

Dimsum Terakhir Clara Ng

Enter the most terrifying place of all...the mind of R.L. Stine! The Nightmare Hour...the time when the lights fade, the real world slips into shadow, and the cold, moonlit world of evil dreams takes over your mind. What horror awaits a boy who has to spend Halloween in a darkened hospital? How do you outwit a ghost who wants your skin? What makes Nightmare Inn the most frightening place to visit? In this spine-tingling collection of stories that inspired the hit TV show R.L. Stine's The Haunting Hour, bestselling author R.L. Stine spins a web of terror that will trap you in the world of nightmares. And there's more... In Nightmare Hour, the author shares the secrets behind his twisted tales. Where did the idea for each bone-chilling story come from?

The Chinese in Indonesia have played an important role in Indonesian society before and after the fall of Soeharto. This book provides comprehensive and up-to-date information by examining them in detail during that era with special reference to the post-Soeharto period. The contributors to this volume consist of both older- and younger-generation scholars writing on Indonesian Chinese. They offer new information and fresh perspectives on the issues of government policies, legal position, eth...

In today's highly competitive market, many destinations - from individual resorts to countries - are adopting branding techniques similar to those used by 'Coca Cola', 'Nike' and 'Sony' in an effort to differentiate their identities and to emphasize the uniqueness of their product. By focusing on a range of global case studies, Destination Branding demonstrates that the adoption of a highly targeted, consumer research-based, multi-agency 'mood branding' initiative leads to success every time.

Happily ever after is the only way to describe this crowd-pleasing story of a scholarship student who changes places with a princess for a day.

Gerhana kembar

Nightmare Hour

Theory and Practice

Gender, Sex & Sexuality

Man Tiger

A Women's Fiction Novel

Ethnic Chinese in Indonesia; collected articles.

"It is comprehensive in scope, clearly written, competent and accurate, and yet provides an original and useful perspective on cultural studies as well as an overview of key concepts, methods, topics and the material of cultural studies." —Doug Kellner, University of California, Los Angeles *Chris Barker's best-selling Cultural Studies has established itself as the leading undergraduate introduction to cultural studies. This Third Edition takes the student through all they need to know: the theoretical foundations and developments of cultural studies and the questions that occupy the field today, from the multiple meanings of 'culture' itself to ideology, language, subjectivity, sex, space, race, media, the urban, youth and resistance. With its concise, accessible definitions, stimulating activities, checked 'key points', chapter summaries, and an expanded glossary, it is an indispensable tool for students and instructors alike.*

A funny, frank and bittersweet look at sisters, marriage and moving on, from the New York Times bestselling author of the Blue Heron series *Letting go of her ex-husband is harder than wedding-dress designer Jenny Tate expected...especially since his new wife wants to be Jenny's new best friend. Needing closure, Jenny trades the Manhattan skyline for her hometown up the Hudson, where she'll start her own business and bask in her sister Rachel's picture-perfect family life...and maybe even find a little romance of her own with Leo, her downstairs neighbor, who's utterly irresistible and annoyingly distant at the same time. Rachel's idyllic marriage, however, is imploding after she discovers what looks like her husband's infidelity. She always thought she'd walk away in this situation but now she's wavering, much to Jenny's surprise. Rachel points to their parents' perfect marriage as a shining example of patience and forgiveness; but to protect her sister, Jenny may have to tarnish that memory—and their relationship—and reveal a family secret she's been keeping since childhood. Both Rachel and Jenny will have to come to terms with the past and the present, and find a way to help each other get what they want most of all.*

Saman is a story filtered through the lives of its feisty female protagonists and the enigmatic "hero" Saman. It is at once an expose of the oppression of plantation workers in South Sumatra, a lyrical quest to understand the place of religion and spirituality in contemporary lives, a playful exploration of female sexuality and a story about love in all its guises, while touching on all of Indonesia's taboos: extramarital sex, political repression and the relationship between Christians and Muslims. Saman has taken the Indonesian literary world by storm and sold over 100,000 copies in the Indonesian language, and is now available for the first time in English. **ABOUT THE AUTHOR** *Ayu Utami was born in Bogor, grew up in Jakarta and obtained her bachelor degree in Literature Studies from University of Indonesia. She worked as a journalist for Matra, Forum Keadilan, and D&R. Not long after the New Order regime closed Tempo, Editor, and Detik, she participated in the founding of Indonesia's Alliance of Independent Journalists to protest the closure of those three weeklys. Currently she is working for the cultural journal Kalam, and at Teater Utan Kayu. Saman was awarded the Prince Claus Award in the year 2000."*

Time for Terror

Etnis Tionghoa Di Indonesia

A Mandate for Playful Learning in Preschool

Analysis of China's overseas investment policies

The Last Empress

Patricia Von Pleasantsquirrel

Gender Communication Theories and Analyses: From Silence to Performance surveys the field of gender and communication with a particular focus on feminist communication theories and methods - from structuralism to poststructuralism. In this text, authors Charlotte Krolokke and Ann Scott Sorensen help readers develop analytic focus and knowledge about their underlying assumptions that gender communication scholars use in their work.

What happened to playful learning in preschool? -- The evidence for playful learning in preschool -- Epilogue.

I wanted to say, "I would love to know your obsessions, Is it landed house, gadgets, power, domestic life, succulent plants, achievements, money, work, more likes and followers, health, validations, sex, organic food, pets, perfect selfies, children, sports, Religion & Spirituality, relationship, minimalism, perfection, muscles, urban toys, shoes, traveling, or fame?" but nobody is prepared for that kind of question on a first date. So I said, "You look great."

After failing to convince her parents that she is a princess, Patricia von Pleasantsquirrel leaves her moatless house in search of a "princessdom."

Missing Pieces

Menjadi Penulis Profesional (Kiat Jitu Menembus Media Massa dan Penerbitan)

A Parents' Guide to Purposeful Play from Two to Six

Vengeance is Mine, All Others Pay Cash

Applying the Scientific Evidence

The Princess & the Pauper

A woman uncovers earth-shattering secrets about her husband's family in this chilling page-turner from New York Times bestselling author Heather Gudenkauf Sarah Quinlan's husband, Jack, has been haunted for decades by the untimely death of his mother when he was just a teenager, her body found in the cellar of their family farm, the circumstances a mystery. The case rocked the small farm town of Penny Gate, Iowa, where Jack was raised, and for years Jack avoided returning home. But when his beloved aunt Julia is in an accident, hospitalized in a coma, Jack and Sarah are forced to confront the past that they have long evaded. Upon arriving in Penny Gate, Sarah and Jack are welcomed by the family Jack left behind all those years ago--barely a trace of the wounds that had once devastated them all. But as facts about Julia's accident begin to surface, Sarah realizes that nothing about the Quinlans is what it seems. Caught in a flurry of unanswered questions, Sarah dives deep into the puzzling rabbit hole of Jack's past. But the farther in she climbs, the harder it is for her to get out. And soon she is faced with a deadly truth she may not be prepared for.

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Thrilling...an engrossing, emotionally rankling speed-read...original and sure-footed.' Big Issue [UK] Told in short, cinematic bursts, Vengeance Is Mine, All Others Pay Cash is gloriously pulpy. Ajo Kawir, a lower-class Javanese teenage boy excited about sex, likes to spy on fellow villagers in flagrante, but one night he ends up witnessing the savage rape of a beautiful crazy woman. Deeply traumatised, he becomes impotent, turns to fighting as a way to vent his frustrations. Vengeance Is Mine, All Others Pay Cash shows Eka Kurniawan in a gritty, comic, pungent mode that fans of Quentin Tarantino will appreciate. But even with its liberal peppering of fights, high-speed car chases, and ladies heaving with desire, the novel continues to explore Kurniawan's familiar themes of female agency in a violent and corrupt male world. Eka Kurniawan was born in 1975 and is the author of novels, short stories, essays, movie scripts, and graphic novels. He has been described by the Jakarta Post as 'one of the few influential writers in Indonesia.' His first novel to be translated into English, Beauty Is a Wound, was released in 2015. 'An unusual and provocative novel...A page turner, and well worth your attention.' AU Review '[Kurniawan] habitually drives his narratives between the extreme poles of the crass and the sublime, the tragic and the comedic, the surreal and the real.' South China Morning Post 'It's funny, enraging, and touching.' Village Voice 'I believe the phrase is "page-turner"' Words Without Borders 'Kurniawan gives the reader an original plot while managing to include a good helping of black humour, plenty of irony, corruption and a man who talks to his penis (which occasionally answers him)...Funny and a bit crazy.' BookMooch 'Eka Kurniawan's English-language debut, Beauty Is a Wound, was released to much acclaim in 2015, introducing the Indonesian writer to a whole new audience. Told in short, cinematic bursts, his follow-up is gloriously pulpy as it continues to explore familiar themes of female agency in a violent and corrupt male world. Kurniawan is not for the faint-hearted, but his gritty, comic style will definitely be appreciated by fans of Quentin Tarantino.' Readings 'An arresting portrait of Indonesia's struggle for nationhood, delights in obscenity: no topic is spared from its bloodthirsty brand of satire.' New Yorker on Beauty is a Wound 'Beauty Is a Wound is an epic of a kind that could only come from the pen of an Indonesian...Kurniawan's creative ambition and scope are traditional in some senses, but his deeply strange work is profoundly original.' Australian on Beauty is a Wound

MetroPop Klasik: Dimsum Terakhir Gramedia Pustaka Utama

If You Only Knew

From Silence to Performance

The History of Love: A Novel

Sastra Nasionalisme Pascakolonialitas

Dimsum terakhir

Cultural Studies

In recent years, in line with China's Going Out strategy announced in 2000, China's overseas investment activities have increased greatly and at increasing rates. By the end of 2009, the total value of China's outward foreign direct investment had reached US\$5.6 billion. Policies have played strong supporting roles in bringing about this trend by facilitating and encouraging Chinese companies to make overseas investments. This working paper summarises these policies based on an analysis of policy changes over time and identifies the main drivers of these changes. It also highlights some key research

questions of relevance to deepening understanding of the impacts of Chinese trade and investment in Africa. The project *Chinese trade and investment in Africa: Assessing and governing trade-offs to national economies, local livelihoods and forest ecosystems* project, launched in March 2010, aims to advance understanding of the social, economic and environmental impacts of Chinese investment in commodities or sectors affecting forests and livelihoods in Africa (e.g. timber, mining, agriculture), and to strengthen the capacity of decision-makers in government, civil society and the private sector to enact reforms to maximise social and economic benefits while minimising adverse effects. Criticism on modern Indonesian literatures.

At the end of the nineteenth century China is rocked by foreign attacks and local rebellions. The only constant is the power wielded by one woman, Tzu Hsi, also known as Empress Orchid, who must face the perilous condition of her empire and devastating personal losses. In this sequel to the bestselling *Empress Orchid*, Anchee Min brings to life one of the most important figures in Chinese history, a very human leader who sacrifices all she has to protect both those she loves and her doomed empire.

Underpinned by the work of major thinkers such as Marx, Locke, Weber, Hobbes and Foucault, the first half of the book looks at political concepts including: the state and sovereignty; the nation; democracy; representation and legitimacy; freedom; equality and rights; obligation; and citizenship. There is also a specific chapter which addresses the role of ideology in the shaping of politics and society. The second half of the book addresses traditional theoretical subjects such as socialism, Marxism and nationalism, before moving on to more contemporary movements such as environmentalism, ecologism and feminism.

Essays

MetroPop Klasik: Dimsum Terakhir

Understanding Political Ideas and Movements

The Windows

A Novel

Lesbian Images

A wry, affecting tale set in a small town on the Indonesian coast, *Man Tiger* tells the story of two interlinked and tormented families and of Margio, a young man ordinary in all particulars except that he conceals within himself a supernatural female white tiger. The inequities and betrayals of family life coalesce around and torment this magical being. An explosive act of violence follows, and its mysterious cause is unraveled as events progress toward a heartbreaking revelation. Lyrical and bawdy, experimental and political, this extraordinary novel announces the arrival of a powerful new voice on the global literary stage.

ONE OF THE MOST LOVED NOVELS OF THE DECADE. A long-lost book reappears, mysteriously connecting an old man searching for his son and a girl seeking a cure for her widowed mother's loneliness. Leo Gursky taps his radiator each evening to let his upstairs neighbor know he's still alive. But it wasn't always like this: in the Polish village of his youth, he fell in love and wrote a book...Sixty years later and half a world away, fourteen-year-old Alma, who was named after a character in that book, undertakes an adventure to find her namesake and save her family. With virtuosic skill and soaring imaginative power, Nicole Krauss gradually draws these stories together toward a climax of "extraordinary depth and beauty" (Newsday).

Jane Rule's fourth book explores lesbianism as portrayed by authors from Gertrude Stein to Colette, from Vita Sackville-West to May Sarton and Willa Cather *Lesbian Images* opens with a disclaimer from the author: "This book is not intended to be a comprehensive literary or cultural history of lesbians." Rather, as Jane Rule goes on to tell us, her goal is to present her own attitudes and measure them against the images of lesbianism as depicted by other female authors. Thus, chapters titled "Gertrude Stein 1874-1946," "Willa Cather 1876-1947," and "Ivy Compton-Burnett 1892-1969," among many others, reveal how the concept of love between women can be filtered through one's personal experiences and perceptions. There are also chapters about lesbian myths and morality; the effect of the women's movement on lesbianism; the inherent conflicts between lesbianism and feminism; how Radclyffe Hall's *The Well of Loneliness* changed fifteen-year-old Rule's life; and what it means to be labeled a lesbian writer. At once astute and nonjudgmental, *Lesbian Images* is a deeply engaging work that sounds a powerful note of hope for the future.

Buku Pedoman Resmi EYD ini dilengkapi dengan Peribahasa, Sajak, Puisi, Prosa, Drama, Majas, Sinonim, dan Antonim. Semua materi tersebut sangat dibutuhkan untuk mempelajari bahasa Indonesia. Buku ini disusun secara sistematis dan praktis sehingga enak dibaca dan mudah dipelajari. -WahyuMedia-

Dari zaman citra ke metafiksi

Wayang Sebelum Tidur

Saman

Ferals #2: The Swarm Descends

Destination Branding

Ethnic Chinese in Contemporary Indonesia

More than 80 years ago, Maria Montessori recognized the importance of a child's earliest experiences in paving the way for educational and personal fulfillment. Ahead of her contemporaries she created a whole

educational system for the pre-school years. In this book, the author brings the Montessori method into the home. The book includes simple projects that fit into the normal daily routine of toddlers and young children. Starting with the home and gradually moving out into the local environment, each project shows how simple games and activities can provide the building blocks for language development, mathematics, science and arts and crafts, while stimulating the child's natural sense of curiosity and sense of fun.

So much of great literature centers on explorations of gender, sex, and sexuality. What does it mean to be a proper man or woman; what if one cannot be properly called either? Should one wield one's sexual power politically? What is the relation between I

"Seven cute stories in bright colorful images that will spark your children's imaginations and take them to the fantasy world. Share these lovely read-me stories with your children."

Profile of the 101 inspiring Indonesian writers.

Montessori Play & Learn

Ejaan Bahasa Indonesia yg Disempurnakan

Benji's Toothache

Pedoman Resmi EYD

Tentang Manusia Indonesia dsb.

Revolt in Paradise

Pengantar Katrin Bandel Bagi saya, salah satu unsur terpenting dalam penulisan esei adalah memposisikan diri. Memposisikan diri bisa dimaknai sebagai "berpendapat", dalam arti mengekspresikan pandangan atau penilaian mengenai permasalahan tertentu. Namun dalam perkembangannya, khususnya dalam jangka waktu tujuh tahun yang terdokumentasikan dalam kumpulan esei ini, usaha memposisikan diri juga semakin sering dan semakin eksplisit saya kaitkan dengan peta relasi kekuasaan global dan posisi saya sendiri di dalamnya. Sebagai perempuan berkulit putih asal Eropa yang menulis dalam bahasa Indonesia, di manakah saya berdiri? Ada persoalan apa dengan identitas saya sebagai perempuan berkulit putih asal Eropa, dan apa kaitannya dengan kegiatan tulis-menulis yang saya geluti? Untuk menjawab pertanyaan itu, saya ingin berangkat dari sebuah anekdot yang diceritakan pemikir pascakolonial asal India Gayatri Chakravorty Spivak dalam sebuah dialog seputar masalah representasi: I will have in an undergraduate class, let's say, a young, white male student, politically-correct, who will say: 'I am only a bourgeois white male, I can't speak.' In that situation—it's peculiar, because I am in the position of power and their teacher and, on the other hand, I am not a bourgeois white male—I say to them: 'Why not develop a certain degree of rage against the history that has written such an abject script for you that you are silenced?' (Gayatri Chakravorty Spivak 1993, hlm. 197) (Misalnya, dalam sebuah kelas untuk matakuliah S1 yang saya ampu akan ada seorang mahasiswa laki-laki muda berkulit putih yang, karena ingin bersikap politically-correct, akan berkata: 'Saya hanya laki-laki borjuis kulit putih, saya tidak bisa bicara.' Dalam situasi tersebut—dan situasi itu memang unik, sebab saya dalam posisi berkuasa sebagai dosen mereka, tapi di sisi lain, saya bukan laki-laki borjuis berkulit putih—saya akan kemudian berkata pada mereka: 'Kenapa Anda tidak mencoba untuk, sampai tingkat tertentu, menumbuhkan kemurkaan dalam diri Anda terhadap sejarah yang telah menuliskan naskah yang begitu keji bagi Anda, sehingga kini Anda tidak dapat bicara?') Mengapa mahasiswa laki-laki borjuis berkulit putih itu merasa "tidak bisa bicara"? Mahasiswa tersebut tampaknya berangkat dari kesadaran bahwa identitasnya cenderung menempatkannya pada posisi yang sangat diuntungkan. Untuk masa yang cukup lama, justru umumnya hanya laki-laki borjuis berkulit putih yang bisa dan berhak bicara, dalam arti diberi kesempatan untuk menyuarakan pandangannya secara publik dan dengan demikian berpartisipasi dalam pengambilan kebijakan (baik secara nasional/lokal maupun global). Manusia lain—perempuan, kelas buruh, orang berkulit coklat atau hitam—umumnya hanya dibicarakan, namun tidak diberi kesempatan untuk ikut bersuara. Political correctness yang disebut dalam anekdot di atas berdasar pada kesadaran akan ketidakadilan kondisi tersebut. Meskipun sampai saat ini tetap saja terdapat cukup banyak laki-laki borjuis berkulit putih yang berbicara dengan suara otoritatif seperti sediakala, di bidang-bidang akademis tertentu kini situasi telah berubah secara cukup substansial. Suara-suara lain kini ikut hadir, tidak jarang untuk menyampaikan gugatannya, antara lain lewat perspektif teoritis yang dikembangkan misalnya dalam Kajian Pascakolonial, Kajian Gender dan Kajian Budaya. Berangkat dari kesadaran akan perkembangan tersebut, di manakah kini posisi seorang laki-laki borjuis berkulit putih? Selain posisi otoritatif yang cenderung meniadakan perspektif lain, masih adakah pilihan lain yang tersedia? Tampaknya mahasiswa dalam anekdot Spivak di atas tidak melihat adanya alternatif apa pun, sehingga dia merasa satu-satunya pilihan adalah diam. Saya memang bukan laki-laki. Tapi sebagai orang Eropa berkulit putih yang berasal dari kelas menengah, saya tetap merasa tersapa oleh anekdot yang diceritakan Spivak. Sesuai dengan yang dikatakan Spivak, tidak jarang saya merasa ada semacam script (naskah) yang sudah disediakan untuk saya, dan script tersebut memang kurang mengesankan. Apabila saya setia pada bidang studi yang saya pilih semasa kuliah (di dunia Barat), saya "seharusnya" menjadi indonesianis yang berperan menjelaskan kebudayaan Indonesia kepada orang sebangsa saya, atau kepada "komunitas akademis internasional" (alias komunitas akademis berbahasa Inggris). Dengan kata lain, saya seharusnya menduduki posisi otoritatif sebagai "ahli Indonesia" yang diberi wewenang khusus untuk berbicara mengenai Indonesia dalam forum-forum tertentu, dengan catatan bahwa sampai saat ini orang Indonesia sendiri kerap kali kurang memiliki akses untuk ikut bersuara dalam forum tersebut. Dari manakah datangnya script tersebut? Dalam karya monumentalnya *Orientalism* (1978) yang kerap kali disebut sebagai tonggak awal Kajian Pascakolonial, Edward Said mendeskripsikan betapa dalam tradisi pemikiran Barat tumbuh sebuah wacana khusus mengenai "Orient" ("Timur"), yaitu wacana "orientalisme". "Timur" dipelajari sebagai sebuah entitas yang konon memiliki ciri khas sendiri, sehingga berbeda secara substansial dari "Barat". Lewat wacana itu hadirlah sebuah suara otoritatif yang mendefinisikan dan menguasai "Timur". Otoritas suara di sini secara langsung berkaitan dengan kekuasaan sebab wacana orientalisme berkembang bersamaan dengan kolonialisme. Pengetahuan tentang "Timur" dan penjajahan fisik saling menopang. Di dunia akademis, orientalisme antara lain mengambil bentuk institusi-institusi khusus yang melakukan atau mendukung studi mengenai "budaya oriental". Struktur semacam itu kerap kali masih berbekas sampai saat ini, meskipun orientasi keilmuannya tentu saja sudah mengalami banyak perubahan. Misalnya, saat saya kuliah di Universitas Hamburg, Jerman, fakultas tempat saya mempelajari budaya Indonesia masih bernama "Orientalistik". Jurusan yang saya ambil, yaitu jurusan "Bahasa dan Budaya Austronesia" (di mana bahasa Indonesia dipelajari sebagai bagian dari rumpun bahasa Austronesia), merupakan salah satu jurusan tertua di universitas itu sebab jurusan itu berawal sebagai sebuah "institut kolonial". Jerman memang sempat memiliki beberapa koloni di wilayah tersebut, yaitu di kepulauan Pasifik dan di Papua. Struktur-struktur semacam itu ikut melanggengkan relasi kekuasaan global yang timpang. Universitas di negara-negara Barat mempelajari budaya-budaya di seluruh dunia, kemudian pengetahuan tersebut dipublikasikan dalam bahasa Inggris atau bahasa Eropa lainnya di media-media akademis yang dipandang bergengsi dan terpercaya. Manusia-manusia yang budayanya dipelajari tersebut kerap kali melakukan hal sebaliknya, yaitu mempelajari bahasa dan budaya Barat, namun bukan dalam rangka memperoleh suara otoritatif seperti manusia Barat yang membicarakan "Timur". Akses terhadap dunia Barat dirasakan perlu sebab pada kenyataannya memang pengetahuan dan gaya hidup Barat tetap (atau bahkan semakin?) dominan secara global. Bahkan tidak jarang budaya sendiri kemudian dipelajari lewat pengetahuan Barat, misalnya lewat tulisan peneliti asing (orientalis). Sebagai manusia Eropa berpendidikan orientalis, saya tidak mungkin mengelak dari wacana tersebut. Namun meskipun secara institusional struktur-struktur orientalis yang hierarkis itu tetap

dipertahankan, manusia-manusia yang bekerja dalam struktur tersebut belum tentu sepenuhnya patuh padanya. Misalnya, sebagian peneliti Barat yang bekerja di bidang “Studi Asia-Afrika” (untuk menyebut salah satu istilah yang telah menggantikan istilah “orientalisme” pada masa kini, termasuk di almamater saya Universitas Hamburg) kini bersikap kritis terhadap struktur-struktur tersebut, dan mengekspresikan kritik itu dalam tulisan-tulisan mereka. Di samping itu, usaha untuk lebih melibatkan suara-suara non-Barat dalam produksi pengetahuan tersebut pun banyak dilakukan. Dalam pengalaman pribadi saya, struktur yang timpang tersebut pada mulanya hanya saya rasakan secara samar-samar saja. Saat kuliah, saya tidak memiliki kesadaran politis yang cukup kuat, dan saya pun tidak pernah berkesempatan mempelajari teori pascakolonial atau teori-teori lain yang dapat membantu saya untuk sampai pada sebuah semangat yang lebih kritis dalam memandang dunia. Yang saya alami pada tahap itu hanya semacam perasaan kurang nyaman dan kurang termotivasi untuk memasuki dunia akademis di mana saya diharapkan memproduksi tulisan-tulisan berbahasa Jerman atau Inggris mengenai Indonesia. Untuk siapakah saya menulis, dan apa yang ingin dan perlu saya sampaikan? Pekerjaan tersebut terasa hambar dan kurang mengasyikkan. Perjalanan hidup kemudian membawa saya menetap dan bekerja di Indonesia. Disebabkan oleh kondisi hidup tersebut, saya lalu mulai aktif menulis dan berpublikasi bukan dalam bahasa Jerman atau Inggris, tapi dalam bahasa Indonesia. Hal itu pada mulanya saya lakukan sama sekali bukan disebabkan oleh sebuah semangat “heroik” untuk melawan struktur kekuasaan wacana akademis, namun sekadar mengikuti naluri dan keasyikan berkarya. Dengan menulis di Indonesia dalam bahasa Indonesia, saya merasa menyapa audiens yang jelas (yaitu orang-orang yang menaruh minat pada sastra Indonesia), dan lewat respon dan apresiasi yang saya peroleh saya pun merasakan betapa kontribusi tersebut memberi manfaat yang nyata bagi pembaca saya. Maka kemudian fokus pada tulisan dalam bahasa Indonesia pun berlanjut. Dalam perkembangannya, kadang-kadang terbersit niat untuk menulis dalam bahasa Inggris atau Jerman, dilandasi semacam rasa keharusan dan kecemasan. Pada awalnya saya tidak merefleksikannya lebih jauh, tapi saya sekadar secara samar-samar merasa bahwa ada yang aneh atau keliru pada perjalanan penulisan dan karir akademis saya. Sepertinya saya sedang “salah jalur”: bukan inilah pekerjaan yang “seharusnya” saya lakukan sebagai indonesianis! Namun karena permintaan untuk menyumbang tulisan dalam bahasa Indonesia atau menjadi pembicara dalam acara-acara berbahasa Indonesia terus-menerus berdatangan, dan berbagai perdebatan dan perkembangan di dunia sastra Indonesia terus memancing saya untuk ikut bersuara, rencana untuk menulis dalam bahasa Jerman atau Inggris itu sangat jarang terwujud. Saya tetap asyik menulis dalam bahasa Indonesia. Seiring dengan waktu, fokus pada tulisan dalam bahasa Indonesia semakin saya mantapkan sebagai pilihan yang memberi saya kesempatan untuk menduduki posisi yang sedikit unik. Peta relasi kekuasaan global yang saya gambarkan di atas semakin tampak bagi saya. Dengan demikian, perjalanan karir yang “salah jalur” itu pun berubah makna, yaitu menjadi keistimewaan yang saya syukuri. Tanpa pernah merencanakannya dengan sadar, saya rupanya sudah menyimpang dari script yang disediakan bagi saya. Meskipun tentu saja saya tetap tidak dapat sepenuhnya mengelak dari wacana orientalisme, paling tidak secara institusional saya kini berada pada jalur yang agak berbeda. Kumpulan esei ini mendokumentasikan perjalanan penulisan saya selama tujuh tahun terakhir, yaitu masa yang membawa saya kepada kesadaran semakin kritis akan relasi kekuasaan global yang membentuk dunia intelektual tempat saya berkarya. Dalam anekdot yang saya kutip di atas, Spivak menganjurkan sebuah “kemurkaan” atas “script keji” yang disediakan bagi kami, manusia keturunan penjajah yang mesti berhadapan dengan berbagai bentuk ketidakadilan yang disebabkan oleh ulah bangsa-bangsa kami. Kemurkaan semacam itu yang coba semakin eksplisit saya kembangkan dan saya ekspresikan dalam esei-esei saya.

Ferals #2: The Swarm Descends is the second book in a dark middle grade fantasy series that's part Batman, part The Graveyard Book, and all page-turning adventure. The sinister Spinning Man has been defeated—but a powerful new villain has risen from the shadows. The Mother of Flies has eyes everywhere, and she is searching for Caw. As the last survivor of a long line of crow ferals, Caw holds a crucial piece of Blackstone's legacy—one the Mother of Flies will stop at nothing to find. With his friend Lydia and his loyal crows by his side, Caw believes he can protect his city. But it will take more than crows to defeat this darkness....

Arya Winters is your typical cozy heroine. She lives in a cottage in a small English village, and bakes for a living - well, she specializes in macabre desserts. She has nosy neighbors, who she avoids ruthlessly due to her social anxiety. And she has a keen interest in all things sexy, especially Branwell Beam, the writer next door. When her neighbor Tobias Yards turns up dead after eating poisoned tiramisu (definitely not poisoned when she baked it), no one seems to connect it to Arya's Auntie Meera's recent death. Instead, they blame her excruciatingly average ex-boyfriend—and Tobias's nephew—and so she takes matters into her own hands. Now all she has to do to uncover the truth is to get over her aversion to Other People. Besides that, it's just a matter of getting beyond some yellow tape, dodging her former BFF Tallulah from secondary school, and getting into Branwell's pants—he seems strangely reluctant. What Arya doesn't realize is that the murderer is dangerous, preying on lonely people who've experienced trauma, and that she might have to do all she can not to become the next victim.

Empat perempuan kembar yang mempunyai empat kehidupan berbeda. Empat masa depan yang membingungkan. Empat rahasia masa lalu yang menghantui. Dan satu usia biologis yang terus-menerus berdetik. Siska Yuanita, Indah Pratidina, Rosi Liliani, dan Novera Kresnawati terpaksa harus pulang untuk mendampingi ayah yang diprediksi tidak punya harapan hidup lagi. Mereka tidak pernah menyangka bahwa kesempatan berkumpul kembali ternyata mengubah segalanya. Pertanyaan-pertanyaan penting tentang kehidupan bermunculan, termasuk ketakutan, kecemasan, dan keangkuhan mengakui bahwa kehidupan dan kematian hanyalah sekadar garis tipis. Dimsum Terakhir adalah drama penuh harum memikat, cerdas, dan dituturkan dengan amat indah oleh novelis bestseller Indonesia, Clara Ng. Kisah ditulis modis dengan gaya lembut tapi kuat ini menyuarakan keberanian serta kekuatan yang (selalu) ada di setiap hati kita semua.

Kumpulan Tulisan

Gender Communication Theories and Analyses

Underground

Tiga Venus

bunga rampai telaah sastra DKJ