists thought, that the East is a nation that cannot define itself and has always depended on the West, Gaartner points out. When talking to Dayan, one of the Indonesian troops, a young man from Bali who was successfully taken captive by the Dutch, Gaartner expressed his thoughts on why the Dutch still survive in Indonesia. Gaartner thought that without them, fellow Indonesians would experience interfaith, tribal, and racial wars. He considers the Dutch to be a good control or control tool and Indonesia will need them “...*Dayan, you think I don't want to go home? I Want. I'd love to. But the problem is you can't survive a week without us here. Christian, Muslim, Hindu, Protestant Catholic. Java, Bali, Batak, China, you will kill each other...*”

In fact, it is the Dutch that depends on Indonesia, on the natural resource's commodities depicted in this movie such as coffee, cloves, to tobacco to make kretek. All Dutch interests always need Indonesia. All of that was made clear by Dayan's statement which said “...*We love all this,*

except you guys. We're not going to kill each other. Just go home to your beautiful country..."

Eastern Women's Resistance



Figure 7 The women beat up the Dutch army

The picture above is a form of resistance by women to the oppression of the Dutch Soldier. Senja and Melati beat up the soldier who tried to take Lastri and raped her.



Figure 8 Lastri shot a Dutch soldier

In this scene, Lastri is seen holding a firearm, she then fires at a Dutch soldier who was successfully taken captive by Indonesian troops. The action is motivated by lastri emotions that culminate because the soldier tries to seduce and harass her again.



Figure 9 Senja in disguise

This is one of the next counter-efforts made by Senja. she could not if only silent, Senja disguised herself as a man and joined other Indonesian troops to attack the Dutch army headquarters.



Picture 10 Senja and Dayan shooting at Dutch soldiers

During the cover-up Senja helped Indonesian troops a lot. One of them is in the picture above. Senja, who was born into a wealthy family and accustomed to the sport of shooting, seemed very adept at using firearms and killing some Dutch soldiers. Senja and the Indonesian troops finally survived the Dutch army and were able to continue their journey.

Conclusion

From the results of the data analysis above, it can be concluded that the West where in the movie *Darah Garuda* is represented by the Dutch, has the view that the East or Indonesia is a backward nation, this can be proven through the word *Moron*. In addition, The East (Indonesia) is considered a nation that cannot stand alone and always depends on the West (Netherlands). This can be proven through the statement you *can't last a week without us here. You're going to kill each other*. And Eastern women (Indonesia) in their view only as objects of lust, talking about women only limited to the issue of sex and satisfaction. This can be proven through the word *tasting, and turn*. Women who are perceived as weak and unable to resist, in fact in this movie are able to do their resistance. Various efforts are made to defend and protect themselves and their surroundings. Among them is the courage to oppose even hitting the Dutch tantara who are certainly stronger and bigger compared to their body size and strength. Women are also able to act like men, go undercover, descend into the battlefield, take up arms, and kill opponents.

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