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Conventional postcoloniality versus Pramoedya's *Rumah Kaca*: Metaphor of "glass house"

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Abstract: *Minke's death, in Pramoedya's Rumah Kaca, stands a very important phenomenon. Firstly, it represents the new perspective in postcolonialism. Secondly, it emphasizes that technology is mandatory in the context of new civilization. As known, African and Asian postcolonial texts conventionally put its hero who deserves the readers' empathy andthe colonizer should take the blame as the oppressor. However, Rumah Kaca appears to bring new perspective that postcolonialism is not about the doer but its sustainable spirit to face against colonial oppressions. Further, Rumah Kaca delivers that technology is in accordance with the advancement of civilization. Minke and his postcolonial friends are totally helpless, dan the result is Minke's death which positions the colonial agent, Pangemanann, as the winner in destroying the dreams and hopes of the local postcolonialists. This research does postcolonial approach by applying postcolonial theories, and theory on metaphor is to complete to explore the message of Rumah Kaca about the importance of data as the ultimate weapon of the present civilization. The findings show that "glass house" represents powerful data and conventional physical works belong to the past civilization, which is already replaced by technology of the new civilization*

Keywords: *Rumah Kaca, African and Asian postcolonial texts, Minke's death, technological data*

INTRODUCTION

As the last novel of the Buru Tetralogy *Rumah Kaca* should be read as the last story in which readers would deal with the explorations of the Indonesian struggles of postcoloniality in the whole events revealed by the four novels, including some important characters, such as Minke and Nyi Ontosoroh. Pramoedya skillfully portions the developments of conducts undergone by those two postcolonialists in *Bumi Manusia, Anak Semua Bangsa, Jejak Langkah,* and *Rumah Kaca*. Indeed, the exisAtence of those Indonesian postcolonial characters establishes the Buru Tetralogy as the postcolonial texts, especially in revealing the Indonesian postcolonialism. Here the colonizer is the Dutch colonial government, and the colonized is the local Indonesian inhabitants, mostly represented by those two characters.

Bumi Manusia standing the first story is to start "the birth of Minke's struggles," combined with Nyi Ontosoroh's dreams to be free from the colonial repression. Their conducts are the pillars of conflict between the Dutch colonizer and the Indonesia colonized in the next works, and finally *Rumah Kaca* is to view "the last postcoloniality" of Minke. Interestingly, Pramoedya changed narratologically the conflict in the last novel, Rumah Kaca. Not only was the death of Minke emphasized, the main character is shifted to the colonial agent, named Pangemanann. It means this last novel is unique because in the context of the Indonesian postcoloniality the main character is not the

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Indonesian postcolonialist, Minke or Nyi Ontosoroh, but Pangemanann who is standing as the "main enemy" of Minke.

Surely, without the previous stories and just reading only the last novel, i.e. *Rumah Kaca*, readers would easily digest the main message of it in bringing the Indonesian postcolonial values. Unfortunately, readers may be surprised by the death of the main postcolonial character, i.e. Minke. This narratology is really interesting to explore since the text seems to deliver its postcolonialism in the different perspective as it does by the other conventional postcolonial texts. In other words, the new perspective of *Rumah Kaca* in standing as postcolonial text covers two phenomena*:* Pangemanann, the Dutch colonial agent, being the main character narratologically, and Minke, the postcolonialist of the Indonesian postcoloniality, ending in his death.

Pramoedya's diction on naming the title "*Rumah Kaca*," or the glass house, as a matter of fact, delivers a metaphor, beside its standing strategy of the Dutch colonizer in controlling and defeating the postcolonialists, Minke. The metaphor surely denotes to its postcolonial message. Even, this seems to emphasize the real gap between the colonizer and the colonized. Identifying metaphor, readers certainly perceive rumah kaca by the concept of Eagleton's twisted language ((Eagleton, 2003). The capabilities and capacities belonging to the colonizer, Pangemanann, representing the colonizer's agent, could easily monitor any activities done by Minke and his friends, who annoy the Dutch colonizer's repressing movements and activities. The metaphor in rumah kaca proves that the colonizer is really much superior compared to the colonized, and the result is Minke's death ((Aji, 2023).

However, due to the storyline, *rumah kaca*, is the new strategy undergone by the colonizer in resisting Minke's way of combating the oppressor, i.e. the brain weapon. In one hand, Minke's strategy is about by non-weapon activities but brain as the weapon. This phenomenon seems to remind readers to what Mahatma Gandhi underwent in applying the strategy of "non-violence" to face the British oppressor ((Hazama, 2023). On the other hand, Pangemanann knows what to do "to balance" Minke's brain weapon. Since Minke's brain produces ideological writings, to provoke the colonized people in resisting the colonizer's hegemonic oppressions, Pangemanann applies the unique strategy to encounter Minke's activities, i.e. by evaluating and monitoring all Minke's writing and the strategy is called "*Rumah Kaca*." Here, not just as strategy, Pangemanann apllies new technology as the new weapon of the colonizer. Minke's brain weapon strategy is encountered by also the brain weapon which qualifies newer techonology. In other words, new technology seems always mandatory in the new civilization.

LITERATURE REVIEW

In the context of postcolonialism Pramoedya's *Rumah Kaca* implies a new phenomenon which brings at least two ideas or ideologies, different from the conventional postcolonial texts. Generally and conventionally they emphasize on the colonized's sufferings caused by the colonizer's oppression. Here the texts seem to beg sympathy from readers for the colonized, while at the same time blaming the colonizer due to its cruel and "uncivilized" behaviors and acts. Forster's *A Passage to India* ((Bloom, 2004) is the obvious example for the phenomenon. The relation of the British colonizer and the Indian colonized is depicted to have the wide and deep gap, in which

the colonizer is absolutely dominant and the colonized is otherwise. Also, in Conrad's *Heart of Darkness* the position of being totally dominant and civilized is emphasized for the sake of the European explorers, and meanwhile the jungle's people are uncivilized and essentially inferior. This perspective, i.e. the colonizer is absolutely superior and the colonized totally inferior, is the main characteristic of the common postcolonial texts. Surely, the tone is about to give empathy and sympathy to the colonized people. However, *Rumah Kaca* stands as not being conventional, since the tone reveals the total loss of the colonized not because of the colonizer's cruelity but the colonizer's new strategy which is soft and invisible, known as the strategy of *rumah kaca,* or the glass house. The death of Minke, the representation of the Indonesian postcolonialists, has proven that the "Minke's non-violence attack against the Dutch authority" is defeated.

Previously, the death of Minke has been the object of discussion, especially in bringing the new perspective of postcolonialism (Aji, 2023), in which the colonized is totally in loss due to Minke's death and here postcolonialism is not about "who" but "what." The article's discussion focused on the helplessness and powerlessness of the idolized Indonesian postcolonialist after his exile, and it seems the factor causing Minke's conditions was not properly explored. As the other conventional postcolonial texts, Minke is the targeted object of the colonizer, and consequently he would be conditioned poor and cornered. Even, the colonizer has created the alienated situation in which no friends would be in touch with him. Even, in his very poor condition Minke could not create any actions or thoughts and he's like "no one," compared to the stories of *Bumi Manusia, Anak Semua Bangsa,* and *Jejak Langkah.*

By applying Eagleton's notion on "twisted language," in which the ordinary language has changed unordinary to create defamiliarization(Eagleton, 2003). Here, the impacts of defamiliarization are resulted in the context of literary devices, such as metaphor, personification, hyperbole, and the other ways of figurative language. Therefore, understanding *rumah kaca* as a metaphor is in fact in the realm of this defaliarization. In other words, as the colonizer's strategy or weapon of controlling and defeating the local enemy *rumah kaca* must be put in the correct discursive text, which is about the relation of the colonizer and the colonized. Meanwhile, the discussion on *rumah kaca* as metaphor has already been delivered in the journal article, JBSI (Fajar Sasmita Aji & Budiman, 2026). Here the existence of two characters, Pangemanann and Minke, is the pillar of discussion, and the ambivalence of Pangemanann is the cause of the tragedy of Minke. Certainly, as part of the local inhabitants Pangemanann just underwent the duty as the colonial government offficer or agent. His knowledge about Minke gave him the inspiration of *rumah kaca*, which finally drove Minke into the death. However, by perceiving this strategy as the "new weapon" actually this denotes the advancement of technology which held by the present civilization or society. It means functioning as the new weapon, in the context of the battle between the Dutch colonial government and the Indonesian colonized people, the invention of the strategy must be identified as the new technology for the new civilization.

METHOD

This study is descriptive qualitative, and the data are collected by the method of close reading. Postcolonial approach is applied since the context of discussing data is

about the interplay between the colonizer and the colonized. The text as the object is *Rumah Kaca*, written by Pramoedya Ananta Toer, published in 2006, and it is mainly about the conflict between Pangemanann, representing the Dutch colonial agent, and Minke, representing the local colonized people. Pangemanann in this conflict is assigned by the Dutch government to control the annoyance done by the local colonized people, especially by Minke. In undergoing the duty Pangemanann applies strategy of *rumah kaca* since Minke is a scholar and relies the struggles by his writings. It means Pangemanann always anticipates Minke by monitoring and reading all Minke's documents. The result is about Minke's alienation from all facilities and friends, and it causes his death. The study analyses *Rumah Kaca*'s postcoloniality by applying two dominant theories by Ashcroft (2001) and Ania Loomba (2005), who revealed colonial and postcolonial ideologies. Ashcroft stated

> *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."* (p.1).
> Meanwhile, Loomba wrote
> *"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. …. It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture."* (p. 16).

It's obvious that colonial ideology is about to prevent the colonized of becoming better, and the postcolonial ideology stresses on the resistances against the dominance of the Western culture.

Since *Rumah Kaca* is the final of Buru Tetralogy, reading it must be in its fixed context of the Indonesian postcoloniality, established from the first and the next novels of it. It means the existence of Minke as the hero of the local Indonesian postcolonialist can be identified from the context. In other words, comparing the position of Minke and Pangemanann is the result of it. Meanwhile, the existence of Pangemanann, as the main character, can be viewed as the way how *Rumah Kaca* brings its new perspective of postcolonialism different from the conventional one.

RESULTS AND DISCUSSION

There are two prominent points to examine in order to deliver *Rumah Kaca*'s new perspective on postcolonialism and the metaphor of *rumah kaca* denoting the importance of new technology for the coming and new civilization. As a matter of fact those two are interconnected because it is the existence of *rumah kaca* which background this study. Mentioned earlier, the novel *Rumah Kaca* stands the final story of Buru Tetralogy's 4 novels, and the concept *rumah kaca* appears differently in the context of the Indonesian postcoloniality which is the main message of Buru Tetralogy. Therefore, the next analysis is focused on the two points by exposing the hidden clues which bring *Rumah Kaca*'s position as "the different story" from the main stream of the Indonesian postcoloniality.

The first point to start discussing the new perspective of postcolonialism is the fact about the death of Minke.

> *Dalam kcadaan sakit parah itu Raden Mas Minke dibawa kembali oleh Goenawan pulang ke rumahnya dan meninggal dunia dalam perawatannya. Begitulah akhir hidup guruku, meninggalkan pada dunia hanya bekas-bekas jejak dan langkahnya. la pergi dalam kesepian-ia yang sudah dilupakan, dilupakan sudah sejak hidupnya. la seorang pcmimpin yang dilupakan oleh pengikutnya*.
> (Being very seriously ill Raden Mas Minke was brought home by Goenawan and died in his treatment. That's the end of my teacher's life, leaving the world by only his footprints and steps. He went in alienation—he who had been forgotten, forgotten since his life. He was the leader forgotten by the followers.) (*Rumah Kaca,* pp. 593-594).

Here are two implied notions important to explore due to the event of Minke's death. The first deals with Minke's very poor sickness and secondly Minke's condition of being alienated, or forgotten by the loyal followers. It means Minke's death is actually the peak of those conditions, or readers may suggest that Minke must be dead because of his impossibility in bearing the poor conditions and positions given by the colonial government.

The second point important to start discussing the metaphor *rumah kaca* is closely related to the tragic event experienced by Minke. In this context the strategy of *rumah kaca* is totally effective for Pangemanann in "defeating" Minke. This strategy is originally from Pangemanann's opinion, and it is actually interesting to examine since Pangemanann was not genetically born from the Dutch ancestor. He is also part of the Indonesian colonized people.

> *Baik sebagai Inspektur maupun Komisaris Polisi, pekerjaanku tak lain terus mengawasi ketat sebangsaku demi keselamatan dan kelangsungan hidup Gubermen.*
> (Either as the inspector or Police Commissioner, no duty of mine but just always keeps tightly my own people for the sake of the Governor's safety and continuous life) (101)

Despite his position to control and supervise Minke's activities, Pangemanann's local origin seems to create prejudice for those belonging "the colonizer" who probably think superior compared to the colonized people.

> *Mungkin ia katakan semua itu untuk melampiaskan kejengkelannya karena harus melayani seorang Pribumi yang dapat mandat dari Algemeene Secretaarie*.
> (Perhaps he told it all for releasing the aggravation due to bear service for Pribumi, or the local person, undergoing the mandate from Algemeene Secretaarie.) (119-120)

Here, Pangemanann officially has the mandate of monitoring Minke and anticipating Minke's activities because he himself uplifts the opinion of isolating Minke with the strategy of *rumah kaca.*

New Perspective of Postcolonialism

Minke's death (593) is the ultimate and prominent clue, delivered by *Rumah Kaca*, to denote its new angle or perspective dealing with the ideology of postcolonialism. Surely, due to the death, Minke is nobody anymore, and it means his postcoloniality or postcolonial conduct also stops. Even doing nostalgia, as noted term by Walder (Walder, 2011), is also impossible, i.e. "*In any case, nostalgia has a power that can be used in a multitude of ways, which is what makes it worth exploring*;" (p. 12). In the context of Minke's world of postcolonial deeds, writing is his powerful weapon to encounter the Dutch colonial oppressions.

> *Ia boleh menerima surat tapi ia tidak boleh menulis surat kepada siapapun tanpa ijin. … Bagi orang yang biasa menyatakan pendapatnya, dapat aku rasakan, ketentuan itu merupakan aniaya berat, siksaan batin bagi seorang manusia modern.*
> (He was allowed receiving letter but not allowed writing it to anyone without consent. For those usually delivering opinions I could feel it this as hard torture, soul oppression for a modern man.) (131).

Minke's power on writing ends because his death causes the brain not to work anymore. Therefore, now he is just a lump of flesh to burry and be forgotten for good. It's tragic, and it means the victory, of the battle between the colonizer and the colonized, goes to Pangemanann standing as the colonial agent. In shorts, readers would easily accept this phenomenon as the total loss of the local colonized people. No more resistance and opposition can face the superiority of the colonizer. At the end of the novel, it is also emphasized this colonized's loss and the colonizer's victory.
Pangemanann seems to be proud of celebrating his victory while delivering Minke's past documents to Madame Sanikem Le Boucq, or Nyi Ontosoroh.

> *Bersama ini aku serahkan juga padamu naskah-naskah yang memang menjadi hakmu, tulisan RM Minke, anakmu kekasih. Terserah bagaimana Madame menggunakan dan merawatnya.*
> (By this I'm delivering also to you the documents, written by RM Minke, your beloved son, which are actually your right to receive. It's up to you to use and treat them.) (646)

Certainly, Pangemanann's deed of delivering Minke's documents can be two faces of coin: to honor the death and to celebrate the victory. However, isolating the context of the position between Pangemanann, as the Dutch colonial agent to control the enemies of the Government, and Minke, as the enemy opposing the Dutch Government, the event can be interpreted that Pangemanann likes to state that he's the winner and to indirectly remind Sanikem about the consequence of opposing the Government.

The death of Minke as a matter of fact can be observed by the conditions created by the colonial government. At least there are two. The first is about Minke's sickness, and the second is Minke's loneliness or alienation.

> *"Jadi Mas sudah pulang dari pembuangan?" Raden Mas Minke berjalan terus pura-pura tidak mendengar. Tak ada tangan menyambut begitu barangkali pikirnya pada waktu itu, tak ada pintu terbuka bagiku, apakah Goenawan ini hendak menggarami lukaku?*
> ("So, Brother/Mas, you're already back from the exile?" Raden Mas Minke continually walks and pretend not to hear. No hand to welcome is perhaps his thought at that time, no door to open for me, is this Goenawan willing to salt my wound?) (579)

> *"Di mana Mas tinggal?" tanya Goenawan tanpa menengok. Raden Mas Minke tidak menjawab, hanya terbatuk-batuk. Belakangan ini mungkin ia tcrserang sakit setelah*
> *hidup tidak menentu. "Nampaknya Mas sakit dan lelah. Jadi Mas tinggal di mana?"*
> ("Where is your staying?" Goenawan asked without looking at him Raden Mas Minke didn't answer, but he's just continually coughing. Recently he was sick perhaps after his uncertain staying. "It looks like that Brother/Mas is sick and tired. So Brother/Mas, where are you staying?" (582)

At least, the above quotes prove Minke's condition after the exile, i.e. living homeless causes his health worst. Though it is not explicitly revealed how was Minke's physical health after the exile, the text just describes his condition of being sick after the exile. This fact is also added by another fact, that no one and no door welcomes him. It seems after the exile he's absolutely lonely or alienated, that even he lived homelessly in uncertain places. He is totally forgotten by all friends (594). In other words, by the given conditions: severely sick and alienated, Minke is ultimately powerless and helpless. Minke finally ends tragically in his death.

Meanwhile, it is also worth identifying the narratology of *Rumah Kaca*. Despite its postcolonial message, represented by the existence of Minke, the novel's story puts the method of "point of view" in the first person, by the existence of Pangemanann, who is the Dutch colonial agent. Sylvan Barnett (Barnet et al., 2008) emphasized that "*Since the story is narrated by one of its characters, we can say that the author uses a first-person (or participant) point of view.*" (p. 123). Here, indeed Pangemanann is also the participant of the story and even it is by his angle in retelling the story. He is the main character, and while Minke is the minor one. For Pangemanann, Minke is Pitung Modern (91, 101, 186, 197, 589). For the Dutch government Pitung is a criminal who broke the formal laws and he was the target of the government. *Si Pitung, orang yang membawa aku pada kedudukan tek terimpikan dalam kepolisian* (The man named Pitung, who was the person causing me into the position of unable dream in the police department) (19). Minke is considered similar to Pitung, and it means in the eyes of the Dutch colonial government Minke is criminal. Therefore, it is obvious that *Rumah Kaca* is Pangemanann's perception about the conflicts between the Dutch colonial government

and the local colonized people, including also the problem of Minke. It means the tone of the story is also emphasized that the death of Minke is in fact due to his own "bad deeds" in opposing the government.

The above explanations, about Minke's death and Minke's status of being criminal in Pangemanann's perception, stimulate a new awareness dealing with postcolonial texts. In one hand, *Rumah Kaca* is about the interplay of conflicts between the colonizer and the colonized. Pangemanann represents the colonizer, and Minke the colonized. As the protagonist or major character, Pangemanann leads the story into his own way of perception dealing with the conflicts, and Minke, as the minor or antagonist character, is the object of Pangemanann's story. Clearly, here the text of *Rumah Kaca* does not intend to drive readers into a sympathy towards the minor character but to convince them that Minke is totally lost because Pangemanann is brilliant and strategic in treating him, especially after Minke's exile. Conventional postcolonial texts would say otherwise. Moreover, eventually Minke could not bear the conditions and he ends the postcoloniality in his tragic death. He fails to face the authority of the Dutch government.

However, the clue to identify that *Rumah Kaca* is postcolonial deals with the end of the story. Minke's death is not the complete loss of the Indonesian postcoloniality.

> *Bersama ini aku serahkan juga padamu naskah-naskah yang memang menjadi hakmu, tulisan RM Minke, anakmu kekasih. Terserah bagaimana Madame menggunakan dan merawatnya.*
> (By this I'm delivering also to you the documents, written by RM Minke, your beloved son, which are actually your right to receive. It's up to you to use and treat them.) (646)

By deconstructing the above event, readers may see that Minke's death is dealt with his physical body only. His postcolonial ideas and concepts are still alive in his documents, that Pangemanann has kept them beyond awareness. Pangemanann is not aware enough that it is the documents standing the true representation of Minke's struggles. Minke's postcoloniality is not about the struggles of surviving his life, but is his ideology hidden in the documents that Pangemanann finally gives to Sanikem, or Nyi Ontosoroh, who is Minke's mother in law and also Minke's friend in postcoloniality. Pangemanann is surely not celebrating the victory over Minke but the loss against Minke's postcoloniality. To summary, Minke's postcoloniality is not about "who" but "what."

Rumah Kaca as Postcolonial Metaphor

The talented Pramoedya was really brilliant in titling the last novel "*Rumah Kaca,"* for the glass house. This angle must be viewed from the whole context of Buru Tetralogy. The previous discussion identified the death of Minke as the end of his postcoloniality, since Minke had already stopped the activities.

> *Semua Pribumi—terutama Pitung-Pitung modern yang mengusik-usik kenyamanan Gubermen—semua telah dan akan kutempatkan dalam sebuah*

rumah kaca dan kuletakkan di meja kerjaku. Segalanya menjadi jelas terlihat. Itulah pekerjaanku: mengawasi semua Gerak-gerik seisi rumah kaca itu.

(All local people or Pribumi—especially the modern Pitungs who have annoyed the Government lives—all I have already placed and will place in a glass house and it will be on my working table. All are obviously seen. That's my job: monitoring all movements of the inhabitants of the glass house) (101).

So, glass house is Pangemanann's strategy to defeat all the government's enemies, including Minke as well. This strategy functions as the weapon to oppose Minke's non-violence attack or resistance, and then, as mentioned previously, Pangemanann succeeds in "killing" Minke. This glass house seems simple because what Pangemanann does is just to supervise all Minke's activities seen from his writings. It means by reading all Minke's documents Pangemanann knows what to do and what Minke wants to do.

Bahwa kepulangannya ke Jawa tidak pernah diketahui oleh pers adalah berkat pengekanganku yang cukup ketat. Ia tidak boleh menarik perhatian umum lagi. Ia harus tetap terpisah dari anak-sulungnya, dunia jurnalistik.
(That his returning home to Java was never known by press was the result of my restraint strict rule. He had to be out of public interest any more. He had to be distant from his oldest son, journalism world.) (587)

It's clear that after his exile, Minke is confined tightly and he himself is not aware of it. The strategy of *rumah kaca* undergone by Pangemanann is really effective since Minke then appears totally helpless and also powerless. This leads him into the sickness and finally his death. The strategy is also applied to create gaps and distance from the friends. They are afraid of having problems with the police (638). Minke finally is in his severe sickness and alienation.

Rumah kaca functions as the weapon of the colonizer to totally control the colonized people. It seems to appear as the big building or house and all the colonized people are put inside, and the walls of it are transparent due to its glass construction. The people inside are not aware of this supervision but they are helpless since every thing is supervised by the colonizer, who is in the outside of the building. It seems to deliver that the colonizer in this context is superior and the colonized is absolutely inferior. The colonizer could easily detect what the colonized do. Also, as the existence of the inside inhabitants, the colonized is not free because they have been confined, like prisoners who are helpless to do their will. In summary, *rumah kaca* is the metaphor of the comparison between the colonizer and the colonized. Total supervision done by the colonizer is the result of the superiority of the colonizer. The colonize could not easily free themselves because they have been put in jail by the colonizer's glass house.

Another perception dealing with the existence of glass house is about the gap between the colonizer and the colonized. When Minke applies the non-violence weapon, by his writings, Pangemanann also does the same thing, different from the conventional weapon the colonizer usually applies. Pangemanann uses "brain-weapon" as well.

However, his invention of this way, creating glass house, is a new idea for the government, that then Pangemanann himself who has to undergo it personally. He is assigned by the government to apply it. From this phenomenon, readers may see the new way of applying weapon, which is non-violence one. The brain is the power. It means new civilization always needs a new strategy to undergo. Glass house is a new technology and it then creates also a new civilization. In summary, Pangemanann's way of creating technology of glass house has made Minke and his friends totally lost, since they could not see how to prevent and face against this new technology.

CONCLUSION

Pramoedya's *Rumah Kaca* is interesting object to discuss, since it's the final story of Buru Tetralogy and also it can stand in isolation for its own story. Buru Tetralogy is postcolonial text, discussing the interplay of conflicts between the Dutch colonizer and the Indonesian colonized, and so *Rumah Kaca* is to emphasize this by revealing the last story of the Indonesian postcolonial characters. On the other hand, reading it in isolation, without the global context of Buru Tetralogy, readers still can find it postcolonial, by applying the previous concept. However, *Rumah Kaca* appears different in the context of postcolonialism, especially established by the previous novels or stories. It reveals the new perspective and angle in postcolonialism by uplifting the idea that postcolonialism is not about "who," or the doer, but "what", or the ideology. To view deeply this perspective *Rumah Kaca* delivers two items: the death of Minke and the metaphor of *rumah kaca.*

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