

SAHABAT

VOL. 1 | 2024

SINCE 1994

**PROMOTING
TEMPEH**

**RECIPE
CHICKEN MUSHROOM
NOODLE SOUP**

**KENANGAN DARI
JOGJA PADA JAMAN
60AN**

Photo by Dani Kancil

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Tempeh has without a doubt as much significance to Indonesia, as *kanelbulle* has to Sweden. In an event held by Dharma Wanita Persatuan (DWP), ambassadors and spouses in Stockholm embarked on a culinary experience which is explained in this article

p. 10 KENANGAN DARI JOGJA TAHUN 60AN

Bagaimana kondisi kota Yogyakarta dan bagaimana keadaan bagi anak yang dibesarkan di kota tersebut 60 tahun yang lalu? Mari kita baca kenangan-kenangan dari masa lalu Prasto, orang Yogyakarta yang sudah lama meninggalkan tanah air dan menjalani kehidupan di Swedia.

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SONJA BERG PLEIJEL

Ett porträtt av en författarinna med svensk-holländsk-indonesisk bakgrund. Hon växte upp i en kolonial värld som ditintills sällan gett perspektiv av de barn som inte tillhörde den vita holländska kolonialmakten. Här blev Sonja en kraft för förändring.

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RECIPE | CHICKEN MUSHROOM NOODLE SOUP

Divie Thamrin, Indonesian food vlogger based in Stockholm shares a delicious recipe for you to enjoy with your family or friends!

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LATEST DATE TO SEND YOUR STORY

2024-08-01 *send to: isabel.eleonora.n@gmail.com*



A culinary Tempe experience was shared by ambassadors in Stockholm, page 9



EDITORIAL

30 YEARS WITH SAHABAT!

Happy birthday Sahabat - you turn 30 years old in 2024! The first Sahabat was published in 1994 and many stories have been shared in this community since then!

The first-ever Sahabat was broad in information featuring daily news, reviews, facts, personal portraits, and reports that included stories connected to six different areas in Indonesia. And it was a total of 16 pages! It continued that way for most of the 1990's, then it went on to be a newsletter of 4 pages in the early 2000's. In recent times, since we decided to go digital, we decided to increase the volume to 10-15 pages in each issue.

“Det går bra på engelska också” was stated in the second issue of Sahabat in 1994. It was also written that “we do not want to be as radical as our friend association in Denmark who writes everything in English”. The language has most of the time line been in Swedish, but every now and then some English texts

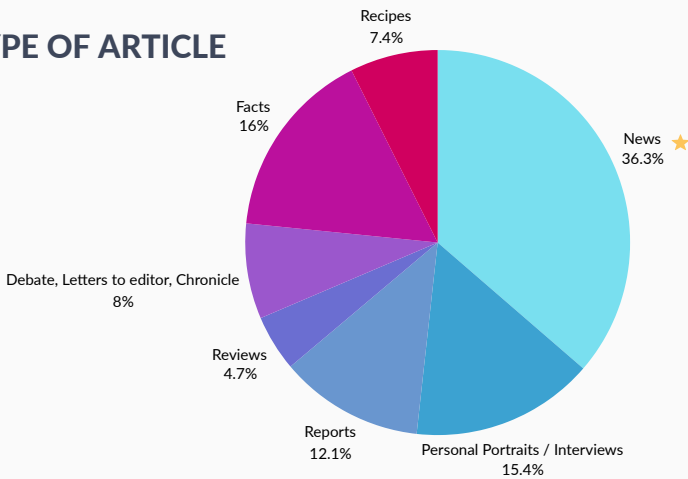
pop up, and in some issues in the early 2000's different parts of the same articles were written in both Bahasa Indonesia and Swedish. Since Sahabat turned into a digital magazine, we turned to be “that radical” by having most news in English but STILL always at least one article in Swedish and also at least one in Bahasa Indonesia. Our community is trilingual, and so should our magazine be!

Here is a presentation of what types of articles that have been written over the past 30 years, what areas in Indonesia have been the focus of the articles and also what topics have dominated the news.

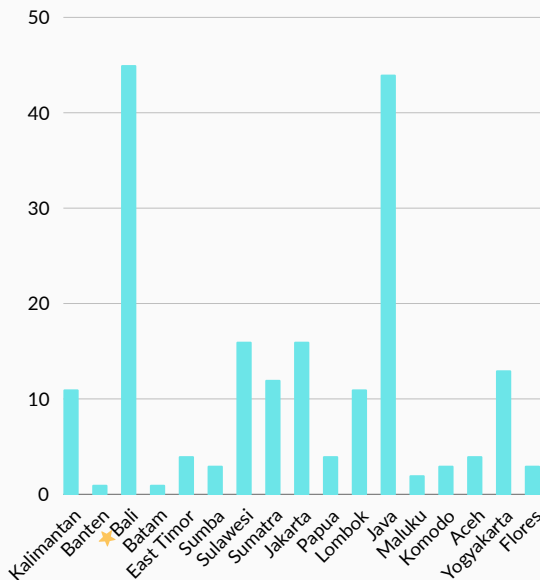
We have almost all Sahabat from 1994 until today on our website. Please, look at page 15-16 to go through the story line of Sahabat during the years. We are very proud of the fact we have always been a very active association and that Sahabat has provided a broad variation in topics and authors that have been sharing different and interesting points of view!

Congratulations Sahabat, we have had you for 30 years, will you last for 30 more? We hope so!

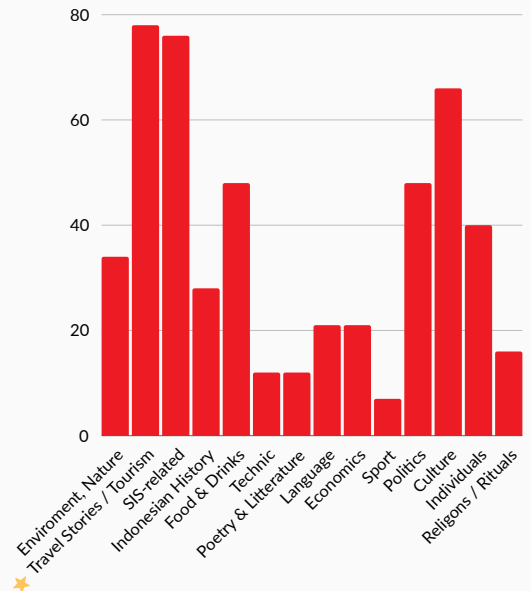
TYPE OF ARTICLE



FOCUS AREA



TOPICS



JULGRANSPLUNDRING

January started with a traditional julgransplundring, with games dancing around the Christmas tree and some lovely lussefika!



“THE WOMAN FROM ROTE ISLAND”

It's the fifth year of Asian Film Festival and this year the movie “The Woman From Rote Island” was shown at the cinema Grand in Stockholm. SIS members was generously given a discount to purchase tickets for the movie. A review of the movie can be found on page 9 in this issue of Sahabat.



ANNUAL MEETING

This year we had our annual meeting at Sensus, Medbortarplatsen in Stockholm. A presentation of our economy and activities from 2023 was given. Katarina Hellman left the board and so did Herman Brundin, one of our most active members over time who has been active in the board for decades and also spent the latest years as our accountant.

Isabel Nielsen was chosen for chairman for another year and new members to the board were Erik Pettersson and Sarina Johansson. After the meeting we enjoyed a lovely lunch together.



SIS BOARD 2024

“What is your favorite Indonesian province or area?”



Fumi Harahap

Cashier

“My favorite province is **West Sumatra**. Modern infrastructure yet very traditional and rich in culture, best food and always feel calm when I am there”



Sarina Johansson
Board Member

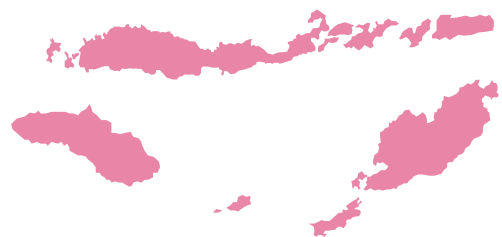
“Me? Before visiting **Flores** back in 2019, I one night had an odd but profound dream about the Komodo dragon; I learned about their stories and how they became the apex predator – just legendary creatures. Still, it is a shame they are endangered. Finally, after a few days of island hopping in East Nusa Tenggara, I arrived on Rinca Island, where these magnificent creatures soaked en masse in the cooling shadows of a scorching heat. I gained a great sense of appreciation and respect for this national treasure and its home. The home that fills nature with mind-blowing flora and fauna, a land with rich cultures and fascinating history, languages and peoples. Yes, I think my favourite place in Indonesia must be Flores.”



Erik Pettersson

Board Member

“My favourite place is Kayan Mentarang Nationalpark in **North Kalimantan**. For it's pristine jungle and the hospitality of it's people, the Dayaks!”



SIS BOARD 2024

“What is your favorite Indonesian province or area?”



Susie Arneville
Vice Chairman |
Member Administration

“One of my favorite places is **Bali** for its stunning natural beauty, including beaches, lush rice terraces, and volcanic landscapes. The island's rich culture, vibrant art scene, and traditional Balinese architecture is also captivating. Furthermore, Bali is warm with welcoming locals, delicious cuisine, and diverse range of activities that suits both adults and children.”



Isabel Nielsen
Chairman | Editor of Sahabat

“One of my favorite provinces is **Aceh**. I really like that people shout *Hasan di Tiro* instead of *Zlatan* when I tell I am Swedish. I would rather start a conversation about GAM and politics than football. Also, I love the glory and pride for the national heroine Cut Nyak Dhien. Coffee Gayo and the coffee culture in general in Aceh is simply amazing! And who doesn't love *Mie Aceh*?”



Sissel Almgren
Secretary

“My favorite place in Indonesia is Desa Kasongan in Bantul, **Jogjakarta**. When you enter the village, you first go through the large terracotta city gate, which shows what the village specializes in historically and even today. You pass a small *warung*, where *soto ayam* is served in the mornings, and an *angkringan* that appears in the evenings. If you follow a small crooked road you will come down to the river. Down where the road ends, you have the Stonehouse on one side, a house built of small stones where the artist Noor Ibrahim lives with his wife Yyun. He usually sits and talks and sings together with artists and other interesting guests.

On the other side is the Froghouse. It is a collective of young artists, craftsmen and musicians. You can stay there if you want to sleep in light bamboo houses close to nature, and participate in creative activities such as making batik.

Next to the Froghouse is *Rumah Inspirasi*, run by a family passionate about making the villagers more environmentally conscious. They invite to information evenings for the others in the village about how to take care of their rubbish. The last time I visited Indonesia was in 2018, so it's time to go there again soon!”



JAUH DI MATA, DEKAT DI HATI

TEXT AND PHOTO : SARINA JOHANSSON

What meaning-making strategies can be brought to picture the complexities of diasporic invocations? How do discourses, by and for members in diaspora, offer resources to construct homes away from home? Shared narratives and visual identification curated to assist in navigating these strategies can nourish the vibrant sentiments of migrants in cultural adaptation. For instance, the saying "jauh di mata, dekat di hati" speaks to the magical force of relationships and ties that shape and unite us, even when we are physically far apart; through visual memories, such as photography, we can observe this magical force unfold into a tangible paradigm.

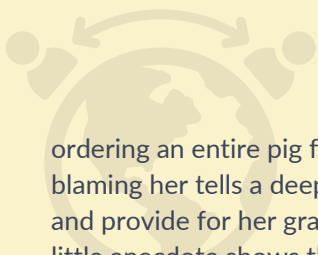
As the late morning sun streams through the windows on a Thursday in March, I find myself railing in questions of identity amidst the busy hours before lunch. Assigned to concoct off-the-menu smoothies at work, I skip between shelves and fridges, immersed in memories of my native country. The familiar ingredients—coconut cream, avocado, condensed milk—evoke a sense of nostalgia, prompting me to contemplate my relationship with my culture.

Am I guilty of exoticising my own heritage by crafting drinks unfamiliar to the Occident palate? Unable to untangle these complexities alone, I ask to meet with my dear friend Louise—a Swedish-Indonesian photographer with Batak roots—for dinner to unravel these curiosities.

During our trip down memory lane, Louise reflects on kampung — a literal translation of village, but also a tangible yet elusive spatial culture embraced in rich memories of heritage, family, and kinship. With a wistful smile, she recollects fragments amidst the soft whispers of familial love — "Ah, kampung", she softly says, "where me and Opung in Sukabumi gossip and giggle on her big bed and a bunch of fluffy pillows and bantal guling." Opung, a word for "grandparent" in Batak, is a manifestation of home, an anchor to her connection to kampung. Upon asking Louise about her grandmother, she giggles subtly and says

- When I describe my relationship with my grandmother, I always tell the story about when she found out that I had eaten pork. Like, we don't eat pork in my family! Instead of being disappointed or having any other kind of reaction, she decided to order a whole pig for me. Like... a whole pig... for a little child! I never really asked for things from her, but she was always someone who, in generous and funny ways, wanted to give me everything. I remember my parents got annoyed that she had ordered this pig, because it wasn't a normal thing in our family.

A heartwarming anecdote of a small act of love and care like this symbolises a familial role that negates normality and physical distance; Opung's gesture of



ordering an entire pig for her granddaughter instead of blaming her tells a deep-seated commitment to nurture and provide for her grandchild from faraway lands. This little anecdote shows the strong bonds of kinship that remain resilient across time and space. It is enshrined within Louise's narrative as a cherished memory; it manifests as a transnational sense of belonging that sustains an intergenerational cultural linkage between past and present, homeland and host country. When looking through her collection of personal projects, the spirit of ethnic heritage is difficult to bypass. The motifs are adorned in either beautifully folded batik or colourful clothing; breath-taking nature and urban crowds are encaptured to portray the versatility of Indonesia. Through her agency and art, she creates spaces for not only herself, but also others. Home, for Louise, transcends geographic proximity and is nurtured by the spirits of Indonesians who have shaped her cultural identity. In reclaiming the flavours and traditions of her roots, she asserts autonomy in her art, carving out spaces of belonging and expression amid the colourful diaspora.

- Speaking of roots, it's kind of a mess trying to figure these things out, you know? But it's not that big of a deal, really. I'm more curious about another aspect of my identity, like introspectively, what does my art say about my perception of me and my heritage? Growing up in Sweden, I sort of neglected my mum's ideas and wishes about nurturing my Indonesianness, *kayak*, I didn't pay much attention to her side in my childhood. But now that I'm older, I try to explore it more, finding tools to create and learning what it means to me. My art isn't for the acknowledgement of Swedes or Indonesians, but more for people to let their own stories be told through my lens. I just want to hold onto and appreciate what I have and create art from that.

She goes on to say:

- Honestly, I think that me playing around with Indonesian elements is less motivated by strengthening a connection—I had a lot of connection to my roots growing up, I think. It's more that I get to explore the bond I have with Indonesia and translate those components into my art. But maybe it's the same thing?

It is not just about connecting with her Indonesian roots, per se; it is about something more intimate and symbolic—an affiliation with and a showcase of her already established relationship with the traditions and cultures, rather than a simple connection to her native homeland. Each pixel, each thoughtfully crafted creation, carries spirits from a realm of subconsciousness and cognisance, conjured by the legacy of ancestors, heritage, and memories.

These creations serve to create spaces for contingent detachment, where the boundaries between past and present blur, allowing for a deeper exploration of identity and belonging. Louise's reflection on her Indonesian roots, acknowledges the challenges of navigating her identity as a diasporic individual. Her exploring her heritage and creating art suggests that it should not be for the validation of others, but as a means of self-expression and preservation for oneself.

Perhaps "true" belonging does not call us to conform to predetermined cultural categories imposed upon us. Instead, it emerges from embracing the fluidity of our dynamic identities, crafting our own unique essences within the spaces in between—the thread of in-betweenness. In navigating these complexities, we come to realise that not fully fitting in is what allows us to fit in perfectly.

The phrase "jauh di mata, dekat di hati" is a reminder that no matter the physical distance, our connections to our homes and communities are enduring and that we ourselves can create the narratives – which, in Louise's case, is through art. It instils in us a sense of belonging and resilience that helps us to face the challenges of separation and distance. These connections remind us of the love and affection we share with our loved ones and that we strategise in our own ways to make sense of being in the diaspora.

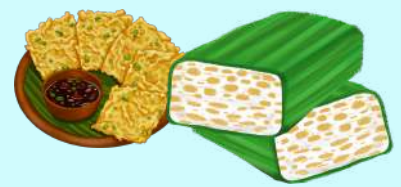
As I bid farewell to Louise, our hug reminds me that home is indeed not confined to a physical space but is a dynamic, fluid concept shaped by our affiliations and experiences. The smoothies I make, and the photographs she takes are symbols of our ideas and manifestations of memories and moments of connection, our tools to establish the complexities of the inbetweenness.



EMPOWERING TEMPEH

A SUCCESSFUL PROMOTION EFFORT BY DHARMA WANITA PERSATUAN IN STOCKHOLM

TEXT & PHOTOS: NONI PUTRI ANWAR



In the heart of Stockholm, a captivating event unfolded as DHARMA WANITA PERSATUAN (DWP), the Indonesia ladies' organization in Stockholm, embarked on a mission to promote the wonders of tempeh. Initiated by the chairwoman Ibu Fifi Kamapradipta and committee members supported by the Indonesia Ambassador to Sweden Kamapradipta Isnomo. The initiative aimed to introduce the richness of tempeh to international society, esteemed guests, including Ambassadors and their spouses, within the esteemed halls of Wisma Duta.

The atmosphere was brimming with anticipation as attendees gathered to explore the world of tempeh. From its nutritional benefits to the intricate process of its creation, every aspect was meticulously showcased. However, the true highlight of the event was witnessing the tempeh-making process firsthand, conveyed expertly by Sensen, a dedicated tempeh womenpreneur in Stockholm.

As the aroma of freshly fermenting soybeans filled the air, guests were captivated by the simplicity and artistry behind tempeh production. Sensen's passion and expertise shone through as she guided everyone through each step, from soaking the soybeans to the final product ready for consumption.

The event served as more than just a culinary showcase; it was a celebration of culture, sustainability, and empowerment. Through tempeh, attendees discovered not only a nutritious food staple but also a symbol of Indonesia's rich heritage and the ingenuity of its people.

The positive reception from guests underscored the success of DHARMA WANITA PERSATUAN's efforts in promoting tempeh. It was evident that the event had sparked a newfound appreciation for this humble yet versatile ingredient. Moreover, it highlighted the potential for collaboration and cultural exchange among diplomatic communities in Stockholm.

As the event drew to a close, the echoes of laughter and camaraderie lingered, a testament to the bonds forged over the shared love for tempeh. DHARMA WANITA PERSATUAN's commitment to promoting Indonesian culture and cuisine had undoubtedly left a lasting impression on all who attended.

In conclusion, the tempeh promotion event organized by DHARMA WANITA PERSATUAN in Stockholm was not only a culinary delight but also a testament to the power of community and cultural exchange. Through initiatives like these, the richness of Indonesia's heritage continues to be celebrated and shared with the world.



CERITA TENTANG KEHIDUPAN DI JOGYA AWAL TAHUN 60 AN

DITULIS OLEH: PRASTO SUMINAR

Yogyakarta. Kota istimewa. Kota yang bagi orang jaman now dikenal sebagai kota yang makmur, segala macam makanan, mall baru yang muncul dimana-mana dan kota pelajar yang sudah menjadi tempat kuliah bagi banyak orang-orang sukses. Selalu demikian? Simak cerita Prasto Suminar dari waktu beliau masih kecil.

Perekonomian pada saat itu tidak bagus, kemiskinan akan sandang dan pangan melanda masyarakat pada umumnya. Hal ini karena politik yang belum stabil. Beberapa pembantu kami yang kebanyakan datang dari daerah Gunung Kidul meminta untuk bisa membawa sodara atau keponakan mereka untuk tinggal di rumah tanpa dibayar asal dapat makan dan tempat tinggal. Hal ini berdampak pada corak kehidupan sehari-hari penduduk di Jogja dimana saya sebagian dibesarkan.

Masyarakat bisa dibilang sedikit apatis dengan situasi yang ada, perubahan struktur didalam masyarakat tidak secepat seperti kota lainnya, Jogja tetap bertahan sehingga bisa dibilang "alon-alon asal kelakon" menjadi ciri khas Jogja. Tetapi sebaliknya dalam hal makanan membuat Jogja menjadi kota yang kreatif dengan terciptanya makanan atau masakan yang khas dimana tercipta dari segala kekurangan yang ada. Saya ingat kemeja bahan lurik yang kurang saya senangi karena terasa agak kaku dipakai dibadan waktu masih baru! Lauk makanan hampir sehari-hari terdiri dari bahan dasar vegetatif, muncul banyak macam-macam tempe yang terbuat dari berbagai jenis kacang-kacangan. Begitu juga dengan makanan ringan, orang berkreasi menggunakan bahan yang biasa dibuang, teringat salah satu jenang/dodol yang paling enak yang pernah saya makan yang terbuat dari "pelok" mangga! Juga sambel goreng kulit biji melinjo untuk lauk dengan nasi. Kebetulan beruntung saya tinggal di dekat keraton Pakualaman, suka ikut pramuka disitu, saya dan teman-teman suka manjat pohon sawo kecil yang pada saat itu hanya ada tumbuh di dalam keraton, itu juga kalo Pak Bonnya lengah!

Pada masa puasa kami sering kemesjid Pakualaman, hal itu karena kami tertarik dengan jajanan yang disediakan sebelum sholat. Walau dengan banyak kekurangan kami senang dan ceria dengan segala permainan yang ada pada saat itu. Setiap pergi sekolah kami berbekal sedikit gula pasir, sepanjang jalan raya ada pohon asem dan buah yang jatuh kami pungut untuk dimakan dengan gula di halaman sekolah seperti *godis!*

Satu kegiatan yang saya suka kalau diajak om atau *pakliyk* dengan motor dkwnya menemani beliau mengantar gaji para juru kunci penjaga situs-situs peninggalan sejarah yang ada dipelosok sekitar Jogja, kadang susah dijangkau. Beliau sebagai Kepala Dinas Kepurbakalaan Jogja banyak mengunjungi situs-situs yang tersebar disekitar Jogja.



Teringat situs Ratu Boko yang masih belum teronovasi berada diatas bukit! Dari situ kita bisa melihat candi Prambanan dan kemegahan gunung Merapi! Ketika "candi pendem" sekarang candi Sambisari, baru ditemukan, masih sebagian yang baru digali, terlihat sangat sugestif tertimbun ratusan tahun oleh pasir dari letusan gunung Merapi. Di rumah om bagian belakang seperti studio dengan banyak alat dan sketsa gambar ukiran kayu waktu beliau mengepalai renovasi Taman Sari dan ruang pribadi Sri Sultan HB IX di keraton besar. Sepeda merajai Jogja pada masa itu! Pemuda dan pemudi dari penjuru Indonesia banyak menuntut ilmu disitu. Mereka bersepeda kekampus, senang melihat kesibukan lalu-lintas di "stopan gantung", ratusan sepeda berhenti saat menunggu lampu hijau! Di sekitar rumah banyak asrama pelajar dengan nama propinsi yang ada. Mereka mempunyai grup kesenian, berlatih menari tarian daerah di pendopo, dan mengajar anak-anak yang tertarik menari tarian daerah mereka.

Itulah sedikit kenangan cerita sekitar masa kecil saya di Jogja kota yang saya cintai! Saya kangen Jogja!

“WOMEN FROM ROTE ISLAND”

TEXT: ISABEL NIELSEN



Rote island is situated in the most eastern part of Indonesia and you rarely hear that much about it in news or public discussions.

I was only familiar with Rote by the beautiful pictures of the landscape and homemade local honey I once tried. This movie showed another side of Rote than beautiful hills and sweet honey. This is a movie about the bitter reality and the daily struggle being a woman in a patriarchal society.

Martha, the protagonist of the story is returning home after having been working as TKW, a foreign worker in Malaysia. A decision that was taken by men in her closest circle. She is clearly another person than she was when she left. She is carrying a trauma and contact with males is a huge trigger for her. Psychiatric health care is mentioned but ignored due to basically three reasons. First of all, Rote Island does not have any mental institution to treat her condition. To get help she would have had to travel to Kupang in Timor. Second, her family can't afford the care that is needed. Third, the fate of a woman who has been used and exploited to carry out illegal work is not in the interest of the people. Martha, will soon be known as the crazy girl and will be locked in chains unable to move freely outside her home. This is a way to control her aggression that is triggered by every male threatening her, usually with sexual abuse. Rape and sexual abuse is repeatedly shown in the movie. How the local chief is dealing with these matters is another problematic aspect that is shown. Hukum adat, or “ethical laws”, that serve as local jurisdiction all over Indonesia are also applied in Rote. Some elder men of higher respect are together whispering and going through the situation before they try to find a solution deciding on who has a debt to whom and what crime is worse than the other, while comparing rape and violence, burning down a house and being a woman leaving to the market alone without any male company. The arbitrariness and the ignorance according shown towards violence against women is obvious.

Should this movie be seen as an explanation about the social structures in Rote? Or is it bigger than that? Is it a need to bring the discussion alive about sexual violence and the attitude of ignorance against it in Eastern Indonesia? Or in all of Indonesia? I would believe this movie is showing aspects that are usually ignored in general and that it could take place anywhere, not specifically Rote Island. It is still very taboo to talk about sexual violence and injustice. The topic and bringing the discussion up to the table is therefore indeed very important in today's Indonesia.

It is a dark movie, definitely the darkest Indonesian movie I have ever seen. The culture of Rote is also seen in the woman's daily work where the process of making coffee and honey is beautifully filmed. All the beautiful traditional clothing and costumes, the music and funeral ceremonies are shown in aesthetically pretty clips but this does not make the story any lighter. It is brutally tragic and the cold violence stays with me for hours after leaving the cinema.

I would say it is a great movie to understand the complexity of a woman's life in a patriarchal world that leaves you with many questions that need to be discussed in a larger context. The acting was trustworthy and as an audience member, you could feel the pain that was experienced by the characters of the movie.



SONJA BERG PREJJEL

FÖRFATTARINNAN SOM GAV FOKUS PÅ BARNEN I DET KOLONIALA INDONESIEN



Foto: Sissel Almgren



Foto: Jean Hermasson, Litteraturbanken

TEXT: SISSEL ALMGREN

Många känner till författaren Agneta Pleijel, men få känner till att även hennes mamma, Sonja Berg Pleijel, också skrev böcker. Under sjuttioalet skrev hon en triologi om Nederländska Ostindiens sista dagar, innan Indonesien utropar sin självständighet.

Böckerna riktar sig främst till barn och ungdomar, men i de vardagliga äventyren försöker hon samtidigt få med den komplexitet som utmärker en sådan brytpunkt i historien, vilket gör att de tre böckerna: *Atlasfjärilen*, *Varsel över Wonokojo*, och *Eldflagor*, kan vara intressanta för vem som helst som vill lära sig mer om Indonesiens avkolonisering.

Den första boken i serien, *Atlasfjärilen*, kom ut 1971 var Sonja Berg Pleijels debutroman. Den vann Rabén och Sjögrens pris för bästa ungdomsbok.

Själv såg sig Sonja Berg Pleijel mer som översättare än författare. Hon såg det som sin uppgift i livet att bygga broar mellan olika språk och kulturer. Det var något som passade henne väl, eftersom hon hade fått med sig både det indonesiska, svenska och nederländska kulturarvet redan från barndomen. Hon föddes i Surabaya på ön Java år 1909. Hennes far var svensk och arbetade som kaffeexportör, och hennes mor hade både nederländskt och javanesiskt ursprung. I dottern Agneta Pleijels romaner, framför allt i *Vindspejare* som kom ut 2010, kan man lära sig mer om släkten längre tillbaka.

Triologin kan ses som en del i denna gärning att fungera som tolk och brygga mellan de olika kulturområden som hon vuxit upp i. Genom att beskriva de historiska händelserna kring Indonesiens födelse i en form som liknar barn- och ungdomslitteraturen i Sverige på sjuttioalet gjorde hon denna kunskap tillgänglig för en ung svensk publik.

Det är intressant att jämföra Sonja Berg Pleijels böcker med den nederländska barn- och ungdomslitteraturen som utspelar sig i nuvarande Indonesien, som var den slags litteratur Sonja Berg Pleijel själv översatte under sin översättarkarriär. Under trettio- och fyrtiotalen, då den nederländska kolonialtiden gick mot sitt slut, kom ny en idéströmning som kallades *De etische politiek* "Den etiska politiken". Den gick ut på att man skulle bedriva kolonialismen på ett mer "etiskt" sätt. I den ingick också att kolonialismen någon gång i framtiden skulle avskaffas, men detta sköts alltid upp längre och längre in i framtiden. I och med *De etische politiek* kom en ny typ av barnböcker som utspelar sig i en kolonial miljö. De skilde sig från de tidigare koloniala barnböckerna på flera sätt. Bland annat genom att barn från javanesiska och andra folkgrupper också kunde vara huvudpersoner och ha agens i berättelsen, och att det ofta förekom vänskap över klassgränserna. Tidigare hade det varit mer fokus på bara de vita, holländska barnen, medan alla andra folkgrupper hamnade i skymundan.

Sonja Berg Pleijels triologi påminner om böckerna som skrevs under *De etische politiek*. Precis som i dessa barnböcker handlar Pleijels böcker om barn från olika bakgrund som försöker klara av att vara vänner med varandra och lösa olika problem trots de politiska spänningarna i landet. Men Sonja Berg Pleijels böcker skiljer sig också från böckerna som skrevs under *De etische politiek* på en väldigt viktig punkt – i hennes böcker framställs kolonialismen aldrig som etisk. Tvärtom visar hon på dess brister och svagheter som gör att den till slut besegras.

Man kan säga att hon korsbefruktade barnböckerna från *De etische politiek* om vänskap och samarbete mellan de olika grupperna i den koloniala världen, med svenska barnböcker från sjuttioalet om uppror och frigörelse som var inspirerade av bland annat Astrid Lindgrens böcker som Pippi Långstrump och Emil i Lönneberga. På så sätt byggde hon verkligen broar mellan olika kulturer, samtidigt som hon lägger in sitt eget unika perspektiv av att befinna sig någonstans mitt emellan. Kanske hade hon kunnat utveckla sitt författarskap ytterligare om hon inte varit så blygsam kring sitt skrivande. Eller så var hon kanske nöjd med de fyra böcker hon gav ut under sin livstid, och tyckte att hon redan fått framföra det hon ville ha sagt.

RECIPE



Photo: Divie Thamrin

Chicken Mushroom Noodle Soup

BY DIVIE THAMRIN

Who could resist a comforting bowl of chicken mushroom noodles soup? This flavorful Indonesian dish combines savoury chicken, earthy mushrooms, and noodles in a fragrant broth that would satisfy you with its umami bomb.

INGREDIENTS

CHICKEN MUSHROOMS TOPPING

- 500 gr boneless, skin-on chicken thighs
- 400 gr white or straw mushrooms, cut into halves or quarters
- 10 pcs (~20 gr) garlic, minced
- 5 stalks (~10 gr) scallions, sliced
- 2 cm (~5 gr) ginger, mashed/grated

SAUCE (to mix all together):

- 5 Tbsp Kikkoman soy sauce
- 5 Tbsp sweet soy sauce (Kecap manis)
- 1 Tbsp fish-sauce (optional)
- Salt & white pepper to your liking

BROTH

- 5 pcs (~10 gr) garlic, mashed
- 2 stalks (~12 gr) scallions
- 10 pieces whole black pepper seeds

COOKING STEPS

Broth

1. Boil chicken in 2L of water with broth ingredients, skimming out scum until clear.

2. Simmer for 20 minutes, then rest chicken for 10 minutes. Shred cooled chicken into big chunks.

Topping

3. Sauté scallions and ginger until fragrant. Add garlic, sauté until golden.

4. Add mushrooms, salt, and stir until half wilted. Add shredded chicken.

5. Add sauces and a big ladle-full of broth; cook until fully absorbed.

Serving

6. Boil preferred noodles, then drain. Mix with sesame oil, garlic powder, white pepper, and soy sauce.

7. Serve noodles with chicken-mushroom topping, some boiled veggies (pak-choi and/or bean sprouts), and broth (optional: add beef meatballs).

8. Garnish with scallion slices and fried onion. Enjoy!



"This classic dish is perfect for any occasion, whether hosting family or friends for dinner or simply enjoying it yourself on a quiet evening."

HOW HAVE SAHABAT CHANGED? - NOW AND THEN



Have a look yourself and travel through time in the history of Sahabat over 30 years! Please click on the links below to read and have a look at how Sahabat has evolved!



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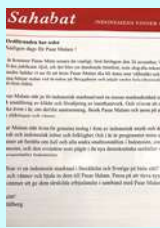
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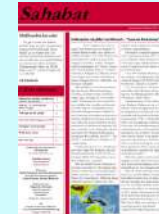
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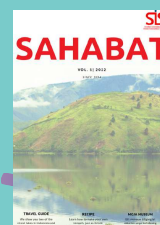
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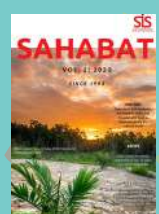
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