



Beyond Home Borders
An Online Fundraising Festival
March - May 2021



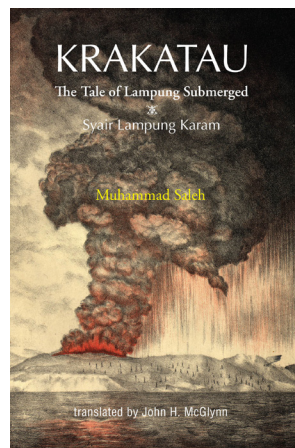
Just Think...

Just think of where we would be without exposure to the ideas and reflections of other cultures. Shakespeare has been translated into 80 languages (including Klingon!), bringing together audiences throughout the world in testament to our common emotional and intellectual experiences. For centuries, our children have delighted in the tales of Hans Christian Andersen and *The Ramayana*, while *The Iliad* and *Odyssey*, great religious texts from the Bible to the Koran, and great works of literature from *War and Peace* to *One Hundred Years of Solitude* have informed our understanding, challenged our perceptions, and lifted our hearts.

Indonesian Literature and the Lontar Foundation

Indonesian literature has been given short shrift in this current era of globalization. For millennia, the Indonesian archipelago has been a crossroads, a place not only where West met East, but also where indigenous societies traded as freely in knowledge as they did in pepper and cloves. Classical Malay, the precursor to Indonesian, was one of the world's great historical lingua francas and for centuries united hundreds of millions of people in Southeast Asia. Today, however, the language of primacy is English, which is spoken as a first or second language by over 1.5 billion people, about 20 percent of our globe's population. The aim of the Lontar Foundation, a non-profit organization based in Jakarta, is to translate the great body of Indonesian literature, from the classic to the contemporary,^{1a}^{1b} for the English-speaking world.

Since its founding in 1987, Lontar has published more than 225 titles with translations of literary work by more than 550 authors. Because of Lontar, it is now possible to teach Indonesian literature anywhere in the world through the medium of English-language translations. Lontar is the ONLY publisher in the world that regularly produces high-quality English



1a)



1b)



2)

translations of Indonesian literature. Without Lontar, Indonesia's literary voices would hardly be heard at all.

Lontar is committed to giving voice to Indonesia's marginalized authors, compiling the first-ever anthology of Indonesian LGBT literature,²⁾ the first anthology of literature by Indonesian political exiles,³⁾ the first comprehensive anthologies of Indonesian literature in the 20th century,^{4a, 4b)} and many more. Lontar has also brought into print translations of literary work by close to 200 women authors,⁵⁾ a traditionally underrepresented group. Through its work, Lontar has helped Indonesia gain greater presence on the world's literary stage, but much more needs to be done. With its ambitious and broad-ranging publishing program, Lontar continues to expand the international audience for Indonesian literature.

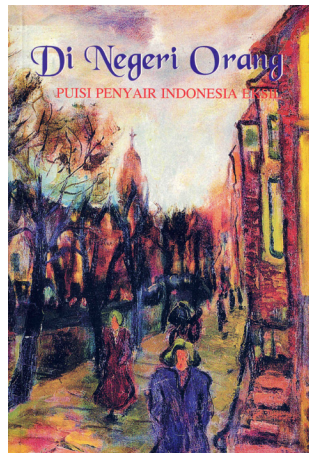
Beyond Home Borders



Amitav Ghosh

To foster a community of readers in English-speaking countries, in May 2021 Lontar will mount *Beyond Home Borders*, a virtual fundraiser targeting North American audiences. U.S.-based Lontar supporters will present a series of online live streamed events, each with a running time of between 60 to 90 minutes. Not all the events will have a strictly Indonesian angle, but all presenters will speak of their connection to Indonesia and Lontar's mission to make Indonesian literature, culture, and the arts more accessible to global audiences.

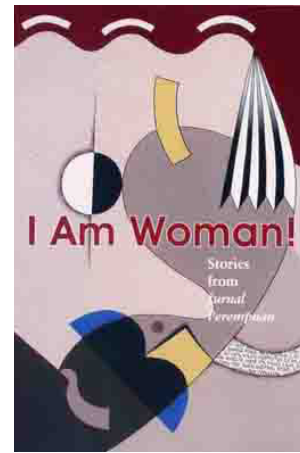
Lontar has scheduled a first rate line up of wide-ranging events, including Amitav Ghosh (international best-selling novelist),⁶⁾ Brian Russell Roberts (scholar and author) Innosanto Nagara (children's book author), Jazz Pasay (Indonesian culinary activist), Jen Shyu (multilingual vocalist and instrumentalist),⁷⁾ Loretta Keller and Colleen McGlynn ("chefs to the stars" in the San Francisco Bay Area), DaVero Farms and Winery of Sonoma, CA (prize-winning olive oil and wine producer), Power Speaking, Inc. (presentation-skills specialists), Putu Wijaya



3)



4a, 4b)



5)



Jen Shyu

and Taksu Wijaya (Jakarta-based Teater Mandiri Artistic Director and performer), Arahmainai (internationally renowned performance artist and activist), Teresa James (Grammy-nominee Blues singer), and more.

The goal of this fundraiser is multi-faceted: 1) to obtain much-needed funding for Lontar’s publications program; 2) to achieve greater international recognition for Indonesian literature; 3) to reinforce the network of Indonesia-related organizations in North America; and 4) to create greater public interest in and appreciation for Indonesia.

Beyond Home Borders will provide an opportunity for people to experience something new, join a like-minded community of learners, and have fun while doing it. Our target is to raise a minimum of US\$ 100,000, enough to cover the publication cost of 10 to 12 new titles in translation. A partial list of Lontar titles in need of funding is shown in Addendum 1 on pages 8-11.

Partnership Categories

From more than thirty years of fundraising experience, Lontar has learned that the success of an event lies not just in what can be quantified — viewer numbers, ticket sales, revenue generated, etc. — but also in the partnerships created through working together on a project with individuals and institutions who share the view that mutual respect among cultures is best achieved through mutual understanding. This is why translation plays such a key role in fulfilling our mission: it is only through translation that cultural perspectives, uniquely accessible in that culture’s oral and written literature, can be brought into dialogue with another’s. This cultural interaction is why Lontar seeks to not “go it alone” when producing events, but instead endeavors to engage as many partners as possible as a way to encourage intercultural dialogue.

Currently, Lontar’s average cost of producing a translated work ready for publication is US\$ 10,000, a figure far below the average cost of producing the same work in the United States, Canada, and other English-speaking countries, yet still a substantial amount for a non-profit organization in Indonesia. This is where our collaborations with other like-minded organizations can generate cross-cultural opportunities while helping us financially. We have created several Partnership categories for our *Beyond Home Borders* fundraiser, reflecting different levels of giving and the

benefits partners will receive in return for their generosity.

1. **Pen Pal:** Rarely is a book published without some form of volunteer assistance. Pen Pals are institutions and organizations that are unable to contribute financially, but commit to promote the fundraiser to their social-media mailing lists.
2. **Scribe:** The cost of materials—paper, ink, and so on—must always be factored into the cost of a publication. **Scribes** are individuals who donate a minimum of US\$ 300 *prior* to the April, 2021 launch of the online events portion of *Beyond Home Borders* when tickets go on sale.
3. **Reader:** Prior to printing, translated texts must be laid out and proofed several times to catch formatting errors and typos. **Readers** are individuals who donate a minimum of US\$ 600 *prior* to the April, 2021 launch of the online events portion of *Beyond Home Borders* when tickets go on sale.
4. **Editor:** Editing is an essential part of the publication process. **Editors** are individuals, institutions, and organizations who donate a minimum of US\$ 1,250 *prior* to the April, 2021 launch of the online events portion of *Beyond Home Borders* when tickets go on sale.
5. **Author:** Advance royalties to authors represent a significant share of the cost of a publication. **Authors** are individuals, institutions, and organizations who donate a minimum of US\$ 2,500 *prior* to the April, 2021 launch of the online events portion of *Beyond Home Borders* when tickets go on sale.
6. **Translator:** The greatest single cost in the publication of a translated text is the cost of translation. **Translators** are individuals, institutions, and organizations who donate a minimum of US\$ 5,000 *prior* to the April, 2021 launch of the online events portion of *Beyond Home Borders* when tickets go on sale.
7. **Publisher:** The average pre-print production cost for a translated title published by Lontar is US\$ 10,000. **Publishers** are individuals, institutions, and organizations who donate US\$ 10,000 to adopt the translation and publication of one Lontar publication from beginning to end.

Partnership Benefits

Partnership benefits are listed in the following table and further explained below.

Benefit	Pen Pal	Scribe	Reader	Editor	Author	Translator	Publisher
Name/logo on websites ¹	√	√	√	√	√	√	√
Name/logo in bumper ²	√	√	√	√	√	√	√
Comp passes ³		√	√	√	√	√	√
Tiered visual credit ⁴				√	√	√	√
Oral acknowledgment ⁵					√	√	√
Lontar gift packet ⁶						√	√
Credit in a publication ⁷						√	√
Copies of publication ⁸						√	√

1. “Name/logo on website” is placement of the partners name on Lontar’s website for a period of one year and on the *Beyond Home Borders* website for the duration of the fundraiser.
2. A “bumper” is a short film that will be aired before and after each event.
3. “Comp passes” refers to the complimentary passes that partners will be given, the number of which will be determined by the value of partnership. In deference to our presenters’ preferred audience size, complimentary passes may not be given for events with a small or restricted number of registrants. **Scribes** will receive 1 complimentary pass for 3 events; **Readers** will receive 1 pass for 6 events; **Editors**, 2 passes for all unrestricted events; **Authors**, 3 passes for all unrestricted events; **Translators**, 4 passes for all unrestricted events; **Publishers**, 5 passes for all unrestricted events.
4. As in the running credits of a feature film, “Tiered visual credit” refers to the size, placement, and order of appearance of a partner’s name/logo. The greater the value of partnership the more visually prominent the partners’ name/logo will be
5. Prior to each presentation a host will introduce its speakers. At that time the host will also acknowledge the contributions of major partners to the fundraiser.
6. Following the fundraiser, major partners will receive, as a token of appreciation, a gift packet of selected Lontar publications and other products. Due to shipping costs, gift packets will be restricted to partners in North America and Indonesia where Lontar has stockpiles of its products.
7. The average cost of translation per title is US\$ 5,000. **Translators** will be acknowledged in one future Lontar title with a credit that reads “The translation of this title was made possible by the generosity of [Name].” **Authors** who donate US\$ 10,000—the average pre-print production cost of one title—will be acknowledged in one future Lontar title with a credit that reads “Publication of this title was made possible by the generosity of [Name].” (The actual wording of the credit will be negotiated with the partner.)
8. **Translators** will be given 5 complimentary copies of the title whose translation they funded. **Publishers** will be given 10 complimentary copies of the title whose publication they made possible.

How to Become a Partner

Potential partners of Lontar for its *Beyond Home Borders* project are requested to give their donations to The Lontar Foundation Fund at Give2Asia, recognized as a tax-exempt public charity in the United States (ID# 94-3373670). Gifts for The Lontar Foundation fund are tax deductible to the extent allowed by U.S. law.

To make a credit card donation online, simply visit: <https://give2asia.org/lontarfoundation> and click on the donate button and complete the form. In the “Notes” section, write “Lontar Publications Program.” Alternatively, you may use the [Give2Asia Lontar Foundation Fund Form](#) on page 12 of this prospectus.

To donate by check, money order, or wire transfer, please complete the attached form and mail to Give2Asia, 2201 Broadway, 4th Floor, Oakland, California 94612. You can also email a completed form to gifts@give2asia.org.

Following receipt of your donation, Give2Asia will provide a receipt that U.S.-based donors may use to claim a tax deduction. Lontar will email you the complimentary passes to which you are entitled closer to the start of the events in April.

Lontar is preparing a range of promotional materials for *Beyond Home Borders*, including a dedicated website, an e-poster, e-flyers, and a video bumper for events. To ensure that your name or company’s logo is included in all promotional materials to which your category of partnership is entitled, your donation must arrive at Give2Asia before April 15, the deadline for materials production. The public promotional campaign will begin soon thereafter.

Once submitting your donation, please send an email to contact@beyondhomeborders.org with your name, your organization’s name, email address, website and/or social media links if applicable, and a high resolution image of your company logo that you would like included in *Beyond Home Borders* promotional materials for the online events.

For general information about Lontar, go to our website (<https://lontar.org>) or Facebook page ([The Lontar Foundation](#)). Send queries to contact@lontar.org or follow us on twitter ([@lontarf](#)) or Instagram ([lontarfoundation](#)). For information specific to *Beyond Home Borders* relating to Partnerships, contact John McGlynn (john_mcglynn@lontar.org); on matters relating to programming, contact Cobina Gillitt (cobina_gillitt@lontar.org).

Addendum 1

Publications in Need of Funding

(Arranged by first name of author or editor)

1. **A.A. Navis:** *To the Contrary*

A. A. Navis (1924-2003) was the leading cultural and literary figure in his home province of West Sumatra during his lifetime and widely respected at the national level as well. *To the Contrary* contains seventeen of the author's most famous, most provocative, and most engaging stories. These range from a light-hearted comedy of errors between a husband and wife to heavy-hitting critiques of corruption, patrimonialism, bureaucratic morass, and self-righteous pretension. Although the stories are firmly rooted in his native Minangkabau ethnic context, they speak to common problems of the modern era and shine a light on the cultural dilemmas of Indonesia at different points over the author's fifty-year career.

2. **A.S. Laksana:** *An Amicable Parting*

This book contains 21 short stories by A.S. Laksana, a brilliant voice in Indonesian fiction and essay-writing. Laksana's short fiction exhibits dense, powerful sentences. To craft this compelling style, Laksana absorbs an array of international influences, ranging from Gabriel García Márquez to Ernest Hemmingway, from Russian dark humor to self-mockery ala Budi Darma. Highly intertextual and filled with allusions as far-reaching as the world itself, Laksana's short stories mark a new horizon for post-Reformasi Indonesian literature.

3. **Acep Zamzam Noor:** *A Swatch of Twilight*

This historical anthology of poetry by Acep Zamzam Noor contains translations of more than 60 of his poems dating from the second half of the 1970s when he first began to publish up to the present time. Acep is one of Indonesia's favorite poets whose work is noted for its distillation of human experience in an expressionistic manner. His poetry also contains social criticism packaged in a gauze of wry wit and humor.

4. **Arti Purbani:** *Widyawati*

This 1949 novel by one of Indonesia's first and foremost women writers depicts youth resistance among nobility and everyday people in Surakarta, Central Java during the Dutch colonial period. Through her meticulous portrait of Surakarta and its social order – which includes the city's cuisine and celebration of the Sekaten festival – Arti Purbani presents vibrant and moving realist prose.

5. **Chairil Anwar:** *Bush Fire: The Poetry of Chairil Anwar*

During Chairil Anwar's short lifetime (1922-1949), he wrote approximately seventy poems—most of which were published posthumously. Often called Indonesia's "Arthur Rimbaud," his work is marked by an intensity and *joie de vivre* that reflected his own radical lifestyle. Through the use of everyday language and new syntax in his poetry, he set an example that was soon picked up by other writers. It is not an exaggeration to say that Anwar positively altered the development of the Indonesian language.

6. **Clara Ng:** *The Last Dim Sum (Dimsum Terakhir)*

This book is not just a story about discrimination against Indonesians of ethnic Chinese descent or the LGBT community. It is also a narrative in which myriad literary approaches are woven together through the author's skillful prose. The novel tells the story of four twins leading very different lives who all return home because their father suffered a stroke. Little did they know, seeing each other again would change everything. With nuanced style, this novel gives voice to the bravery and strength of each character. It is the foremost work of contemporary Indonesian fiction that speaks to the reality of the ethnic Chinese minority in Indonesia – representation that gives voice to the concerns of so many Indonesian people.

7. **D.I. Loebis:** *The Secret Document (Document Rahsia)*

The Secret Document is an important "Medan Novel," the term for popular novels that were published in Medan between the 1930s and 1960s. This detective novel—one of Indonesia's first in that genre—was first published in 1941 and tells the story of a man by the name of Arifin who is contracted by an unknown person to hand carry a document from Singapore to Medan. The tale includes various murder attempts and other nefarious deeds but has in it a love story as well. Written in fluid Malay, the novel's reflection of topical issues at that time makes it especially interesting—touching on, as it does, the Indonesian nationalist movement and the rise of the Communist Party in Southeast Asia.

8. **Felix K. Nesi:** *The People of Oetimu (Orang-orang Oetimu)*
The People of Oetimu (Orang-orang Oetimu) begins and ends in 1998 with two scenes of a murderous attack on a home in Oetimu, a fictional town on the border between West Timor and East Timor, the former Portuguese colony which, following its occupation by Indonesian forces in 1975, became the conflict-ridden province of East Timor. In this novel, Nesi exposes systemic violence and its social consequences, while his satire mocks institutions at their roots. *The People of Oetimu* is remarkable not only because of its dark humor, but also in the way it brings myriad narrative threads together across this broad, cyclical temporal space.

9. **George Quinn** (editor and translator): *She Wanted to be a Beauty Queen: Javanese Short Stories*
She Wanted to be a Beauty Queen is the first anthology of modern Javanese fiction ever to be translated into English. The twenty-seven short stories in the anthology bear the reader deep into the villages and small towns of Java, with vividly rendered glimpses of Javanese personalities, and themes of commerce, religious faith, the lives of women, the impact of Indonesia's national culture, and echoes of the Javanese past. The translator's afterword sums up the character of modern Javanese literature and contextualizes it in the spectrum of Indonesia's contemporary literary life.

10. **Gerson Poyk:** *The Anatomy of Travel*
 One of the distinctive features of Indonesian literature has always been local color and one author particularly skilled at portraying it is the late Gerson Poyk, who hailed from the province of East Nusa Tenggara. This color is found in the themes of his stories, in the characteristics of the protagonists, the names of the characters, the settings where the stories take place, and the plots of his stories, which are simple and straightforward. The nineteen short stories in this collection can be grouped into several thematic issues: spiritual and social issues of rural society, the difficulties experienced by those living in urban societies, and social intercourse with foreigners.

11. **Hamka:** *Neath the Shelter of the Ka'abah (Di bawah Lindungan Ka'abah)*
 This novella, first published in Indonesian in 1938, has been in print ever since that time. Set in Mecca during the time of the hajj, this tale relates the star-crossed fortunes of a young couple in love who are separated by differences in social status. Like the author himself, the characters come from the Minangkabau area of West Sumatra, a place well known for its religiosity and the strength of its traditions—traits that are very evident in the novella's text. Written at a time when young nationalists were charting a course for Indonesia's future, this novella offered an alternative cultural approach, one with an Islamic focus that became widely debated in intellectual circles.

12. **Heru Joni Putra:** *Will Badrul Mustafa Never Die: Verse from the Front (Badrul Mustafa, Badrul Mustafa, Badrul Mustafa)*
 This collection of poetry by Heru Joni Putra represents the work of one of Indonesia's most talented younger authors. Heru's poetry, while influenced by Minangkabau literary traditions, offers both a fresh and subversive view of those same traditions. His poems are a conversation between the traditional and the modern, between older attitudes and modern points of view. Heru's sensibility towards language is impressive and in this book, speaking through the controversial character of Badrul Mustafa, Heru displays a sardonic and often humorous view on self-importance and piety.

13. **Ikranagara:** *Abstract and Political: Plays by Ikranagara (Enam Drama Abstrak dan Politik)*
 The stage plays of Ikranagara from the period 1975 to 1997 show the enormous changes that were taking place in Indonesian theater during that period. They also provide insight into the role that the arts played in political and social change. At a time when playwrights had to submit their written scripts to the authorities for censorship, what was performed on stage was very different from what was in the submitted scripts. While the live performances protested against the corruption, collusion, and nepotism, the messages were disguised. These six plays are translations of the actual performance scripts, not the ones submitted to censors.

14. **Iwan Simatupang:** *Kooong*

This Iwan Simatupang novel, written for teen readers, tells the story of Pak Sastro who disappears from his village. He is looking for his missing turtle dove which, out of nowhere, had lost the ability to make its cooing sound. What follows is a process of mutual searching between human characters – Pak Sastro, Amat Kalong, Jangkung, Pak Lurah – and the turtledove. As Pak Sastro meets acquaintances along his journey, they urge him to return to his village, but he prefers to wander, just like the turtle dove he so endlessly searches for.

15. **Iwan Simatupang:** *Red (Merahnya Merah)*

When first published in 1968, this novel took Indonesian fiction in a new direction. Particularly striking is the novel's essayistic style, as well as a focus on the existential and psychological struggles of its characters, who are living in a state of homelessness. The protagonist lives on the street and has no name – he is referred to simply as “Our Character.” When he joins a circle of intellectuals, he is plunged into a frenetic lifestyle, and experiences a new kind of existence while still living on the streets. The members of the group were previously executioners, aspiring monks and ministers, and military commanders. The novel evokes works by Alain Robbe-Grillet and Albert Camus, gesturing to the French *nouveau roman*.

16. **Joko Pinurbo:** *A Study Guide for Sleep*

The poetry of Joko Pinurbo is immediately recognizable for its simple language, accessibility, and the recurrent use of a number of specific but unusual motifs. Joko is a completely unpretentious writer. He finds poetry in ordinary everyday situations that often seem to be quite trivial. In his writing, Joko looks for a certain balance, clarity, reminiscence and longing. He then unites all of these qualities around a central, deep image, which is always something concrete and familiar – a mother, the rain, a body or a bathroom, and his words spin in circles around that image, the basic experience expands, and the backgrounds to the image take on multiple layers of meaning.

17. **Mochtar Lubis:** *A Road with No End (Jalan tak ada Ujung)*

Set in Jakarta during the Indonesian revolution, *A Road With No End* asks the question, “What must we do to free ourselves from fear?” The novel's two principal characters, Isa and Hazil, are put to the test by the times they are living through. Isa is timid and submissive by temperament; Hazil, on the other hand, appears to harbor no doubts and does not know physical fear. But by the end of the novel, when the two are in the hands of Dutch Security, their personalities and how they react to incarceration produce markedly different responses.

18. **Nano Riantiarno:** *Cockroach Trilogy (Trilogi Opera Keco)*

Through their songs, colloquial language, and raunchy humor, the trilogy of plays in this volume illustrate a blending of indigenous folk expression and a Western musical. The mixture is reminiscent of Brecht's *Three Penny Opera* but with its graphically literal representation of the dark underside to elite prosperity, subverts rather than affirms middle-class assumptions. All set in a Jakarta slum, the “cockroaches” who live there—prostitutes, transsexuals, and thugs—show themselves to be tough, lively, and down-to-earth. For all their humor and fun, these plays are not mere entertainment, but rather purveyors of a stinging critique of the social injustice found in the real world just outside the theater doors.

19. **Nukila Amal:** *At the Circus*

This book consists of short stories by Nukila Amal, a brilliant Indonesian author writing during the Reformasi era. Amal's short fiction toggles between the density of verse and the fluidity of prose. Her sentences are measured and poetic. Within her descriptions, we find depictions of nature brimming with metaphor, as well as new uses of idiomatic language that greatly contribute to modern Indonesian literature. Through her agile use of language, Amal details events in North Maluku and urban life in Jakarta, all the while detailing the idiosyncrasies of both contexts and incorporating an array of global allusions into her stories.

20. **Putu Oka Sukanta:** *Weaving Dignity (Merajut Harkat)*

This novel, volume 1 in the author's "political prisoner trilogy," has as its backdrop the extrajudicial arrest and murder of members and alleged supporters of the Indonesian Communist Party following a coup attempt in September 1965. The novel's characters, and principally its protagonist, Mawa, are deprived of their rights without due process. This imaginative reflection is grounded in the real experiences of the author, who was detained as a political prisoner for 10 years at the outset of Suharto's New Order dictatorship. It is a powerful critique of the discrimination and violent affront to human dignity carried out by the state against citizens who had supported an entirely legal political party – one that would only be seen as deviant and illegitimate after Suharto's authoritarian regime was established.

21. **Putu Oka Sukanta:** *Istana Jiwa (Palace of Souls)*

This historical novel, volume 2 in the author's "political prisoner trilogy," tells the stories of a group of women whose husbands and fathers are imprisoned in the wake of an attempted military coup. Struggling to survive in a hostile environment, these women not only have to supply the material needs of their menfolk but also provide for the immediate needs of their families. As the years pass, they draw on inner reserves of strength and resourcefulness and a growing sense of group solidarity in a struggle that persists long after their men return to a world they no longer recognize.

22. **Putu Oka Sukanta:** *Spaces (Celah)*

Spaces, volume 3 in the author's "political prisoner trilogy," is an auto novel that reflects on the author's life as a former political prisoner in Indonesia during the Soeharto years (1965-1998) and the early "Reform" period after the strongman was gone. It describes the author's search for "spaces" of self-expression as he pursues a commitment to human rights activism and advocacy on the part of victims of state-sponsored violence and social stigma, but its central concern is the craft of writing and the vocation of the writer. As the final installment in the author's trilogy of novels haunted by the political violence that swept Indonesia in 1965, it concludes with a powerful challenge to historical memory: "1965: Refuse to Forget."

23. **Seno Gumira Ajidarma:** *The Mysterious Marksman (Penembak Misterius)*

Between 1983-1985, a series of extrajudicial executions of criminals took place throughout Indonesia in which bodies, many of which had tattoos, were found shot and left in public places. The killings, which became known as *petrus*, an acronym for *penembak misterius* (mysterious marksman) and were later admitted to be a government effort to control crime, terrified the unsuspecting public. The stories in this collection are related to this confusing and fearful time. All of the stories deal with despair—sometimes tender, sometimes absurd, sometimes grotesque. Seno Gumira Ajidarma is a master storyteller who can capture a sentiment and turn it into events that unfold as comedy or heartbreaking tragedy, each revealing a desperate struggle to deal with memories and change.

24. **Subagio Sastrowardoyo:** *Death Grows More Intimate*

Subagio Sastrowardoyo (February 1924 – July 1995) was a poet, short-story writer, essayist, and literary critic. During his writing career of more than 45 years, Subagio published a wide range of work but it was his poetry and his essays on poetry that have most served to enrich and expand discourse on modern Indonesian poetry. It was he who first introduced and then consistently produced poetry embedded with intellectualism. It might even be argued that the current trend in intellectual-discursive poetry can be traced to the poet's pioneer work in the mid-1950s.

25. **Sutardji Calzoum Bachri:** *Amuck*

Sutardji Calzoum Bachri is one of Indonesia's greatest and most innovative contemporary poets. His poetry plays with form. Words spill across and down the page, carrying strong rhythms and abstract shapes, sometimes look like concrete objects, and sometimes disappear altogether. His poetry plays with language. Sutardji forms chains of common words, repeats them in startling combinations, turns them inside out, allows them "to leap and dance across the page, get drunk, take off their clothes..." His poetry explores the pleasure and pain of the human condition, continually seeking to go beyond language and form in the search of the unnamable power that lives in the human subconscious.

The Lontar Foundation Fund Donation Form

How to Give to Lontar

Gifts for the The Lontar Foundation Fund at Give2Asia are tax deductible to the extent allowed by U.S. law. Give2Asia is recognized as a tax-exempt public charity in the United States (ID# 94-3373670). To make a credit card donation online, simply visit: <https://give2asia.org/lontarfoundation/> and click on the donate button.

To donate with a check, money order, wire transfer, or securities transfer, please complete the following form and mail to Give2Asia, 2201 Broadway, 4th Floor, Oakland, California 94612. You can also email a completed form to gifts@give2asia.org or fax to 415.967.6290.

I. Donor Information

Name: _____

Street Address: _____

City, State, Postal Code, Country: _____

Telephone: _____ Email: _____

Fund Name: The Lontar Foundation Fund

Recommended Purpose: Lontar Publications Program

II. Gift Amount

Please note, all donations will be assessed a small fee to cover Give2Asia's work: 7% for the first \$100,000 of a gift, 3% for any portion between \$100,000 and \$500,000, and 1% for any portion over \$500,000.

I would like to make a donation in the amount of _____, and I understand that Give2Asia's fees will be deducted from this amount.

III. Contribution Options (if not directly online)

Check or Money Order enclosed payable to Give2Asia

Wire Transfer

International Wire Information

Bank Name: First Republic Bank

Bank Address: 111 Pine Street, San Francisco, CA 94111

SWIFT Code: FRBBUS6S

Routing Number: 321 081 669

Account Number: 8000 202 8216

Account Name: Give2Asia

Please either mail this form to Give2Asia, 2201 Broadway, 4th Floor, Oakland, California 94612, email to gifts@give2asia.org, or fax to 415.967.6290.



Beyond Home Borders Organizing Committee

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