

## Colonial Inferiority and Postcolonial Ideology in Pramoedya's *House of Glass*: Between the Dominant and the Marginalized

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**Abstract:** Pramoedya Ananta Toer, despite his position of being controversial among the Indonesian writers, wrote four historical novels, which have been compiled in the title of *Buru Quartet*. The core of the contents is about the stress between the Dutch-Indies colonial government and Indonesia's local, marginalized, and colonized people. As postcolonial novels they certainly effort to voice the desire, will, and also hope of the marginalized people in opposing the dominant colonial government. However, through the last novel, *Rumah Kaca*, Pramoedya applies a certain technique which is interesting and different from the other common postcolonial novels, including also those the first three novels. The existence of a narrator, representing the colonial government, seems to emphasize that as a matter of fact, the colonizer has the problem of being inferior to the colonized. *Rumah Kaca* conveys this notion by showing that due to the inferiority the colonizer would undergo illogical conduct for the sake of maintaining the position of being the controller. Even, to the very helpless and powerless activist, Minke, the colonizer must undergo a violent and illogical act to his death.

**Keywords:** *Rumah Kaca*, inferiority, colonial government, Minke

## Introduction

In fact, the history of colonialism has taken an important step in the context of civilization, in which a new realm of humanism then has also appeared. It is said "new," since due to the historical colonial events, happening in many parts of the earth, there have been re-actions against them. The awareness of being oppressed and marginalized was born to face the constructed order, dealing with European supremacy. By his *Orientalism* (1976) Edward W Said started to flame the spirit of postcolonialism. The myth of "European civilizing mission" (Anna Cristina Mendes 2014) that seemed to suggest one race is superior to the others has been in question, and as a result, it gave the birth of the new discipline of postcolonialism. Indeed, this notion has been started since the paradigm to develop or to change the civilization of the slavery era.

*Between 1823 and 1854 slavery was legally abolished in most of Latin America and the Caribbean, and most European and American countries outlawed the trans-Atlantic slave trade. The Spanish rulers finally granted Cuban slaves their freedom in 1886, and abolitionists became more outspoken in Brazil. Increasing resistance by slaves, growing opposition by educated*

*Brazilians, and the desire to promote European immigration led finally to abolition in 1889.* (Lockard 2011: 564).

However, colonialism itself gained a peak around 18<sup>th</sup> and 19<sup>th</sup> centuries, especially when Britain got the “achievement” of being the greatest colonizer by colonizing many parts of the earth. It means any strives to impose humanistic values, such as the rejections against racial gaps between the colonizer and the colonized groups, in the historical civilizations have faced complicated problems. Even, the progressive and radical era of decolonization could not totally abolish those gaps. This fact, on the other hand, gives a way of postcolonial studies to develop and to take roles of bridging them. Further, as part of the documents of civilization, there have also been several media to expose them, and literature may appear as one documenting them.

Different from the other media in documenting those humanistic complicated problems, literature applies its characteristic ways by its story, either in the form or genre of poems, novels, or plays. They certainly prove literature’s nature as the medium to freedom expression and its aesthetics delivery. Terry Eagleton (1973) said this as a language game, in which literature applies an ordinary language for an extraordinary purpose, and meanwhile, Barnett (1999) identified it as performance in words. Literature can be simply used for enjoyment or it can be used as a tool of communication within a community. Literature has an important role in civilization. Even, literature is an effective way of documenting any humanistic values and conflicts due to its nature of providing pleasure by its nice words. Pramoedya Ananta Toer’s *House of Glass* is one example of how humanistic conflicts are delivered, especially dealing with the stress between the colonizer, the Dutch Indies colonial government, the colonized, which would then be called the people of Indonesia.

As a productive writer, Pramoedya Ananta Toer was very active in delivering messages through his writings. He wrote many novels about particular issues which were based on historical realities happening during the Dutch colonial government’s dominance in Indonesia. Interestingly, some people say that by his historical novels he voiced his criticism against the local and present government. Born on February 6, 1925, Pramoedya spent most of his life getting imprisoned in several prisons. The first was during the Dutch-Indies colonial government from the 1947 to 1949. The second was during the Old Order in around 1960s and the last was during the New Order from 1965 to 1979. Although he was imprisoned, it didn’t stop him from writing. The tetralogy of Buru Island or Buru Quartet has proven it, due to his status as a political convict. The Buru Quartet consists of four novels, they are *Bumi Manusia* (translated into *This Earth of Mankind*), *Anak Semua Bangsa* (translated into *Child of All Nations*), *Jejak Langkah* (translated into *Footsteps*), and *Rumah Kaca* (translated into *House of Glass*). Buru Quartet is Pramoedya’s historical novels, and the settings and the conflicts are about the era of the Dutch-Indies colonial government. It seems that he had undergone thorough surveys before putting the colonial facts of the Dutch-Indies government. All the novels have a significant figure or character of Minke, representing the local and colonized people, and the conflicts appear as the conducts done by both the colonizer and the colonized. As postcolonial literatures, it’s very common that a writer would stand his/her position or tone in accordance with the line and perspective of the colonized to oppose the position of the colonizer. However, Pramoedya applied the tone differently, especially in the last novel, *Rumah Kaca*. The way how the story is delivered is by the existence of a narrator representing the Dutch-Indies colonial government, or precisely the colonizer. In other words, the novel likely represents the status or position of the colonizer, in spite of its characteristics of being postcolonial.

As emphasized above, the point of view of *Rumah Kaca* is also in the deliverance of a narrator who represents the colonizer, and it’s different from the other first novels of Buru Quartet, in which the narrators are to represent the colonized. The main character of the those three novels is Minke, a local

Javanese inhabitant who had a better education than most of the local inhabitants due to his parent's higher social status in the society. Meanwhile, in the last novel, *Rumah Kaca*, the first person point of view is not from Minke, but Jacques Pangemanann. Jacques Pangemanann is a police officer who is assigned by the Dutch-Indies colonial government to control and to repress any local activists who have oppositional ideas or anti-colonial thoughts and actions which could threaten the government's activities. In this novel, Minke is the main figure who is being totally supervised. He is feared by the Dutch-Indies colonial government because of his being an activist and journalist who often voices against the government through his writings. For this conduct, Pangemanann has the strategy of the "house of glass" that allows him to supervise any kinds of activities done by Minke and reports it to the government for further prominent acts. By collecting and examining Minke's writings, Pangemanann has to anticipate any consequent movements done by the local activists due to Minke's concepts and ideas of confronting the colonial government.

From the conflicts between the colonial government and the local activists, represented especially by Minke, *Rumah Kaca* certainly delivers two oppositional ideologies of them. In addition to the position of being powerful, the Dutch-Indies colonial government applies also the strategy of "the house of glass" in order to give no chance at all to Minke to undergo any conduct to fight against the government. This fact proves the ideology of the colonial government of being the oppressor and the dominant, despite as a matter of fact representing the colonial inferiority in controlling and managing the local activists, especially Minke. On the other hand, the phenomenon of "the house of glass" imposes the ideology of the local people in conducting postcoloniality which is threatening and compelling. Therefore, it is worth examining those oppositional ideologies, for the sake of the deliverance of postcolonial aspects of the novel, *Rumah Kaca*.

### Theoretical Concepts

Postcolonial studies have derived many theories, especially dealing with postcolonialities undergone by the colonized countries or societies in many part of the earth. It could have happened that there were also many various and different places which experiences their own oppression and marginalization done by the colonizers. Since the publication of *Orientalism* (1976) by Edward W Said, the efforts to compile the concepts and ideologies have been the main conduct dealing with postcolonial theories. However, it is important to note that the European explorers, ranged from the era of Columbus till the Britain's great dominations in 19<sup>th</sup> century, were the objects of the deliverance of postcolonialism or postcolonial ideology. On the other hand, it seems to happen that then colonial ideology is consequently derived from this perspective. In this context, the ideology is certainly not about any theories of establishing colonies. By the different words, colonial ideology is in fact in the realm of postcolonialism, and not beyond it.

By the above perspective, to discuss both colonial and postcolonial ideologies, this talk applies two theoretical concepts, which are more prominently called postcolonialism. They are from Bill Ashcroft's and Ania Loomba's notions of postcoloniality. Ashcroft in *Post-Colonial Transformation* (2001: 1) stated that

*"But the simple fact remains that these colonized peoples, cultures and ultimately nations were prevented from becoming what they might have become: they were never allowed to develop into the societies they might have been."*

From it, there are both colonial and postcolonial ideologies that can be derived. In one hand, the colonial side emphasizes any conduct and ideas to control and to simultaneously anticipate activities done by the colonized people to appear better than their present conditions. Even, they may not dream to be able to manage themselves because they must be always inferior. On the other hand, what the colonizer's

undergone represents the hidden ideology of the colonized. Here, the colonized has the dignity of being local due to their culture. Referring to Said's suggestion (1976) that traditional culture is the weapon, the colonized seems to uplift their dignity of having their own identity in their culture. Further, the colonized is aware that their development and progress would be the main problem of the colonizer in controlling them, and for this reason, the colonized has the ideology of establishing any developments and improvements of many aspects in their lives.

Meanwhile, Loomba (2005: 16) also delivered an important idea.

*"It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as 'postcolonial' subjects although they live within metropolitan cultures. It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture."*

Here, Loomba directly addressed two sides, both colonialism and postcolonialism, and also she pointed out two prominent ideas. About colonialism, she uplifted its cultural hegemony from the start of it and due to it colonialism would create a certain position of being eternally superior and the colonized would be always helpless and helpful. About postcolonialism's ideology, she proposed any contemporary resistances due to oppression by imperialists, and it is usually the talk of Western cultural hegemony since the start of colonialism.

### **Inferiority Represented in Colonial Ideology**

As found also in the other novels of Buru Quarter, the last novel, *Rumah Kaca*, starts the story by delivering the prominent domination of the Dutch-Indies colonial government against the existence of the local and marginalized people. It means that readers have had a certain environment, or setting, dealing with the condition.

*1912: Tahun terberat untuk pribadi Gubernur Jenderal Idenburg. Sebenarnya Van Heutsz, pendahulunya, sudah rintiskan jalan untuknya. Perlawanan bersenjata di seluruh Hindia sudah dia patahkan. Datanglah sang pengganti laksana pangeran dari kahyangan, lepas santai berleumpang-kangkung. (page 1)<sup>1</sup>*

*(1912: This was the year that brought the greatest burdens for Governor-General Idenburg. His predecessor, van Heutsz, had in fact prepared the way for Idenburg. He had succeeded in breaking the back of all armed resistance against the Dutch in the Indies. Then came his replacement, descending on the Indies like a prince from the heavens, relaxed and as if without a care in the world) (chapter 1)<sup>2</sup>*

However, the figure of Jacques Pangemanann hides a certain problem, because it seems that the position of the colonial government in the eyes of Governor-General Idenburg is still not safe yet. For him the threats of physical violence done by the local people are still greatly possible to happen. *Tugas seberat itu dipercayakan dan dipikulkan di pundakku: Jacques Pangemanann (p. 5)/ This heavy task was entrusted to me and thrust upon my back—me, Jacques Pangemanann (ch. 1)*. Consequently, he assigned Pangemanann to undergo a unique system to support the Dutch-Indies colonial government in colonizing

<sup>1</sup> The Indonesian version of the novel is from "**Rumah Kaca, Pramoedya Ananta Toer**," Lentera Dipantara 2006.

<sup>2</sup> The English version of the novel is from "**House of glass: a novel/Pramoedya Ananta Toer: translated and introduced by Max Lane.—1<sup>st</sup> ed.**", Penguin, 1992

the area. The system is called “house of glass” in which Pangemanann had to observe and supervise all documents relating to the local activists, especially Minke.

*Mula-mula akan kucatat segi pengajaran, karena dia itulah yang menyebabkan mata melihat, mendengar, menilai kejadian-kejadian jauh, di luar negerinya sendiri, berkaca dan menimbang-nimbang diri, kemudian mengetahui sampai seberapa jauh jalan yang ditempuh, dan di tempat mana diri berada..... Ya, dia! Memang itu orangnya, Minke. (pp. 6-8)/*

*I will set down first of all some notes about what was happening in education. After all, it is education that causes one's eyes to see, causes one to hear, and to evaluate the things that are occurring far away, outside your own country, so that you reflect upon your own situation, and discover how far it is you have advanced and just where you are situated in the state of things. Yes, him! That's the one. Minke! (Ch. 1)*

The new strategy in establishing the system of “house of glass” seems to apply the different way of holding the position of being superior. The purpose is about an approach without direct and physical violence but it is about monitoring and anticipating the higher quality of harmful acts of the colonized and local people. Surely, the military sources of the colonial government are more powerful than the colonized people, and this is beyond the activities in weapons causing deaths and bleeding people. Also, the reason of selecting Pangemanann, who had to early retire due to his new position, defines that the duty of undergoing “house of glass” is concerned with the brain and not muscles.

*Soal khusus, katanya—soal yang membikin aku tercabut dari kepolisian yang aku cintai dan memasuki pekerjaan yang lebih memeras otak daripada otot .... “... Hanya Tuan yang mampu melakukannya, Tuan Pangemanann. Soal lembut hanya tangan lembut yang bisa mengerjakannya.” (pp. 9-10)/*

*A special problem, he said—a problem that had taken me out of the work I loved so much, police work, and transferred me to this other arena, where it was your brains they squeezed instead of your muscles..... “.... You are the only one who can handle it, Mr. Pangemanann. Only a sensitive hand can deal with a sensitive problem.” (ch. 1).*

Indeed, Pangemanann’s duty is to compile any documents dealing with Minke’s writings and analyze them in order to anticipate the next acts of the local activists. However, it seems it’s not an easy job to do.

*Membacai dokumen-dokumen itu aku menjadi ragu apa benar Syarikat berkembang tanpa otak? Benar-benar aku sedang bermain catur dengan Minke. (p.198)/*

*As I read these documents I began to wonder, was it true that there was no brain behind the Sarekat? I was locked in a game of chess against Minke. (ch. 5).*

Pangemanann had to deeply think and analyze all facts found in Minke’s writings. Therefore, the duty is just observing and examining any writings produced by the local intellectuals, such as Minke. In this context, Pangemanann had also the authority of informing any suspected behaviors and activities which might be undergone by the local people to oppose the colonial government. It means that he would only read and analyze them and then report them to the Governor, who had the ultimate authority to conduct any actions.

One of the results of his job is Minke’s exile. Though in his report to the Governor he never mentioned the idea of exile to Minke, a decision from the court, Raad van Justitie Batawi, due to a political event dealing with Minko, was about his exile to Ambon.

*Kemudian terjadi yang tiada kuduga-duga. Aku mendapat surat perintah melaksanakan vonnis Raad van Justitie Batawi atas diri Minke, pemimpin redaksi Medan—perintah pengasingan ke Ambon. Tanganku menggeletar menerima surat perintah itu. Aku harus berhadapan dengan orang yang harus kulumpuhkan. (p.68)/*

*Then something happened that I never expected. I received orders to carry out the verdict of the Batavia prosecutor's office upon Minke, the editor of Medan—he was to be exiled to Ambon. My hand shook when I received these orders. I would have to confront face-to-face the man I was to ruin. (ch. 2)*

The success of totally stopping Minke's activities by the exile shows how powerful and effective is the strategy of "house of glass." It seems by creating a wide gap between Minke and his friends, the dangers of local movements led by the intellectuals could be minimized. On the other hand, this fact really disturbs Pangemanann because this is all bad and tricky. *Sandiwara kehidupan yang busuk. (p.70)/ How rotten is life's drama! (ch. 2).*

The other perspective of establishing a "house of glass" is in fact dealing with the incapability of the colonial government to physically control the local activists. Through their writings they seem to voice the condition of being oppressed and marginalized by the colonial government. Since this fact is beyond the laws and rules, the government could not do anything, and also they belong to the group of educated people who really know either to violate laws and rules or not. It means the existence of a "house of glass," then, is about the position of being superior taken by the colonial government to conduct any necessary things in order to control the society. The system in "house of glass" is different from the government's law enforcement to those breaking or violating the laws and rules.

*Pertama: Kegiatan Minke ini tidak melanggar hukum. Tidak ada hukum yang dapat melarangnya, baik hukum colonial maupun turunan Hukum Nederland di Hindia .....Kedua: Kegiatan Raden Mas ini adalah wajar bagi Pribumi di negeri jajahan mana pun, apalagi yang telah berkenalan dengan ilmu dan pengetahuan Eropa. (pp. 14-15)/*

*First, the activities of Minke were not illegal. There were no laws that could be used to stop his activities, neither colonial laws nor any laws from Holland..... Second, the activities of this raden mas were to be expected of any Native in whatever colony, especially where they had begun to be exposed to European knowledge (ch. 1).*

Clearly, the hidden inferiority of the government could be seen there. The domination done by the colonial government is based on their fear of the possibility of the local inhabitants becoming what they might have become which might flame the enormous spirit to fight against the colonial government in order to gain their own independence. Moreover, it seems that the strategy of "house of glass" is not a big matter for the local people.

*Semestinya dia sudah mengetahui (atau pura-pura tidak takut?), bahwa di Hindia yang hijau dengan hutan, sawah dan ladangnya ini, dia sebenarnya hidup di dalam rumah kaca. Bahwa gerak bulumatanya pun dapat kulihat dari belakang mejaku. (p. 231)/*

*He should have known (or was he just pretending he didn't know?) that in these Indies, so green with jungle, paddy, and fields, he was really living inside a house of glass. From behind my desk, I could even see every individual movement of his eyeballs. (ch.6)*

Pangemanann is absolutely aware that the activities done by Minke might become the lighter that would trigger the other locals to be active in confronting the colonial government, especially if the locals are the ones who are exposed to European knowledge (27). In the colonial government system of

education, there are two types of school: for the natives and for the Europeans which is called ELS. The knowledge shared in the school for the natives is different from the ELS school. The colonial government purposely limited the teachings in the school for the natives so that they won't develop as much as the European children. However, it is still possible for some of the native children to go to the ELS school as long as they can afford the tuition fee. There are only a few of the locals that can study in ELS school because most of the local inhabitants cannot afford the tuition fee as they are coming from middle and lower class. The locals who graduated from ELS school are being watched, especially the ones who don't get official jobs. It is because they are taught about geography, the world, and many other things that are not taught in the school for the natives. The colonial government presume they are the source of trouble as they might become the eyes and the voices for their people.

### **Postcoloniality of The Local and Marginalized**

On the other side, *Rumah Kaca* delivers the local inhabitants indirectly opposing the Dutch-Indies colonial government due to their love for the motherland. In this context, the representative of the local inhabitants who confronts the colonial government is Minke. Minke is described by Pangemanann as someone who always wears Javanese clothes and looks like he has his own opinions about things.

*“Dia selalu berpakaian Jawa: destar, baju tutup putih dengan rantai emas arloji tergantung pada saku atas bajunya, berkain batik dengan wiron agak lebar dan berselop kulit. Bila berjalan kaki ia tak pernah berleumpang dengan kedua belah tangannya. (p. 11)/*

*He always wore Javanese clothes—a destar on his head, a white vest-shirt, with a gold watch-chain hanging from his top pocket, widely pleated batik sarong and leather slippers. When he walked he did not swing both arms. (ch. 1)*

The Javanese clothes that are always worn by Minke, such as destar and sarong, are traditional Javanese clothes that are passed down from generation to generation. It indicates that there is a strong ancestry identity that is maintained, and it proves his love for the motherland although he is also the student of ELS school to be exposed to European knowledge. At least, this phenomenon emphasizes the idea that the ancestry identity represents his love for mother country, and it is in fact about resistance towards the Western culture.

Minke's love for the motherland is also dealing with the efforts of opening a paradigm to a piece of broader knowledge for the better condition of the colonized. He is running an organization by the non-European methods which are inspired by the Chinese nationalist to give birth to the nationalism of the Indies people

*Seorang terpelajar Pribumi, bukan saja dipengaruhi, malah jadi pengagum revolusi Tiongkok, seorang Raden Mas, Siswa STOVIA, sekolah dokter Jawa. Dia membentuk organisasi dengan cara-cara bukan Eropa dan kelihatannya menggunakan acuan kaum nasionalis Tionghoa (p. 4)/*

*There was one educated Native man, who was not just being influenced by the Chinese Revolution but was its great admirer. He was a raden mas, a former student of the STOVIA medical school for Natives. He had established an organization using non-European methods and seemed to want to follow the example of the Nationalist Chinese (ch 1)*

It is clear that Minke wants to raise the sense of nationalism in his people so that they can gain freedom and independence. Minke's sense of responsibility towards his people is because of his love to his motherland which has awakened his spirit of nationalism.

*Dia seorang terpelajar Pribumi yang hanya terlalu mencintai bangsa dan tanahairnya Hindia, mencoba memajukan bangsanya, dan berusaha keadilan ditegakkan di dalam masa hidupnya, untuk bangsanya di atas bumi Hindia, untuk segala bangsa di atas "bumi manusia." (p. 10)*

*He was just an educated Native who very much loved his people and his country, the Indies, who was trying to advance his people, who was trying to see justice done for his people on this earth of the Indies, for all peoples on this earth of mankind. (ch 1)*

Another resistance from the colonized that is seen in the novel is through the way they use education and harness the power of the brain. It is because the local inhabitants are inferior and do not have the physical power to fight back the colonial government. It is stated in the book that the locals announced their dissatisfaction in newspapers and magazines. Their complaints and objections on a certain issue become public and it becomes public knowledge too (p.22). The newspapers and magazines become the medium for their voice and it evokes a democratic spirit which is unsettling to the colonial government.

*Membacai dokumen-dokumen itu aku menjadi ragu apa benar Syarikat berkembang tanpa otak? Benar-benar aku sedang bermain catur dengan Minke. Dia tenang-tenang dalam pembuangannya sedang aku tunggang langgang seperti ini. (p.198)/*

*As I read these documents I began to wonder, was it true that there was no brain behind the Sarekat? I was locked in a game of chess against Minke. He was living peacefully in exile while I was running about madly like this. (ch. 5).*

However, it is also important to note that for the local and educated activists direct confrontation against the colonial government is not totally taboo, as far as it is due to the brain. It is shown when the colonial government is instructing Minke, and also his friends, not to be active in the political acts anymore. Towards this, Minke's answers proves his dignity to directly reject and even he dares to face the consequences.

*Janji untuk tidak mencampuri politik dan organisasi," desisnya tak acuh. "Indah sekali. Seperti komedi bangsawan. Tuan-tuan pernah lihat komedi bangsawan?" Ia tatap kami seorang demi seorang. "Maksudnya hanya Gubernur saja yang boleh berpolitik dan berorganisasi?" Tak ada di antara kami bertiga menduga akan ada sangkalan dan pertanyaan setajam itu. Dan kami bertiga terpukau. (p. 562)/*

*"A promise not to become involved in politics or organizing," he hissed. "Very beautiful. Just like in a palace comedy. Have you ever watched one of the palace comedies?" He shifted his gaze to each of us in turn. "So the idea is that only the government can get involved in politics or organizations?" None of us expected such a sharp refusal or such a question as that. We were all dumbstruck (ch 12)*

Even, in the eyes of Pangemanann, the locals could change to become very wild and dangerous like wolves.

*Pada awal tahun 1913 itu dengan sebuah sedan aku menuju kota yang selama ini kuhindari: Sukabumi. ....Hampir-hampir aku tak dapat mengerti betapa Pribumi yang biasanya lesu tanpa daya itu bisa berubah jadi sekawanan serigala yang menggonggong, menyeringai, menerkam dan menyobek-nyobek..... (pp. 220-221)/*

*So it was that some months later at the beginning of 1913 I set off in a sedan to visit a town that I had so far avoided—Sukabumi.... For a moment I found it hard to believe that Natives who were*



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*usually so lethargic could all of a sudden turn into a pack of wolves who could growl, snarl, attack, and tear things to pieces like this. (ch 5)*

## Conclusion

The Dutch-Indies colonial government, the colonizer, used the strategy of “house of glass” in order to maintain their dominance and to power over the local inhabitants, the colonized. There are three evidences of colonial ideology and two pieces of evidences of postcolonial ideology in Pramoedya’s *House of Glass*. The first evidence of colonial ideology is that the colonial government creates the strategy of “house of glass” to monitor any kinds of movements from the local activists that might result in harmful acts for the colonial government. The second one, the colonial government divided the school for children into two types: school for the natives and school for the Europeans. The colonial government divided it with the purpose that the natives’ knowledge won’t develop as much as the Europeans. And the third evidence, the colonial government sent Minke to an exile to maintain their dominance and superiority. Meanwhile, the first evidence of postcolonial ideology is the love to the motherland that opens up a paradigm to a piece of broader knowledge for the colonized to achieve freedom and independence by raising the spirit of nationalism. The second evidence, the colonized use the power of the brain because they do not have physical power as they are inferior. Therefore, they use intelligence instead to confront the colonial government. In this matter, literature becomes an important medium to deliver messages or to voice any kinds of satisfaction or dissatisfaction towards a certain issue.

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