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## **The Reality of the Struggle of the Indonesian Nation in the National Revolution Era in the Novel *Burung-Burung Manyar* by Y.B. Mangunwijaya**

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### **ABSTRACT**

*The historical reality in the Indonesian novel with the perspective of New Historicism is a theoretical and practical study that focuses on historical and literary issues. The Indonesian novel that became the focus of the study was the work of Y.B. Mangunwijaya, namely Burung-Burung Manyar that represent historical events of the struggle of the Indonesian (Year 1945-1949) in a different color from historical texts in general. Therefore, this study aims to describe in depth the objective reality of the nation's struggle during the national revolution in the novel Burung-Burung Manyar by Y.B. Mangunwijaya. The research method used is qualitative interpretive with parallel reading between literary texts at events which represent the historical representation of the nation's struggle. Data collection techniques with documentation with the main instrument is the researcher assisted by tabulation of objective reality data in the novel Burung-Burung Manyar by Y.B. Mangunwijaya. Data analysis techniques begin with data reduction, data presentation, and drawing conclusions. The results showed that the objective reality studied was historical facts originating from artifacts or in the form of objects, relics and places, then social life, mental conditions, and ecology. Furthermore, the events, places and characters contained in the novel are imaginative, but in them there are hidden facts. When linked with fact and fiction, reality and fiction in a broad sense, history turns out to be in conflict with literature. The objective reality in the course of history is realist statement.*

**Keywords:** *The Struggle of the Indonesian Nation; National Revolution Era; Novel*

### **INTRODUCTION**

Novels as a form of literature are expected to generate positive values for the audience so that they are sensitive to problems related to social life and encourage good behavior (Harris, 2017). Novels are also expressions of social phenomena in aspects of life that can be used as a means of getting to know humans and their times (Taggart, 2011). This understanding implies the bargaining position of literary works as a form of expression and reflection of writers' thoughts on the realities of life faced in the past.

The development of literature in various forms, including historical novels, is a way for a writer to express and express ideas in a novel that still maintains historical elements as an important part of the substance of the novel (Djokosujanto, 2001). Thus, writers use historical facts and events as the background for their creative works. In the next stage, when literary works can be used as historical references, literature has proven itself to be a science that does not only talk about issues of creativity and a series of imagination, but can also function as historical documents. From here, literature can finally break through the confines of its nature as a binding science. From a literary standpoint, historical literature is one type of literature. In this case, history, especially those related to past events, is not only found in historical texts, but also in literary works, such as novels.

Based on preliminary reading of a number of modern Indonesian novels, a number of novels can be found that depict historical events of the nation's struggle during the war for independence (1945-1949) that had occurred in Indonesia. By understanding literary works in relation to the struggle of the nation, it is possible for a literary reader to rediscover the reality or historical representation depicted in literary works. These various problems will be analyzed using the New Historicism approach. Research approaches New Historicism ve done for reconciling historical sensitivity in intellectual behavior by the historical context of the non-relativist record the history of science (Paul, 2012). Subsequent research by Akung (2012) explores new historical dimensions in Nigerian novels with a focus on time benchmarks in Helon Habila. This genre novel had been predestined by history as its object, even had resigned myself to swim in a jumble of history that is often hidden by the span of time. The new role of literary works is still contested even though they can be used as historical sources, on the other hand, literary works cannot be separated from their imaginative and fictional substance.

According to Kuntowijoyo who was quoted by Surur in Wicaksono, Emzir, & Rafli (2019), history is different from literature in terms of: how it works, truth, overall results, and conclusions. Historical novels were born as intellectual and literary answers to the problems of an era by using the past as a reflection. Historical realities appear in historical novels. According to George Lukacs in Kuntowijoyo (2005), in historical novels there are various indicators, namely historical authenticity, historical faithfulness, local color. The opinion of George Lukacs which is used as an indicator in this study is related to the historical value in the novel. The indicators of historical value are historical authenticity, historical faithfulness, and local color.

The New Historicism study used refers to three basic assumptions, namely: (a) that every expressive act is closely related to the practical network of material culture; (b) that literary texts and non-literary texts are inseparable; (c) that there is no discourse whatsoever, whether fiction or factual, which gives access to absolute truth and cannot change or express the nature of humanity without other alternatives. Objective reality is a fact that actually exists and occurs in the real world so that it can be proven by empirical data. Whether or not something can be put forward in a literary work that is empirically proven is what distinguishes works of fiction and non-fiction (Nurgiyantoro, 2009). The events, places, and characters that are revealed in fiction can be imaginative, whereas in non-fictional works such things are factual. When linked with fact and fiction, reality and fiction in a broad sense, history turns out to be in conflict with literature. As it is known that history is reality, factual events that occurred in the past. Meanwhile, the essence of literature is imagination and creativity. However, historians and writers see it in different perspectives. The reality as the essence of history also considers the relevance of the imaginative element contained in it (Ratna, 2011). Objective reality (historical fact) in the mind of history is a realist statement. Historians express everything in their earnest and basic expression. On the other hand, a writer describes facts in free interpretation so that his imaginary elements change the meaning of facts.

In the view of New Historicism figures such as Stephen Greenblatt, Louis Montrose, Jonathan Dollimore and a number of other figures; literature is seen as having created itself

parallel to history. Both literature and history are both able to present factual situations from the past as a narrative through their linguistic imagination. Historical or literary truth is relative truth. Literature and history can be associated wrestling in the same field, namely language (Nurhadi, 2006). Therefore, the New Historicism study used refers to three basic assumptions, namely: (1) that every expressive act is closely related to a network of material cultural praxis; (2) that literary texts and non-literary texts circulate are inseparable; (3) that there is no discourse, either fictional or factual, which gives access to absolute truth and cannot change or express the nature of humanity without other alternatives. The interpretation is carried out with an archaeological approach as a representation; an area of research that refers to specific implicit knowledge. These problems were analyzed using the New Historicism Greenblatt approach. In his studies, both theoretically and practically, Greenblatt focuses more on historical and literary issues.

The disciplinary extension which includes the study of textuality, language, and representation is basically based on historical analysis; the effect of literary criticism on history, namely by reading history as a text (Brannigan, 1998). Furthermore, John Brannigan in New Historicism and Cultural Materialism describes New Historicism as 'a critical model of interpretation which features power relations as the most important context of all texts...' and '...it treats literary texts as a space in which power relations exist. become visible'. The power referred to here is, of course, that proposed by Foucault in the form of the use of discourse, allowing the subject to believe.

As a literary genre, novel contains elements that include the author, the content of creation, the language medium, and the intrinsic elements of fiction. To explain this, the author provides his presentation through explanations or comments, dialogue or monologue, and behavior (Semi, 2012). Things that need to be considered here, even though fiction is included in imaginative literature, with a bigger measure of imagination than biography, history, and memoirs; fiction can also be used as a historical reflection and used as a historical reference for actual events in the past (Carter, 2009).

Greenblatt in Barry (2010) mentioned that there are three layers that can be done in an effort to explain historical phenomena through text. First, through ideology, which is an academic phase to unveil the ideology behind the text. Second, through discursive practices that occurred in their own time, namely an attempt to explain discursivity practices that had occurred. Through text, discursive practices can be adequately read, disassembled, and explained. Third, through discursive practices that occur today, namely when the text is already in discourse struggle and struggle in the contemporary context. At this point we understand that, although historical studies can reveal "trends", any historical study cannot guarantee that these "trends" will continue. In other words, "trend" has no "law". Strictly speaking, Popper in Yuliantoro (2013) considers the evolution of life on earth, or from human society, to be a unique historical process so that the description of it, after all, is not a law, but only a single statement from history. Any statement that asserts a trend at a particular time and place will be a single historical statement and not a universal law.

The Indonesian novel that became the focus of the study was the work of Y.B. Mangunwijaya, namely *Burung-Burung Manyar*. Mangunwijaya in his novel wants to urge all Indonesian people, people and nation to rethink the essence of the 1945 Revolution. Teto and Larasati, characters who fail and characters who succeed. Characters who are enemies and figures who side with the conscience, Kauravas and Pendawa, about Balarama and Larasati, Arjuna, and so on.

The novel *Burung-Burung Manyar* was originally intended only as a novel to "perpetuate" the family town of Mangunwijaya, Magelang, with the background of the War of Independence, especially the war of Magelang-Ambarawa. The novel was driven by his exasperation about the unhealthy fabrications and myths of historical events. Y.B.

Mangunwijaya wants to urge the entire Indonesian community, people and nation to reflect on the essence of the 1945 Revolution. Teto and Larasati, characters who fail and characters who succeed. Characters who are enemies and characters who sided with conscience, Kurawa and Pendawa, about Baladewa and Larasati, Arjuna, and so on.

Literary works as verbal symbols, the object is reality. Reality can be in the form of contemporary social reality or reality in the form of historical events. In this case, historical realities related to past events are not only found in historical texts, but also in literary works, such as Indonesian novels set in the war of independence. If reality is in the form of historical events as in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya actually contains the intent to: (1) interpret historical reality into imaginary language with the intention of understanding historical events according to the author's own interpretation, or (2) become a means of the author to convey his thoughts, feelings, and responses about a historical event and can be used by the author to reject or support an established interpretation of historical events.

Literary work as a verbal symbol, its object is reality. This reality can be in the form of present-day social reality or reality in the form of historical events. By emphasizing the link between text and history, Greenblatt in Wicaksono (2018) breaks down the tendency of formalist textual studies in the ahistorical tradition of new criticism which sees literature as an autonomous aesthetic area, separated from aspects that are considered to be "outside" the work. Literature, according to the perspective offered by new historicism, cannot be separated from social, economic, and political praxis because it takes part in it. Thus, the separation between inside-out, extrinsic-intrinsic cannot be maintained anymore because all texts, both literary and non-literary are the products of the same era with various struggles for power and ideology, so it differs from new criticism which only examines literary works, new historicism relates between literary and non-literary texts. In this context, Wiyatmi (2012) describes that New Historicism offers a renewal in seeing the relationship between literature and history. Literature in this case is not only seen as a mirror that transparently and passively reflects the culture of the people, but literature also helps build, articulate and reproduce conventions through verbal acts and creative imaginations.

If history is a reality in itself, the journey of this country must be conveyed even though it is through literary learning in schools. This is where the role of learning Indonesian language and literature can act as a means of knowledge, which of course contains the embodiment of historical (historical) values. Historical novels can be used as teaching materials to foster and foster a sense of patriotism and nationalism in students. With a spirit of nationalism, future generations will be resilient in facing various problems, especially those related to national problems. By looking at the above problems, it is necessary to conduct an assessment of the historical value in literature, namely historical reality.

Based on the background of the problems presented in several paragraphs above, the following research questions are formulated, namely: how is the objective reality of the history of the Indonesian nation during the war of independence (1945 to 1949) in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya? Then, this study aims to analyse in depth the objective reality of the nation's struggle during the national revolution in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya. The benefits of this research are in the form of historical values that can be used as a benchmark for someone to act in accordance with the teachings of truth and values accepted in society. Some argue that novels can be used as sources for historians or become historical cases that can provide illustrations and examples.

## **METHOD**

The research method used is qualitative interpretive with parallel reading between literary texts on events which are the reality of the Indonesian national revolution during the war for independence (1945-1949) with historical texts that describe the same events. The

object of study is limited to the objective and imaginative reality in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya with the New Historicism approach. The technique used is content analysis. Content analysis is a technique of analyzing various sources of information including printed materials (books, articles, novels, newspapers, magazines, etc.) and non-printed materials, such as music, pictures and objects. Content analysis begins its analysis by using certain symbols, classifies the data by certain criteria and makes predictions using certain analytical techniques.

Content analysis is a research technique that utilizes a set of procedures to draw conclusions from a book or document (Mayring, 2000). This analysis can also be a series of valid research work and can be replicated to make specific conclusions in the text. This technique is used to describe the Indonesian national revolution in a novel set in the war for independence (1945-1949). The research instrument is the researcher himself, in the sense that the researcher determines the object of study and interprets the data based on the data construction available in the text being studied, information and supporting data from other sources (articles, journals) or references relevant to the research.

Below is a table of work analysis in studying the representation of the nation's struggle in Indonesian novels set in the war of independence.

**Table 1. Objective Reality in Novels**

No.	Quote	Page	Intrinsic Elements of a Novel				Historical Facts		
			Theme	Plot	Setting	Characters	Artifact	Social	Mental

The data analysis used in this study is a non-interactive analysis model. This interactive data analysis consists of data collection, data reduction, data presentation and drawing conclusions or data verification (Mills & Huberman, 2007). The steps to analyze the data are as follows. First, the story is read as a whole until a general picture of the story is obtained. Analyze the story content, namely the breakdown of a literary work into its elements to understand the relationship between these elements and the problems that build the literary work as a whole. Description, namely describing in words clearly and in detail, giving a final impression or opinion about the results of the analysis which is a combination of subjective responses and the results of the analysis.

## RESULTS AND DISCUSSION

### Results

Below is an analysis rubric of research work on the objective aspects of the national revolution in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya is viewed from the intrinsic elements of literary works (novels) and historical facts in novels. The fictional structures used and selected in this study include the theme, plot, setting (time and location), and characters. Meanwhile, historical facts that are used as study material are artifact, sosiafact, mentifact), and ecofact.

**Table 2. Summary of Analysis of the Objective Reality in the Novel**

Historical Facts			
Artifacts	Social	Mental	Ecological
8	19	13	7

Based on the research findings contained in the table above, an objective reality can be identified in terms of the theme elements of 4 data, then from the flow elements found 19 data, then 7 data on the setting of place and time, then 25 elements of character. If the terms of its shape, the historical fact

that the identified national struggle of novel *Burung-Burung Manyar* by Y.B. Mangunwijaya, found 8 data for the fact that the form of artifacts, social facts discovered there were 19 of data, then the mental facts are 9 data, and the last is the fact there are 7 data ecology.

## Discussion

Objective reality is a fact that actually happens and can be verified. For this reason, this study describes and consults data fiction - non-fiction. Imaginative events, places, and characters are juxtaposed with non-fictional works to make them factual. In this study, the initial research was started from identifying historical events in the novel based on the sequence of stories. The following is a finding of data on the objective reality of the Indonesian national revolution based on historical facts that surround it. Historical facts presented include artifacts, social facts, mental facts, and ecological facts.

Objective reality can be proven by empirical data (Nurgiyantoro, 2009). The events, places, and characters that are revealed in fiction can be imaginative, whereas in non-fictional works such things are factual. When linked with fact and fiction, reality and fiction in a broad sense, history turns out to be in conflict with literature. Objective reality (historical fact) in the mind of history is a realist statement. The historical facts of the national revolution can be determined by the quotation in the following *Burung-Burung Manyar* by Y.B. Mangunwijaya.

The letter I received from Mrs. Antana two days after the day after the terrible day.  
Demonstration in the Ikada field after Soekarno Hatta proclaimed the Republic  
(Mangunwijaya, 2014:75)

From the above quotations, historical facts contained in the phrase "after the demonstration in the field Ikada Soekarno Hatta proclaimed the Republic". The demonstration clause in the Ikada field refers to the general term used, namely "The Giant Meeting in the Ikada Field". Quoted from Adam Malik's statement (in Dzulfaroh, 2019) the giant meeting was a war drum against the Dutch army to defend independence. On that day, Ikada Square was like a sea of people, dressed in red and white colors. As many as 300,000 people gathered in the field on September 19, 1945. This Giant Meeting was banned by the Japanese and in order to avoid bloodshed. Although it was forbidden, the masses of the people came from the morning to hear Sukarno coming in the afternoon (Matanasi, 2019). After the meeting, various resistance was carried out by the youth and the Indonesian people to expel the invaders.

Foreign powers after Japan lost World War II, and the Allies as the victors of the war, came to Indonesia to occupy the territory and disarm Japan under the leadership of Admiral Lord Louis Mountbatten in charge of the Southeast Asia Command. Arriving in Indonesia, Admiral Mountbatten formed a special operations command called Allied Forces Netherlands East Indies (AFNEI). The first wave of Allied arrivals under the leadership of British troops, General Sir Philips Christison landed in Batavia, Jakarta (Agung, 1990). The first landing of Allied troops in Jakarta was on September 24, 1945, which was six weeks after World War II ended. Allied troops under the command of Major Greenhalgh were deployed at Kemayoran Airfield.

That British people should all be hanged. I have said many times, if we really are sons and daughters of the descendants of de Ryuter or Tromp, we should have crushed the British  
(Mangunwijaya, 2014: 75).

Shortly after Japan surrendered to the Allies, then the Allies landed in Indonesia, which at that time had just declared independence. The beginning of the arrival of the Allies to Indonesia was greeted with an open attitude by the Indonesian side. However, after it was discovered that the Allies were riding the NICA (Netherlands Indies Civil Administration) which openly wanted to re-occupy Indonesia, Indonesia's attitude began to change. The incident began on September 29, 1945.

Entering NICA for me is not the same as being a Dutch slave. That's another!  
(Mangunwijaya, 2014: 70)

The Dutch wanted to return to have rights over Indonesia with their arrival after the Proclamation of Independence in 1945. There were various reasons to hide the old intentions with a new face as the Dutch carried out agitation to the international community to legitimize the Dutch actions. The special unit assigned to the Dutch re-occupation of Indonesia was the Allied Forces Netherlands East Indies (AFNEI), under the leadership of Sir Philips Christison (Adryamarthanino & Nailufar, 2021).

Objective reality in this sense parallels its meaning with literary representation. Representation is a basic concept that is considered important in the study of New Historicism (Taum, 2015). Nevertheless, the use of the term representation is to reject the distinction between reality and areas of cultural production (such as literature and film) which are considered to reflect aspects that are considered reality. The problem of the relationship between literary works (fiction) and aspects of reality (settings, events/plots, and people/characters) is a problem called literary representation. To describe objective reality, the author provides his presentation through explanation or comments, dialogue or monologue, and behavior (Semi, 2012). This can be seen in the following quotation.

"What about after the war or, sorry this political action is over? But I will accept my defeat. I spat. After all these years, I doubt whether there is such a thing as sportsmanship in the world. Are you going to Verbruggen instead? Or join the Republican army? So coolies from former coolies? Or to the Netherlands alone." (Mangunwijaya, 2014: 121)

This quote describes the contradiction of positive motives in Teto, namely the conflicting motives between accepting his defeat as the Dutch KNIL or fighting for his pride. According to Sugiyono, et al. (2015), both positive motives are impossible to get because if he accepts his defeat. He must be ready to accept the ridicule of the Indonesian people and be considered as a person who slaughtered his own nation or an occupier, whereas if he was fighting for his self-respect, then he had to be ready to leave the Indonesian soil.

Republican position is getting stronger; since the minor prime minister was invited by General Christison, since half a million tons of rice were loaded on ships to India on behalf of the Republic and since the junk landed in Kemayoran without being shot by our ML Mustang, and since the lanky Kiai who called himself General Sudirman refused disarmed by us and we are helpless,... (Mangunwijaya, 2014: 174)

From the quote above novel, the narrative from the perspective of Teto, he describes the real historical events. Historical facts that match this quote include minor prime minister figures who refer to Sutan Syahrir. Then the figure of General Christison as the leader of the Allied camp in Indonesia during the independence revolution. Then events rice shipments to India as the first form of international cooperation with foreign countries. In an essay written by Zara (2020), in April 1946, Prime Minister Sutan Sjahrir, as a diplomatic gesture to gain international support, offered rice aid to India in the amount of 500,000 tons. The aid was welcomed by India, who promised clothing materials - which Indonesia badly needed - in return. "Diplomacy rice" by Sjahrir is important for the Republic of Indonesia who was barely a year and the middle of the sea blockade by the Netherlands. Although the delivery of rice aid to India was successful, the effort did not run smoothly because the Dutch attacked warehouses and ports in Banyuwangi which were used as centers for shipping rice by sea. Eng (2008), explains that, rice that was successfully sent to India to overcome the famine was 45,000 tons from the agreed 500,000 tons.

Then, the flea aircraft in question is an aircraft piloted by Air Commodore Suryadi Suryadarma and Adisucipto. Suryadi Suryadarma is the Commander of the Aviation Section at the TKR (People's Security Army) Headquarters in Yogyakarta which later became the TKR of the Aviation Bureau. Surjadi is none other than Adisutjipto's friend who both attended the Military Academy in Breda. He knew very well Adisutjipto's abilities and asked him to join forces to help build Indonesia's strength

in the air. Then, Adisucipto was appointed Deputy Chief of Staff and Head of the Maguwo Aviation School. As for the secondhand aircraft is an aircraft type flown by the successful Cureng Adisucipto considered by pilots in UK was quoted as saying by Sebayang (1), which flew the coffin. In addition Cureng types, there is also a bomber types Tuntai, Rocojunana and Suky, Hayabusa, Sausykisin, as well as the transport plane types Bristol Blenheim, about 102 aircraft of various types and functions are in Maguwo. The planes were loot from Japan. On October 27, 1945 Adisucipto managed to fly a Cureng plane which was labeled the red and white flag color. It airs over the city of Yogyakarta and is an airplane with the first Indonesian flag. Furthermore, its relation to historical facts in the form of events can be described in the following quote.

"They attacked Yogya, that's clear." (Mangunwijaya, 2014: 136)

The attitude of the deputy of the Crown, Dr. Beel, was so stiff as a clogging clog in his country, even rude actually, disrespectful. However, that the representatives of the Three Countries at the Kaliurang negotiating table had never expected that as fast as that was the attack. (Mangunwijaya, 2014: 140)

On December 19, 1948, at 06.00, Hatta (2011) heard the sound of an airplane passing over Kaliurang heading for Maguwo. He suspected that a Dutch airship was headed for Maguwo and dropped several bombs there. From Kaliurang, it was seen that the bombs had erupted. Hatta at that time was with a delegation from the United Nations Good Services Commission, Thomas Critchley, in Kaliurang. The two of them then hurried to Yogyakarta. While Critchley was reviewing Maguwo, Hatta headed straight to the presidential palace for a cabinet meeting. The sudden cabinet meeting finally decided that President Sukarno, Vice President Hatta and cabinet ministers would remain in Yogyakarta. Sukarno then sent news to Sjafruddin Prawiranegara in Bukittinggi to form an emergency government there. Meanwhile Panglima Sudirman, who was also present at the cabinet meeting, decided to leave Yogyakarta and lead the guerrilla (Firdausi, 2019). It is known that the negotiations in the Ground (Sleman, Yogyakarta) occurred on April 20, 1948. An important event revealed by Romo Mangun in *Burung-Burung Manyar* was the recognition of Indonesia's sovereignty at the end of the national revolution.

The whole world even denounced the Netherlands, especially India and friendly countries in Asia; but it must not be forgotten, too, the United States. This time the problem will be completely resolved. Indonesia will be recognized by the international community and a Round Table Conference will soon be held. And this conference has only a single event: the transfer of sovereignty to RI. (Mangunwijaya, 2014: 207)

With a distinctive storytelling style, Y.B. Mangunwijaya is able to bring readers into the realm of thought of the characters that are told in the novel. When the reader reads the early part of the novel *Burung-Burung Manyar*, it seems as if he is invited to be carried away in the atmosphere of the Indonesian Revolution which is full of conflict, the conflict between Indonesia and the Netherlands, pro-Dutch and Japanese, and the people involved in it; Pro-Republic and Pro-Dutch, for example the main character, Teto who is pro-Dutch and Larasati who is pro-Republican. Likewise in writing, there are striking differences from similar works. Before entering the first part, readers are presented with Pawayang, as well as an indication that the story in the novel (romance) *Burung-Burung Manyar* seems to be related to the story in the world of wayang archipelago, especially Wayang Purwa which is more Indonesian. The names of the characters chosen along with the characterizing characteristics that are presented are also representations of these figures in the Javanese version of the Mahabharata story, such as the characters Setadewa (Balarama), Larasati, Janakatamsi (Janaka/Arjuna), Mr Antana and Mrs Antana (Demang Antagopa-Nyi Sagopi).



## CONCLUSION

Based on the results of research and discussion, it can be concluded that the objective reality in the novel *Burung-Burung Manyar* by Y.B. Mangunwijaya deals with a fictional structure which consists of a theme, plot, characterization, and setting. Then the historical facts that surround it, namely artifacts, social dimensions, mental conditions, and ecological dimensions. In the novel, events that actually happened are found, namely military aggression, conferences as a form of struggle to defend Indonesia's independence through diplomacy to recognition of sovereignty. Likewise, real figures were also revealed, such as figures from Sutan Syahrir, Sudirman, Iswahyudi, Adi Sucipto, Soekarno and Hatta.

The main focus is the mentality of the characters in the novel, through the character Teto and Atik. Teto chose the Netherlands with all the backgrounds that surround it. Meanwhile, Atik is a native who wants to fight with his abilities and abilities to help his country. The novel *Burung-Burung Manyar* by Y.B. Mangunwijaya could see the Indonesian revolution in an objective way that tended to be more from the Dutch side by presenting the main protagonist of the Indo-Dutch who was anti-Republican.

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