

= Marco Kartodikromo =

Marco Kartodikromo (1890 ? 18 March 1932) , also known by his pen name Mas Marco , was an Indonesian journalist and writer .

Born to a low @-@ ranking priyayi (noble) family in Blora , Dutch East Indies , Kartodikromo 's first employment was with the national railway . Disgusted by the racism shown there , in 1911 he moved to Bandung and found work as a journalist for Medan Prijaji . The following year he moved to Surakarta and worked with two publications , Saro Tomo and Doenia Bergerak ; he soon began to write pieces critical against the Dutch colonial government , which led to his arrest . After a period as a correspondent in the Netherlands , Kartodikromo continued his journalism and critique of the government ; he also wrote several pieces of fiction . Involved with the Communist Party of Indonesia , after a 1926 communist @-@ led revolt Kartodikromo was exiled to Boven @-@ Digoel prison camp in Papua . He died in the camp of malaria in 1932 .

Kartodikromo , who preferred writing in Malay , experimented with new phrasings at a time when the state @-@ owned publisher Balai Pustaka was attempting to standardise the language . According to literary critic Bakri Siregar , he was the first Indonesian writer to openly criticise the Dutch colonial government and the traditional form of feudalism practised in the country . For this vocal criticism , the Dutch government decried him as a " crazy " man who could spark unrest among the native populations .

= = Biography = =

= = = Early life and career = = =

Kartodikromo was born in Blora , Central Java , Dutch East Indies , in 1890 to a low @-@ ranking priyayi (noble) family . At the age of fifteen , he took up a job at the Nederlandsch @-@ Indische Spoorweg , the national railway company of the Indies , in Semarang . In 1911 he chose to leave the company as he was disgusted by its racist policies , including the use of race as a basis for the amount paid in wages .

Kartodikromo made his way to Bandung , West Java , where he found employment at Medan Prijaji , a newspaper run by Tirto Adhi Soerjo . When the paper was closed by the Dutch , in 1912 Kartodikromo went to Surakarta . There , he joined Sarekat Islam , an organisation of Muslim merchants , and found employment at the Sarekat Islam @-@ backed weekly Saro Tomo . In 1914 he took lead of the magazine Doenia Bergerak . The paper was the mouthpiece of the Native Indonesian Journalists ' Group (Inlandse Journalisten Bond) , which Kartodikromo led and had helped establish with Tjipto Mangoenkoesoemo and Darnakoesoemo . That same year , he published the three @-@ volume work Mata Gelap (Dark Eyes) ; this led to a long polemic between Doenia Bergerak and the Chinese @-@ owned Tjoen Tjioe in Surabaya due to perceived racism .

While with Doenia Bergerak , Kartodikromo wrote an attack on the Dutch Advisor on Native Affairs R.A. Rinkes ; in his editorial , he wrote that the Dutch loved themselves far more than the natives they were subjugating . On 26 January 1915 , Kartodikromo came under investigation by the Justice Office of the Dutch East Indies for publishing several further anti @-@ Dutch editorials . The journalist unsuccessfully attempted to raise money to protest this at the Dutch parliament in The Hague . He was convicted of revolutionary activity and sentenced to nine months at Mlaten Prison ; however , due to public outcry he was released after 100 days . When Doenia Bergerak went bankrupt , Kartodipuro then headed the Saro Tomo .

= = = Further career , exile , and death = = =

Kartodikromo was soon chosen by Goenawan , chief editor of the daily Pantjara Warta , to go to the Netherlands as a correspondent . In his five months there at the end of 1916 and beginning of

1917 , the journalist published Boekoe Sebaran Jang Pertama (The First Publication Book) . After his return to Indonesia , he became an editor for Pantjara Warta and based himself in Batavia (now Jakarta) . Within a month he was imprisoned again for his writing .

On 21 February 1918 Kartodikromo was released from prison . He moved to Semarang and became a commissioner of the Sarekat Islam with Semaun ; he also joined the newspaper Sinar Djawa (later Sinar Hindia) . In a conference that year , Kartodikromo stated that there were two kinds of press in Indonesia : the " black press " (pers item) , which struggled against the imperialistic Dutch ; and the " white press " (pers putih) , which worked to subjugate the Indonesian people .

In 1918 he published Student Hidjo (Student Green) , which told of a young Indonesian student who falls in love while studying in the Netherlands despite already having a fiancée in Indonesia . The work , originally published as a serial , was novelised in 1919 . Also in 1918 he published a collection of poems , Sair @-@ sair Rempah (Poems on Spices) .

Kartodikromo published another novel , Matahariah , in 1919 . It was based on the life of the Dutch spy Mata Hari . On 15 December 1919 , Kartodikromo left Sinar Hindia and took a position as head of Soero Tamtomo , published by the Forestry Union Staff Union Wono Tamtomo . He was imprisoned for six months for one of his writings , Sjairnja Sentot (Sentot 's Poem) , with the paper . In 1921 Kartodikromo moved to Salatiga and became involved with the press there . He was sentenced to two years in a Batavian prison for another of his writings .

In 1924 , Kartodikromo published Rasa Merdeka (A Sense of Independence) , which dealt with a young man who goes against his priyayi father , a tool of the Dutch colonial government , and tries to find personal independence . Another novel , Cermin Buah Keroyalan (Mirror of the Fruit of Royalty) , and stage play , Kromo Bergerak (Kromo is Moving) , were published not long after .

Kartodikromo was exiled to Boven @-@ Digoel , Papua , in 1926 for his writings and involvement in the 1926 revolt led by the Communist Party of Indonesia . He died there of malaria on 18 March 1932 .

= = Themes and styles = =

Most of Kartodikromo 's fictional works took place in Bandung or Surabaya . He was an early Indonesian example of the social realist movement . Like most nationalist writers at the time , Kartodikromo preferred writing in Malay (the predecessor of modern Indonesian) rather than his native Javanese ; however , he did write several pieces in Javanese . While the state @-@ owned publisher Balai Pustaka was attempting to standardise Malay , Kartodikromo experimented with the language , using words , phrases , and scenes which had never before been used .

Socialist literary critic Bakri Siregar writes that Kartodikromo drew on his experiences while visiting the Netherlands in writing Studen Hidjo . He also writes that , unlike writers published by Balai Pustaka , Kartodikromo was heavily against the " white superiority " which the Dutch impressed upon native Indonesians ; this was achieved through showcasing the " depravity of bourgeois morals and the Dutch colonials . "

= = Reception = =

Due to his vocal criticism of the Dutch , the East Indies government banned Kartodikromo 's books several times . In response to his critiques in Doenia Bergerak , they described him as a " crazy " man who could spark unrest among the native populations . Kartodikromo himself enjoyed baiting the colonial government , reportedly inviting his readers to work together and criticise the Dutch for their " mismanagement and caprice " .

Siregar described Kartodikromo as the first Indonesian writer to openly criticise the Dutch colonial government and the traditional form of feudalism practised in the country ; he also notes that the writer was the first Indonesian to consciously depict class struggles in his works . As Siregar considered Indonesian literature to have been born from a nationalist understanding , he considered Marco one of the first truly Indonesian writers .

Hendrik Maier , a lecturer at Leiden University , writes that Kartodikromo was " primarily inspired by dreams and ideals " , noting that the writer intended to create a community of politically aware Indonesians to work against the colonial government in solidarity and equality . Kartodikromo described his ideal political state as having " sama rata sama rasa " (" the same standards , the same feelings ") .

= = Works = =

Mata Gelap (Dark Eyes ; 1914 ; novel in three volumes)

Sair @-@ sair Rempah (Poems on Spices ; 1918 ; poetry anthology)

Student Hidjo (Student Green ; 1918 ; novel)

Rasa Merdeka (A Sense of Independence ; 1924 ; novel)

Cermin Buah Keroyalan (Mirror of the Fruit of Royalty ; 1924 ; novel)

Kromo Bergerak (Kromo is Moving ; 1924 ; stage play)