



The 5th Literary Studies Conference

TEXTUAL MOBILITIES:

DIASPORA, MIGRATION, TRANSNATIONALISM AND MULTICULTURALISM

12 - 13 October 2017

CONFERENCE BOOK



Hosted by
English Letters Department
Graduate Program in English Language Studies
Universitas Sanata Dharma, Yogyakarta, Indonesia

in cooperation with



Ateneo de Manila University,
the Philippines

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CONFERENCE BOOK

The 5th LITERARY STUDIES CONFERENCE

**“Textual Mobilities:
Diaspora, Migration, Transnationalism and Multiculturalism”**

12-13 October 2017

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Hosted by

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 - Graduate Program in English Language Studies
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Universitas Sanata Dharma
Yogyakarta, Indonesia

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Greetings from the Chair

Diaspora and its complexities are not only theoretical debates but also living realities with its practice and continuity that have been continuously in motion for its pull and push reasons throughout human civilization from ancient to modern times. Literature and other artistic forms have captured this phenomenon and expressed its experience and dynamics in various genres and renditions in diverse texts and contexts.

Prolificacy and the spread of Jewish Diaspora texts across the globe and *Ramayana* tradition in Asia are few examples of the continuing tradition of Diaspora writings and its disseminations from time to time. Today's writers from diverse backgrounds across the continents continue writings their diaspora experiences in varied themes of displacement, alienation, adaptation, liminality, and belongings in their various works.

The 5th Literary Studies Conference has received and selected various critical abstracts and papers from our presenters to share their interests in discussing *TEXTUAL MOBILITIES: Diaspora, Migration, Transnationalism and Multiculturalism* through various forms of texts and also through their own experiences as part of the diaspora society. This rich and critical selection of diaspora topics will indeed bring important and fruitful discussions in this conference for both presenters and participants to contribute an open dialogue for valuable and insightful ideas on diaspora and its complex aspects.

I thank all of you who have made various sacrifice to participate in this conference and I hope you enjoy it.

Yogyakarta, 18 September 2017

Theresia Enny Anggraini, M.A., Ph.D.
Committee Chair

A Welcome Note from the Rector

On behalf of Sanata Dharma University, I feel honored to welcome all speakers and participants of *The 5th Literary Studies Conference (LSC)*. I also would like to extend my warmest regards to all of you. Let us first give thanks to the Almighty God for the grace we have received in preparing this conference. I do hope that this conference facilitates us an effective means to strengthen our role and improve our knowledge contribution as lecturers or researchers. I also hope that *The 5th LSC Conference* will result in a fruitful sharing and exchange of ideas related to the conference theme on 'Textual Mobilities'.

Sanata Dharma University appreciates and supports this conference especially when it takes its theme on 'Textual Mobilities' for at least two reasons. First, from semiotic point of view all forms of realities and human being experiences could be treated as texts that eventually move around the globe through many types of representations. One most powerful and efficient of such representation is in digital format, in which, texts may flow efficiently not only to reach people globally, but also to put them as actors that are independent from its creators. These actors pose some agency features for they may influence, shape, and even radicalize their readers. This understanding should create a new awareness of how important and yet how dangerous is our digitally global society from text mobility perspective.

Second, as our digitally global society is basically a fourth world landscape that becomes a new arena for our civilization after we have conquered land, sea, and air space, we have to carefully deal with some new disruptive phenomena. Such phenomena are hard to perceive since we still lack of understanding to its related cultural issues that definitely influence the life of our generation especially our young people. Such issues cover the way we create texts, intentionally as well as unintentionally, when we produce, consume, develop relation, learn, and create meaning in our daily life.

Therefore, I position this conference as an appropriate and a timely response to the civilization's call to all of us in embracing one of the most challenging cultural problems. I do hope that the conference becomes a good avenue, not only to converse our research findings but also to facilitate a fruitful dialogue in which sharing knowledge, values and awareness on textual mobility takes place with joy and respect to each other. It is through such an orientation that we can proactively contribute to shape up our new digitally global society better. As communication is a key to better our understanding on others, literature is a key to a better connected world.

May the conference be successful and enjoyable. And may the Almighty God bless our efforts. Thank you.

Yogyakarta, 30 September 2017

Johanes Eka Priyatma, Ph.D.
Rector, Universitas Sanata Dharma

Foreword

The word *diaspora* became an English lexical item in 1881 (*Merriam-Websters' English Dictionary*), borrowed from a Greek word originating from the verb *dia-speirein* (to scatter, to sow). In *Longman Dictionary of Contemporary English* the word *diaspora* means, among others, “*the spreading of people from a national group or culture to other areas*”. This meaning is closely related with the first use of this word, which refers to the establishment of various communities of a Middle-East people outside their former homeland. Nowadays, diaspora is understood as people’s migration and settlements outside their ancestral homelands, phenomena which have been commonly observed all over the world. People have moved from their homelands either voluntarily, as migrants, or by force, as refugees. Along their movement, they have brought with them their language, their literature, and their culture. For example, the British Empire has expanded not only the territory when the English monarchs reigned but also the area where English is spoken and English literary works are read and produced: from a small group of islands in the North Sea to practically the whole world.

With the spread of modern education and modern communication technology, languages, cultures and literatures have travelled faster, more easily and more widely. In the process, modification, adaptation, and changes have taken place. Thus, English, for example, has been spoken as a native language outside its native land England, as a second language in many ex-British colonies, and as a foreign language in other parts of the world. Accordingly, English has developed into various local varieties, where mutual intelligibility is not always easy to develop. Similarly, literature and culture (including pop culture) have been read, interpreted, rewritten, and reinterpreted in different places and in different perspectives. It is all these phenomena which have inspired the organization of this Fifth Literary Studies Conference. More than 30 speakers participate in this conference with various topics around the conference main theme. Their presentations should enrich our perspective on the nature of travelling language, cultures, and literature, and thus should also improve our perspective on ourselves as travelling beings, both in our short mortal life span and in our long journey to eternity.

Finally, welcome to this conference, enjoy the conference, and, for some, enjoy your short visit to Universitas Sanata Dharma and Yogyakarta.

Yogyakarta, 29 September 2017

Dr. Fr. B. Alip, M.Pd., M.A.
Steering Committee Member

Day 1 (12 October 2017)

Time	Session	Speakers	Topic	Scope	Room
07.30-08.00	Registration				Lobby (4th Floor)
08.00-08.05	Opening Ceremony Welcome Speech from the Chair of the Committee				Koendjono (4th Floor)
08.05-08.10	Opening Speech from the Head of the English Letters Department				
08.10-08.25	Short Performance by UKPS Puppet Show				
08.25-08.30	Rector's Address and Hitting the Gong				
08.30-10.00	Plenary 1	Elisabeth Arti Wulandari (Universitas Sanata Dharma) Moderator: Novita Dewi	(Be)Longing, Exile, and the World of in-Between: Figures of Displacement in Pada Sebuah Kapal dan Secangkir Kopi dari Playa		Koendjono (4th Floor)
10.00-10.30	Coffee Break				Lobby (4th Floor)
10.30-12.00	Featured 1 Moderator: Muhammad Dirgantara Essa Valentino	Erin Cipta (Gerakan Masyarakat Sadar Baca dan Sastra)	Buruh Migran Indonesia Membawa Pulang Kesuksesan Finansial dan Intelektual dengan Menulis		Koendjono (4th Floor)
		Wahyu Seno Aji (Universitas Kristen Satya Wacana)	The Journey of the Falling Leaves in Some English and Indonesian Poems		
10.30-12.00	Parallel 1A Moderator: Maria Marshella Gaviota	Arcci Tusita (Universitas Brawijaya)	Negotiation Done by Alim in Defining His Cultural Identity in the Movie <i>Touch of Pink</i>	Diaspora and Human Dignity	Kadarman (4th Floor)
		Tri Pramesti & Adeline Grace M Litaay (Universitas 17 Agustus 1945 Surabaya)	World- Mindedness in Ida Ahdiah's <i>Temam Empat Musim</i>		
		Henny Indarwaty & Sri Utami Budi (Universitas Brawijaya)	Ambivalence in <i>Out of the Truck Box</i> by Iqbal Aji Daryono: A Study on Diaspora Literature		
10.30-12.00	Parallel 1B Moderator: Didimus Estanto Turuk	Jennifer Joy W. Chiongson (Silliman University)	An Impossible Homecoming: Migration and Its challenges to Identity in Selected African Short Stories	Constructions of Identities and Ethnicities	LPPM Seminar Room
		Maria Sekartaji, Ajeng Anggraini Putri & Maria Ananta T.S. (Universitas Sanata Dharma)	Carolien's Struggle: Chinese Woman's Roles and Identity Against Political Backdrop in Lian Gouw's <i>Only a Girl</i>		
		Jafar Fakhrurozi (Universitas Teknokrat Indonesia)	Exploring the Equivalence and the Strategy of Five English Songs Translated to Indonesian by English Letters Students under Nida's Equivalence Theory and Newmark's Method		

Time	Session	Speakers	Topic	Scope	Room
10.30-12.00	Parallel 1C Moderator: Imelda Bella Megadihas	Jan Raen Carlo M. Ledesma (Royal and Pontifical University of Santo Tomas)	A Postcolonial In(queer)y: Reading Inter(sex)ions in the Selected Poems of R. Zamora Linmark	Locations, Dislocation, Displacements, Home but away, away but home; Third world reality in the First world society	Realino Hall
		Gabriel Fajar Sasmita Aji (Universitas Sanata Dharma)	Home in V.S. Naipaul's <i>The Enigma of Arrival</i>		
		Yoseph Bavo Agung Prasaja & Dheny Jatmiko (Universitas 17 Agustus 1945 Surabaya)	The Replay of Orientalism toward Terrorism Issues Represented in Contemporary English Poems		
12.00-13.00	Lunch Break				
13.00-14.30	Parallel 2A Moderator: Cahya Pratama Windianto	Francis C. Sollano (Ateneo de Manila University)	Resting Under the Eaves: Etho-Poesis in Luis H. Francia's <i>Eye of the Fish</i>	Adaptations, literary influences, allusions or Trans-cultural encounters and exchanges or Transnational texts	Koendjono (4th Floor)
		Ari J. Adipurwawidjana (Universitas Padjajaran)	Voice over Western Eyes: The Political Significance of Focal and Vocal Shifts in Fiction about Indonesia		
		Tati L. Durriyah (Universitas Islam Negeri Syarif Hidayatullah)	The Librarian of Basra: A True Story from Iraq by Jeanette Winter, and Alia's Mission Saving the Books of Iraq by Mark Alan Stamaty: Point of View on the Story of Alia		
13.00-14.30	Parallel 2B Moderator: Muhammad Dirgantara Esa Valentino AM	Amado Anthony G. Mendoza III (University of the Philippines-Diliman)	The Pram Witch-hunt: Textual Traces of Literary Anti-Communism from Indonesia and the Philippines	Locations, Dislocation, Displacements; migration and inequality; Minority Cultures and Diaspora	Kadarman (4th Floor)
		Linusia Marsih & Mateus Rudi Supsiadji (Universitas 17 Agustus 1945 Surabaya)	Defining Identity in the Crossing Culture Seen in East of Wimbledon by Nigel William		
		Lany Kristono (Satya Wacana Christian University)	A New Historicist Look into Tan Boen San's Female Characters' Involvement in Public Domain as Depicted in "Bergerak?"		
13.00-14.30	Parallel 2C Moderator: Maria Marshella Gaviota	Arbeen R. Acuna (University of the Philippines)	Against Mediocre Imagetexts, toward Critical Comedy: Balagtas's Fourth Revolt in Dead Balagtas	Possible Topic Area: Adaptations, Literary Influences, Allusions; Trans-cultural Encounters and Exchanges; Locations, Dislocations and Displacements; Tradition and Modernity	LPPM Seminar Room
		Paulus Sarwoto (Universitas Sanata Dharma)	Javanese Consciousness in the American 60s: Umar Kayam and the Manhattan Stories		
		E. Ngestirosa. E.W.K & M. Fitratullah (Universitas Teknokrat Indonesia)	Constructing Hibridity in Three Jimenez's Semi-Autobiographical Fictions		

Time	Session	Speakers	Topic	Scope	Room
13.00-14.30	Parallel 2D Moderator: Imelda Bella Megadihas	Gian Carlo M. Ledesma (Royal and Pontifical University of Santo Tomas , Philippines)	Where cultures meet and greet: Taking diversity and inclusion practice to the next level through applied multicultural psychology	Trans-cultural encounters and exchanges	Realino Hall
		Ratna Erika Mawarrani Suwarno (Universitas Padjadjaran)	Two Indonesians in Paris: Transnational Space-Time in an Indonesian Webseries		
		Fiqih Aisyatul Farokhah (Universitas Sebelas Maret)	Café versus Warkop (Warung Kopi): The Hegemony of Coffee Culture as Trans-Cultural Encounters in Dewi Lestari's Filosofi Kopi		
14.30-15.00	Coffee Break				Lobby (4th Floor)
15.00-16.30	Plenary 2	Lian Gouw (Dalang Publishing) Moderator: A.B. Sri Mulyani	From Immigrant to Diasporan: A Homecoming of the Heart		Koendjono (4th Floor)

Day 2 (13 October 2017)

Time	Session	Speakers	Topic	Scope	Room
07.30-08.00	Re-Registration				Lobby (4th Floor)
08.30-09.30	Plenary 3	Inseop Shin (Konkuk University) Moderator: Paulus Sarwoto	Post-colonial Narratives of Korean-Japanese Literature: Ethical Issues for the Displaced		Koendjono (4th Floor)
09.30-10.00	Coffee Break				Lobby (4th Floor)
10.30-11.30	Featured 2 Moderator: Didimus Estanto Turuk	Lian Gouw, Junaedi Setiyono, Maya Denisa Saputra, Ari J. Adipurwawidjana (Dalang Publishing)	The Importance of Literary Translation	Language Mobilities and World englishes	Koendjono (4th Floor)
		Rima Febriani (Universitas Padjadjaran)	Welcome to My Space: The Use of English Literacy in Creative Writing Class		
10.30-11.30	Parallel 3A Moderator: Cahya Pratama Windianto	Sharmaine V. Hernandez (Ateneo de Manila University)	Layaw at Laya: An Ecofeminist Inquiry on Human Agency in the City of Manila in The Marvelous Adventures of Juan de la Cruz by Jose F. Lacaba	Construction of identities; cosmopolitanism; locations, dislocations, and displacement; marginal and liminal experience	Kadarman (4th Floor)
		Nurul Hanifa Aprilia (Universitas Padjadjaran)	Gastronomical View and Gender Roles on Still Life with Rice by Helie Lee		
		Arlene Jaguit Yandug (Xavier University-Ateneo de Cagayan)	Blurring the Lines between Fantasy and Reality: Techniques of Subversion in Rosario Lucero's Feast and Famine		

Time	Session	Speakers	Topic	Scope	Room
10.30-11.30	Parallel 3B Moderator: Maria Marshella Gaviota	Christian Jil R. Benitez (Ateneo de Manila University)	A Lullaby of Diasporic Time	Trans-cultural Encounters and Exchanges	LPPM Seminar Room
		Lilia A. Cotejar (Xavier University-Ateneo de Cagayan)	Inscribing Women Ancestors: Reclaiming Women's Pre-colonial Identity in Ninotchka Rosca's State of War		
		Sri Mulyani (Universitas Sanata Dharma)	Women in Diaspora and the Reproduction of Gender in Christine Suchen Lim's A Bit of Earth		
10.30-11.30	Parallel 3C Moderator: Imelda Bella Megadihas	Hope Yu (University of San Carlos)	The performance of cultural translation in Jessica Hagedorn's <i>The Gangster of Love</i>	Transnationalism and translation	Realino Hall
		Deidre Morales (De La Salle University)	The Reality in Fiction: Mis/Representations of OFW Children in Philippine Children's Stories	Constructions of identities and ethnicities	
		Francis Borgias Alip (Universitas Sanata Dharma)	Language Diaspora: Travelling, Adopting, Adopted, Adapted, Changing	Language Mobilities and World Englishes	
11.30-13.00	Lunch Break				
13.00-14.30	Parallel 4A Moderator: Muhammad Dirgantara Esa Valentino AM	Ratna Djumala (Universitas Indonesia)	Multikulturalisme dalam Bacaan Anak Indonesia	Multicultural Education	Koendjono (4th Floor)
		I.G.N. Agung Suprastayasa (Bali Tourism Institute (Sekolah Tinggi Pariwisata Nusa Dua Bali)	Culture Shock Experienced by Balinese Working at Overseas Cruiseship and How Literary Works Can Help		
		Susanne Andrea Humisar Sitohang (Universitas Kristen Indonesia)	Teaching Lessons of Humanity and Individuality Through World Short Stories by Ha Jin		
13.00-14.30	Parallel 4B Moderator: Didimus Estanto Turuk	Sylvie Meiliana (Universitas Nasional)	The Phenomenon of Cultural Violence behind the Literary Work, The Study of Comparative Literary Models	Studying Multiculturalism through Readings of Diasporic Writing: Indonesian Way of Learning Differences and Diversity	Kadarman (4th Floor)
		Richard Anselmus Poeh (Universitas Pelita Harapan)	Christian Worldview, Multicultural Education, and Teaching Literature		
		Ied Veda Sitepu (Universitas Kristen Indonesia)	Studying Multiculturalism through Readings of Diasporic Writing: Indonesian Way of Learning Differences and Diversity		

Time	Session	Speakers	Topic	Scope	Room
13.00-14.30	Parallel 4C Moderator: Maria Marshella Gaviota	Susiyanti Rusyan (Universitas Padjadjaran)	Dramatizing Medical Communication: Conceptual Metaphor of Disease in American Television Medical Drama House M.D.	Multicultural Education; New "Representations" in Contemporary Cultural Forms and Media	LPPM Seminar Room
		Maria Luisa Torres Reyes (University of Santo Tomas)	Han in Hallyu		
13.00-14.30	Parallel 4D Moderator: Cahya Pratama Windianto	Dewi Handayani (Universitas Teknokrat Indonesia)	Joy Harjo's Perspective on Native Americans Reconciliation for Identity: A Study on Joy Harjo's In Mad Love and War	Marginal, Liminal, and Migratory Experience	Realino Hall
		Rindrah Kartiningsih (Universitas DR. Soetomo Surabaya)	Am I a Christian? A Diasporic Persian Liminality Portrayed in Pari Mansouri's No, I Was Not Dreaming		
		Lestari Manggong (Universitas Padjajaran)	'The Trunk of Best Things': Inheriting Identity in Amy Tan's The Bonesetter's Daughter		
14.30-15.00	Coffee Break				Lobby (4th Floor)
15.00-16.30	Plenary 4	Maria Luisa Torres Reyes, Joyce Arriola, Lian Gouw, Inseop Shin Moderator: E. Arti Wulandari	Panel Discussion		Koendjono (4th Floor)
16.30-17.00	Closing: Words from the Dean Prayer				Koendjono (4th Floor)

Plenary Speaker 1

(Be)Longing, Exile, and the World of In-Between: Figures of Displacement in *Pada Sebuah Kapal* and *Secangkir Kopi dari Playa*

Elisabeth Arti Wulandari

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Diasporic literature often explores ambivalence that haunts diasporic communities, between longing for a (lost) homeland and desire of belonging to a new adopted land. Diasporic subjects are often portrayed as caught in between both lands that do not welcome their ache of (be)longing. Often forced to leave their homeland into exile because of socio-cultural, economic or political reasons, diasporic people can be said to occupy a liminal space, to use Homi Bhabha's term. Although most experience of exile means being displaced and uprooted and, thus, seen as disempowerment, occupying and embracing the in-between space can be empowering.

This presentation interrogates these questions of (be)longing, exile, and embracing the in-between space in two Indonesian works. The first one is NH. Dini's novel *Pada Sebuah Kapal* whose female protagonist named Sri finds freedom to love and find her self again in the international waters, in between Java, her homeland, and France, her adopted land. The second is *Secangkir Kopi dari Playa*, a puppet theater play by Yogyakarta-based Papermoon Puppet Theatre. The play, set in one of the darkest chapters of Indonesian history, the events of 1965 chaos, is based on a true story about Pak Wi, a man forced into a 40-year long exile in the Soviet and then in Cuba. Performed in an antique shop, surrounded by things of the past that are imbued with memories and nostalgia, the play accentuates Pak Wi's resilience and steadfast hope despite his lost love because of exile. Sri and Pak Wi, with their story of exile and (be)longing, are diasporic figures, who, despite being figures of displacement, embrace their world of in-between to find empowerment and voice in the liminal space.



Plenary Speaker 2

From Immigrant to Diasporan: A Homecoming of the Heart

Lian Gouw

Dalang Publishing

dalangpublishing@gmail.com

My presentation is based on Dr. Agraini's request to share my experiences as an Indonesian diasporan novelist and publisher of English language translations of Indonesian historical and cultural novels.

My experiences as an Indonesian diasporan, however, are preceded by my experiences as a Chinese Indonesian emigrant and an American immigrant. In my presentation, I discuss the difference between an immigrant and a diasporan, and I share my plight of an Indonesian diasporan in terms of first discovering and claiming a national identity and, with that, recovering from colonial eradication of that national language, followed by maintaining and defending that national language against erosion by English language infiltration.

While I address the post-colonial syndrome of still looking at anything foreign as being better than self and local, I also stress the importance of literary translation, and, in this vein, discuss the pros and cons of translators who are native speakers of the English language.

Sharing my experiences as a publisher of English language translations, I also emphasize the importance of a proper edit before anything is published.

I conclude my talk with the presentation of six Indonesian diaspora voices whose work I have brought along to share.



Plenary Speaker 3

Post-colonial Narratives of Korean-Japanese Literature: Ethical Issues for the Displaced

Inseop Shin

Professor, Director of the Center for Asia & Diaspora
Konkuk University, Korea
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Diaspora literature captures the migrating lives of those that have moved to other countries. Written in either their own mother tongue or in the adopted language, such literature portrays the incompatibility between the lives of the newcomers and those of the native residents. Adhering to these characteristics, within Japan exists the unique genre of ‘Korean-Japanese literature.’ Korean-Japanese literature is a literary genre pioneered by Korean immigrants who had crossed over to Japan starting from the beginning of the modern era. Together with their descendants, they have depicted through the ‘Japanese’ language the rising issue of identity crisis—a postcolonial problem that had arisen in modern Korean history since the early 1930s. Moving beyond simply being a literature of foreign immigrants, Korean-Japanese literature as a branch of diaspora literature has the characteristic of demonstrating the extreme fissures that appear in daily life from the result of immigration.

The aim of this research is to analyze Korean-Japanese literature, beginning with its formation and leading up to the significance of its continuation today, in its very special role within modern Japanese literature. In a larger context, this specific genre describes the irrationalities faced by immigrants and its roots in post-colonialism. The culturally refracted circumstances under post-colonialism are an important topic that characterizes the modern history of Korea. It involves the internalization and transfer of physical and psychological wounds inflicted by the disruption in territory, culture, and society under Japanese colonial rule.

For a better understanding, a basic knowledge of the modern history of the Korean Peninsula is necessary. Briefly put, Korea is currently the only nation in the world divided by ideology and continues to grapple with ideological conflicts despite the collapse of the Soviet Union and the East-European communist bloc. Tracing back to the roots of the situation, we are met with two chapters in Korean history that still define Korean society today. The first is the narrative of liquidating the vestiges of Japanese colonial rule; the second is that of the two Koreas and the anti-communist discourse and reunification discourse that comes with it. The two national narratives originate from the division induced by the occupation of the peninsula by Japan (1910-1945), followed by the Korean War (1950-1953) — a proxy war between South and North under the greater conflict between the US and USSR. The loss of sovereignty to the Japanese empire has created a narrative of loss that still resonates within the politics, economy, and culture of Korea. The Korean War that broke out a few years after the hard-sought independence from Japan gave birth to the additional disarray of fratricidal trauma and began an ongoing conflict of ideological confrontation.

Although not directly related to this article, a few specific examples must be mentioned for a clearer understanding. The two aforementioned narratives are linked to the postcolonial situation of Korea in which there was a collective movement of the people. Without a nation, the people of Korea migrated to Japan, China, and Russia during the colonial period to avoid political persecution and economic deprivation. With such a large-scale national movement, many people left their homeland to never return. This was partially because during the civil war that occurred just five years after Korea’s independence, the road to entry was now

blocked for Koreans who had originally lived in the communist states. The Soviet army had stationed themselves in the North of the Korean Peninsula and the US had arrived in the South, facilitating an ideological war that boiled over into a civil conflict. Such was the tragic product of Japanese colonialism.

At the time of Korea's liberation from Japan in August of 1945, approximately 2 million Koreans were living in Japan. The Korean War that broke out not soon after prevented more than 600,000 Koreans from returning to their homeland. Millions of Koreans in China and Russia were completely deprived of their opportunity to return due to the ideological rifts of the Cold War era. Only with the collapse of the Soviet Union and the reforms of China did they regain the opportunity to visit their homeland. Since Korean-Japanese literature has such a compelling framework of the postcolonial movement of people, many narratives of the genre feature characters with disruptive and unstable identities. Korean-Japanese literature, which lies in the boundary between Korean and Japanese literature, is characterized by increasingly sharp representations of the severity of post-colonial traumas that the national literatures of both countries fail to register.

This study examines how the postcolonial situations couched in Korean-Japanese literature makes it difficult for the protagonists to establish their identity. Such Korean-Japanese are people that have been directly affected by the political division of their homeland. For the diaspora, the home or homeland is imaginative, yet sometimes concrete. The Korean-Japanese are forced to choose their nationality between North Korea and South Korea, depending on their ideological tendencies, their place of origin, their social networks, and economical issues. Some do not choose between the South and North at all; rather, they choose to remain stateless, without a nation to issue their passports, claiming that 'Chosun' (an old name for Korea) before the split of territory is their country of origin. Since 'Chosun' is not an existing country that can recognize such people as citizens living overseas, their choice is both an extreme symbolic and concrete denial of the post-colonial situation. About 600,000 ethnically Korean people do not have a Japanese nationality.

Of course, political and economic discrimination in the lives of the colonized directly or indirectly affects their formation of self-identity. Interestingly, the characters exposed to postcolonial oppression not only vent their hate for the perpetrators, but are also often linked to the moral issue of their own victimization, exacerbating their instability further. The writers that were amongst first-generation migrants represented the diaspora on the condition that they were drifters of a ruined nation. Whilst yearning for their homeland, they often agonized over the hypocrisy and helplessness they felt in being forced to pretend to be Japanese. In a situation not unlike Orientalism, in which they internalized the scrutiny of the people of the far-advanced Japanese culture, these writers could not help being tormented by the incongruity of their identities as colonial subjects.

On the other hand, the works of second-generation migrants frequently address the issues of the helplessness, rebellion, and resistance to the 'discriminatory life' forced upon them. They often attribute their anger for their unstable identities to the violence they experienced from their fathers at home. This was because the father was the very person who caused the son to forcibly suffer discrimination. The depiction of the violent father and the poor suffering mother by second-generation writers delves into the gender issues of diaspora and intensifies the identity crisis they endure. Faced with the predicament of being unable to assume either the Japanese identity or their father's, they found solace by sympathizing with the patient suffering weathered by their mothers. Their works are also characterized by a representation of the unresolvable political friction between North and South Korea, and how it made life in Japan much more arduous.

With the thawing of the Cold War and the introduction to an era of globalization, the writers of the third-generation migrants in Japan view themselves being situated on national, generational, and cultural boundaries, and as such, they desire to walk on their own independent path. For them, Korea may be the homeland of their grandfather, but it is not their own. They are not naturalized as Japanese citizens, but neither do they wish to define

themselves as being Koreans. They dream of a utopia on the borderline between the two identities. In their narratives, the main characters tend to prefer the separate identity of being Korean-Japanese rather than having a certain nationality. They are more engrossed in their own personal problems than the issues of nationality. Furthermore, they are more keen on the solidarity of the minorities.

This study examines the literary works across generations of Korean writers in Japan with the aim of understanding how the genre of Korean-Japanese literature carries the wounds of post-colonialism, and what their depictions of the irregularities of life suggest to us today.



Featured Speaker 1

Buruh Migran Indonesia Membawa Pulang Kesuksesan Finansial dan Intelektual dengan Menulis

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Saya menjadi BMI dengan latar belakang dan alasan yang sangat sederhana: perbaikan finansial. Saya bekerja dengan jam kerja yang panjang dan keterbatasan akses dengan dunia luar. Keterbatasan ini yang membuat saya banyak membaca buku dan menulis. Kegiatan itulah yang paling mungkin saya lakukan untuk menjaga kewarasan dan lepas dari tekanan pekerjaan. Beberapa perlombaan menulis yang diselenggarakan pemerintah Taiwan berhasil saya menangkan penghargaannya. Saya juga menulis novel.

Karena kegiatan membaca dan menulis itulah saya bertemu dengan orang-orang yang *concern* di bidang literasi. Di antaranya adalah sesama BMI yang kemudian mengajak saya membentuk sebuah gerakan literasi. Kami membentuk GEMAS (Gerakan Masyarakat Sadar Baca dan Sastra) dan mendirikan perpustakaan di Indonesia.

Hingga tahun kedua, GEMAS telah memiliki 5 perpustakaan yang dikelola oleh mantan BMI yang telah kembali ke Tanah Air.

Saat ini saya juga aktif bergabung dengan Pustaka Bergerak Indonesia. Saya membangun armada pustaka bergerak menggunakan motor yang mendatangi pembaca.

Dulu saya berangkat bekerja ke Taiwan dengan tujuan sangat sederhana, ingin menyelesaikan masalah ekonomi keluarga, lalu di Taiwan saya menemukan kesadaran tentang sebuah hal lebih besar yang bisa saya lakukan. Kepulangan saya dari Taiwan tak hanya membawa solusi masalah finansial, tapi juga membuat saya jauh lebih baik secara intelektual.

Featured Speakers 2

The Importance of Literary Translation

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This panel is structured to give the conference attendee an idea of why each of us in our various capacities feels that translation -in particular, the translation of historical and cultural fiction- is important.

Publishers of the original and translated version of *Dasamuka*, Dalang's most recent publication, share their reasons behind publishing historical novels.

Junaedi Setiyono, author of *Dasamuka*, shares why he is drawn to writing historical novels and is fascinated with the Diponegoro War era. He also shares some of his experiences as an author of historical fiction and why he considers translation of his work beneficial.

Maya Denisa Saputra, translator of *Dasamuka*, shares why she thinks translating historical novels is important and why she agreed to translate *Dasamuka*. She also shares her experiences as a translator.

Ari J. Adipurwawidjana, literary critic and endorser of *Dasamuka*, shares his criteria for endorsing literary works, as well as for work worthy of translation.

The Pram Witch-Hunt: Textual Traces of Literary Anti-Communism from Indonesia and the Philippines

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For most part of the Orde Baru, the regime's crowning glory has been the incarceration and execution of almost a million suspected communists and sympathizers and the total destruction of PKI, which then was the world's largest non-ruling communist party. In less than a decade, the political and cultural landscape of Indonesia has been drastically reconfigured in the image and likeness of Suharto. The internment of Pramoedya Ananta Toer in Buru can be seen as the apotheosis of the regime's bloody campaign against communism and the subsequent victory of *manikebuists* and other anti-LEKRA literary organizations. In 1995, during the last legs of the regime, a scandal erupted in both the Indonesian and Philippine literary circles when Pram was conferred with the Ramon Magsaysay Award. Amongst the most outspoken critics of the award were Mochtar Lubis and Filipino novelist F. Sionil Jose, with the latter initiating an international signature campaign against Pram in the Philippines. In the same year, D.S. Moeljanto and Taufiq Ismail, two of Indonesia's staunchest anti-communists, published *Prahara Budaya*, an anthology of essays and clippings which aims to expose the crimes of Pram, as a member of LEKRA, against non-communist writers. The present paper aims to collate various texts from which Pram's association and/or dalliance with communism were alluded to in order to prove his fall from grace and analyze them in the context of larger (albeit sometimes subtle) anti-communist movements in the world. Moreover, the present paper is part of a larger project which aims to trace the origins, scope and outcomes of the transnational literary and intellectual anti-communist networks in Southeast Asia.

The Political Significance of Focal and Vocal Shifts in Fiction about Indonesia

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From Swift in the eighteenth century to the modernist Conrad the Indonesian Archipelago has been displayed in English fiction as a border between known reality and the fantastic realms through which the English imagination finds sanctuary to contemplate on and satirize its political reality and moral condition. In this paper, drawing on the narratological formulations by Gérard Genette and materialist theoretical framework exemplified by Lennard J. Davis and Benita Parry, I would like to demonstrate how aspects of the narrative structure of particularly Conrad's *Almayer's Folly* (1895) and *Lord Jim* (1900) operate in exoticizing and objectifying the people and the region of the Archipelago as a problematic in colonial discourse. Such a structure is further problematized when compared to Junaedi Setiyono's *Dasamuka* (2017) which seems to employ similar narrative methods as Conrad's fiction. Ultimately, I would like to argue that Setiyono's narrative strategy in the novel, which on a technical level resembles that of Conrad in which a British male narrator gives the account his personal quest in the Indies finding himself entangled in local political turmoil, subverts the established pattern and allowing entry of voices explicitly critical of Western patriarchy and colonialism colluding with local feudalism. It is the kind of subversive mimicry that Bhabha proposes and answers Spivak by showing how the subaltern can speak.

Blurring the Lines between Fantasy and Reality: Techniques of Subversion in Rosario Lucero's *Feast and Famine*

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Similar to many magic realist works, Rosario Lucero's *Feast and Famine* utilizes the kind of magic or fantasy shaped through hyperbolic language, defamiliarization, metafiction, and humor. Her fantasy draws its energy from folklore, legends, myths, and the indigenous cultures of Negros Occidental, her hometown region which serves as a microcosm of Philippine colonial experience.

As the elements of fantasy corrode the general realist mode of the narratives, two perspectives or worlds are made to interact and inflect each other. But while this interaction of perspectives might be tentative in other works, in Lucero's fiction, there is an **emphatic** privileging of the indigenous culture and worldview that denounces colonial imposition of power.

Subversion in Lucero's fiction is rendered as a form of counter-narration of dominant discursive narration of those in power. Specifically, this counter-narration is articulated in the following: the flawed humanity of religious authorities like the friars and priests and the positive imaging of the indigenous people and their culture; the positive reinterpretation of woman obscured by the town's lore as free-determining and creative; the exposure of abuses and transgressions of those who are in a position of power (the friars/priests, the mayors, the rich, the educators).

Fantasy in Lucero's *Feast and Famine* is utilized to enable plurality of narratives and worldviews, thus undermining the nature of fact and historical truth.

Language Diaspora: Travelling, Adopting, Adopted, Adapted, Changing

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Since the genetic evolutionary mutation gen FOXP2 (=forkhead box P2) in the human chromosome 7q31, human beings started acquiring language. In its development, human language has been manifested in different languages. Languages are not stationary in location as they travel along with their respective speakers both in the temporal and geographical perspectives. Under different contexts and external and internal factors, time-wise a language might have evolved into another language, which makes it unintelligible for certain speakers. English is categorized into three different periods: Old, Middle and Modern. However, speakers of Modern English cannot understand Old English, just like modern Javanese speakers fail to understand Old Javanese (Kawi). Space-wise, a language might be spoken in different regions resulting in mutually unintelligible languages such as what happened to Indo-European Language, which has developed into languages spoken in Indian Sub-Continent and Europe. More recently, Latin has developed into different languages in 7 different countries. Microchanges are also observed in language elements, where travelling languages or language elements might have adopted local elements, be adopted by the local speakers, be adapted with the local needs, and thus change their natures. This presentation aims to present the circumstances of language change and the nature of diasporic language elements.

The Reality in Fiction: Mis/Representations of OFW Children in Philippine Children's Stories

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For the past 40 years, the Philippines has been known as one of the major contributors of exporting labor abroad. The impact of the Overseas Filipino Workers (OFW) phenomenon remains, and as an effect, many Filipinos continue to aspire for a better paying job in foreign countries. Aside from its economic implications, this also leads to the growing population of children left behind by OFW parents.

A lot of literature (fiction and non-fiction) has been written about the experiences of Filipinos working abroad, however the experiences of those left in the Philippines can still be explored -especially the experiences of the young ones. How do these children perceive themselves and the situation they are in? Are their experiences well embodied in literature? This study will focus on the reality faced by children of OFW staying in the Philippines, and how their experiences are similar or different from one another. Real accounts of OFW children will not only be looked into, but also how these narratives are presented, represented, or misrepresented in nine children's stories with themes on prolonged absence of a family member. By closely examining the behavior, speech, and thoughts of the child protagonists in the chosen stories, the study will also be able to shed light on the "real" and "constructed" identity of OFW children.

This study aims to pave way for the just representation of OFW children and to challenge Filipino writers to give voice to those children whose stories and issues are not yet widely known.

Resting Under the Eaves: *Etho-Poesis* in Luis H. Francia's *Eye of the Fish*

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Filipinos in the diaspora, as much as Filipinos in the "homeland," struggle to simultaneously inquire, negotiate, and create their own identities. This provides a close-reading of significant passages from Luis H. Francia's semiautobiographical book, *Eye of the Fish* (2001) as intense moments where Filipino American identity formation takes shape. These passages show that Francia experienced "a haunting" coming from his task as a Filipino writer in Manhattan. His response to these spectres is a relaxed acceptance of his situation—the writer's *etho-poesis*, a creative and ethical task that has the power of critique. This study also argues that Francia's awareness of his positionings as being both the writer and the product of his work makes *Eye of the Fish* amenable to the Greek/Foucauldian idea of care of self (*epimeleia heautou*). Through Francia's imagined "personal archipelago," the paper argues that Filipino America is a space that provides for the unceasing recreation of identity: Filipino America, through Francia's narration and reflection, becomes a condition for self-creativity to go after oneself while, at the same time, getting free from oneself. The simultaneous tending toward and refusing oneself gives freedom for *poesis*.

Where Cultures Meet and Greet: Taking Diversity and Inclusion Practice to the Next Level through Applied Multicultural Psychology

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The proliferation of foreign nationals who intend to do business with the Philippines is unstoppable. The current situations will soon pave way for more intercultural engagements in the future. As such, Filipinos and Asians alike need to anticipate this experience and prepare for this in various ways. Following the Intercultural Competence Model for Global Leadership, the study posited that three conditions must be honed in order to achieve the desired intercultural competence. These components are *intercultural mindset*, *intercultural skillset* and *intercultural sensitivity*. Correspondingly, the model presupposes preparation and development in the Know, Care and Act components of behaviors and actions. In the study at hand, this model was further extended by tapping psychological factors namely attitudes toward multiculturalism, emotional intelligence and personality that are aimed in aiding smooth interpersonal relations among people. Validated by the study that psychological factors are important correlates of intercultural competence, the researcher developed a cultural intervention program geared towards helping Filipinos and Asian employees prepare cognitively, behaviorally and affectively for multicultural encounters. Activities or program components that help address emotional intelligence, personality, intrapersonal and interpersonal issues are also incorporated in the Diversity and Inclusion Program. The program is designed for adoption by Philippine-based multinational organizations specifically for Filipino employees. Since Filipinos share common traits with their Asian counterparts, the researcher-practitioner deems the program applicable as well when applied to other Asian contexts. The program design, implementation and evaluation are discussed in detail in the research.

Ambivalence in *Out of the Truck Box* by Iqbal Aji Daryono: A Study on Diaspora Literature

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The discussion of diaspora literature in Asia is often associated with canon literary works written by Indian and Chinese writers like Jhumpa Lahiri and Amy Tan as the second generation of their diaspora ancestor who live abroad due to some diaspora reasons like economic condition. However, such literary works by Indonesian diaspora are less discussed in the discourse. It is said so far that diaspora literature implies the writers' ambivalence toward their host-land in which they adopt its culture with admiration but at the same time, they make a resistance toward the culture since they know it is not their root culture.

This study is adapting the concept of ambivalence to a popular literary work written by an Indonesian writer who is now living in Australia, Iqbal Aji Daryono, titled *Out of the Truck Box*. This study applies qualitative research method using postcolonial approach with its concept of ambivalence to reveal the writer's intention in writing about the people he meets in the host-land. The data is collected by clustering written expressions in the book based on the concepts in postcolonial theory, then they are interpreted with postcolonial approach.

The result of the study shows that diaspora literature might imply different tone and narration based on the writers' origin homeland, social class, traditional cultural bond, and the dispersal reason. While the canon works' ambivalence often implies melancholy; the ambivalence shown in this object of the study, which is a popular writing, implies satire celebration.

Cultural Hybridity in the Filipino Migrant Narratives of America

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This paper posits that migrant cultures are part of a continuous process that disrupt nationalist formation. Drawing from the narratives of Filipino-American writers such as Jessica Hagedorn, Han Ong and Mia Alvar, I argue that their writings can provide a deeper understanding of how categories of identity are managed in order to expose the continuous history of imperial dominance. These narratives offer an image of belonging that is neither static nor essential but always in flux. The narratives, in effect, become contact zones that establish hybrid spaces allowing some categories to be assimilated while leaving others unassimilable.

Tan Boen San's Female Characters' Involvement in Public Domain as Depicted in "*Bergerak?*": A New Historical Perspective

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Depicting a community of *Tionghoa* or ethnic Chinese, Tan Boen San's "*Bergerak?*" triggers curiosity because of the story's portrayal of its female characters' involvement in public domain. First published in 1935 in Surabaya, when Indonesia was still under the Dutch occupation, "*Bergerak?*" is more challenging as it seems to support "girls with brain" more than those who are "good objects of male gaze". The story's contrasting attitude towards women as opposed to the traditional Chinese values motivated her to scrutinize how the story interacted with the debates about *Tionghoa* women in particular and the *Tionghoa* in general at the time the story was written. New Historicism would be employed to answer the question because the critical theory believes that literature cannot be separated from the interplay of discourses, of which it is a part of. The findings would enhance readers' understanding of Indonesian historical context and its role in literary creation as well as the discourses underlying the expected roles of the *Tionghoa* women.

Inscribing Women Ancestors: Reclaiming Women's Pre-colonial Identity in Ninotchka Rosca's *State of War*

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This paper explores the inscription of women's struggle in depictions of women characters in fiction of a woman writer from a formerly colonized nation, the Philippines. The purpose is to see how the woman writer in her fictional account articulates colonial women's subjugation as possible consequences of postcoloniality. This paper focuses on the inscriptions of women ancestors in the novel *State of War* by Ninotchka Rosca from the Philippines. The analysis attempts to bring out the specificity of the woman question and women's existence from the Philippines as it claims: (1) that the descriptions of the women ancestors in the novel allude to women of the pre-colonial Philippines who assumed a particular leadership and commanded respect in the pre-colonial community;(2) that the portrayals feature women's identity and stature which are 'lost' in the psyche of the Filipino women at present;(3) that the resulting obliterated identity and ruined image are consequences of colonization; and (4) that the pre-colonial traits and qualities still persist in the women's subconscious despite altered reverence brought by repeated history of colonization. Analysis shows that inscriptions of these characters interrogate the social construction of the Filipino woman as ingrained in the Filipino psyche. At the core, the discussions underline the contention that the inscriptions seek to reawaken and reclaim the once empowered identities of the women ancestors and depict their lives as source of hopes for recovery and redemption of the trapped and oppressed women of the present.

Refunctioning a Classical Genre in the Age of Hallyu

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The paper explores ways in which the contemporary refunctioning of classical literary and cinematic genres might continue to provide vitality and relevance in building multi-faceted border-crossing societies such as multicultural communities. In the case of *Punch*, a sleeper-hit film of 2011 that topbills a hallyu Korean superstar, Yoo Ah In, certain structural and other formal features of hallyu resonate so powerfully in its depiction of a Korean-Filipino character ("Kopino"), although hallyu is usually considered to refer to K-drama and K-pop in particular. Deploying a "coming-of-age" genre, the film is located at the nexus of the key features of the *Bildungsroman* and the project of multiculturalism in what is traditionally viewed by many as monocultural Korea. In the process of refunctioning, the aesthetics of the film is reworked from a narrative structured by the integrative logic of an individual's development (*Bildungsroman*) into a political site for negotiation of contentious tensions (multiculturalism). As a "hybrid" Korean film characteristic of many products of the hallyu culture industry, Hollywood film formula and complex affective impulses, at its contact zone is the Kopino, the main protagonist, Wan-deuk, at which the structure of the *Bildungsroman*, the Korean han and the Filipino affect sana become resilient and dynamic if not always visible features that textually coalesce and collide in the process of "generic translocality," multiplying the tensions and reframing the narrative structure. The result is the emergence of a refunctioned hybrid genre toward what might be called the "multicultural *Bildungsroman*" in *Punch*.

Gastronomical View and Gender Roles on *Still Life with Rice* by Helie Lee

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Gender roles in *Still Life With Rice* (1996) by Helie Lee works through the involvement of Korea's culinary customs during the Japanese invasion and Korean Civil War. This essay discusses how gastronomical aspects affect the portrayal of gender roles in traditional Korean culture during the periods in the novel. As Maberly and Reid (2014) stated on their work that gastronomy is applied as an interdisciplinary approach to studying food and is utilized to perceive the way a particular culture is presented. Moreover, such views are then juxtaposed with the way men and women are presented in some idiosyncratic ways and as a result, it can be seen that the influences of the three are mutual and shows some new perspectives towards gender roles in Korea. The analysis mainly focuses on the way gastronomy is presented in the novel as a medium for negotiation. This essay argues that Baek, the main character in the novel, negotiates her identity as a Korean woman who lived in the age of Japanese invasion and Korean Civil War and how she deals with the prescribed roles as an obedient daughter, demure wife, and efficient household manager. This paper also explores the representation of experiences about the migration and the Korean diaspora during the Japanese invasion and Korean Civil War.

Welcome to My Space:

The Uses of English Literacy in Creative Writing Class

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Creative Writing as both academic and professional course has transformed literary works into a more accessible creative outlet where everyone can create and produce writings for even wider audience (Harper, 2010). English, on the other hand, has also become more flourished as it is across geographical boundaries, where it is not only the most important language, but also the most differing one related to the places it is spoken in. As a one-semester course provided in the English Department in Universitas Padjadjaran Indonesia, the Creative Writing class, given as a mandatory program in the fourth semester, introduces the students, with their own respective cultural backgrounds, to the production of creative stories in English. They are also presented to the amateur-based publication by submitting their works in the internet through a blogging system. The results from this class procedure indicate how these particular englishes, learned formally and informally, in the Creative Writing course are used a medium for, by referring to Harper, celebrating human's diversity. In addition, the digital platform as a means of free publishing performs as a space for self-expression. In this paper, I would like to discuss the works of these young writers from Creative Writing class that I taught in terms of how they use the English[es] and the cultural differences in telling stories about themselves and the space they are living in.

Against Mediocre Imagetexts, toward Critical Comedy: Balagtas's Fourth Revolt in *Dead Balagtas*

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This paper looks into the influence of the poet Francisco Balagtas (1788-1862) to the webcomics *Dead Balagtas* (2013–present) by Emiliana Kampilan, who acknowledges that her work tries to express the revolts of its namesake. Kampilan is an avatar / character / author created by an anonymous author. In the essay “Apat na Himagsik ni Balagtas” (Four Revolts of Balagtas) (1988), Lope K. Santos enumerated what the poet was rising against: cruel government, religious conflict, bad attitude and mediocre literature. This paper focuses on the last revolt to show how Kampilan leads by example of what an imagetext (according to Mitchell 1994) can be and how the medium operates toward potential “critical comedy” (according to McGowan 2014). As Balagtas utilized the popular form of *awit* or *korido* to interrogate colonialism and its consequences, Kampilan maximizes contemporary web *komix* that references various types of texts to critically analyze neocolonialism, neoliberalism and hegemony. She also mocks, in a humorous manner, the privileged status and sense of entitlement of the elite and the middle class—the ones expected to access, read and understand her works; thus, the avatar-author, being a petty bourgeois herself, seemingly exhibits self-reflexivity and encourages such an attitude of being self- and class-critical among her target readers. By combining elements that shall appeal to consumers of popular entertainment and to sophisticated students and enthusiasts of literature and history, Kampilan proposes a novel way of creating komix, and, in the process, advances a standard that balances complex forms with substantial content.

Layaw at Laya: An Ecofeminist Inquiry on Human Agency in the City of Manila in *The Marvelous Adventures of Juan de la Cruz* by Jose F. Lacaba

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Focusing on the figure of Juan de la Cruz as the local nomad (“*lagalag*”) in the poem, this study seeks to shed light on the trope of the hero’s journey, as understood in the context of the cosmopolitan. Tracing his roots from the epic hero, Juan de la Cruz represents the Filipino wanderer in the modern world, as he struggles to find his way and weigh his options in the margins of Manila. As such, the poem also provides much insight into a sensory memory of the city in the time of Martial Law, as crystallized in the numerous allusions to experiences of repression during that period.

Through Henri Lefebvre’s notion of the everyman and in his style of rhythmanalysis, the issues of restricted mobilization and gendered urbanization in the poem shall be addressed. In relation to the masculine figure of the flaneur in the West, the fundamental link between gender and nature will also be examined through an ecofeminist inquiry into Juan de la Cruz’s agency as a subject of the patriarchal city. Enjoining the local concepts of freedom (“*laya*”) and comfort (“*layaw*”), this paper aims to explore a sensory understanding of what it’s like to move about, feel around, and grapple with the various restrictions of a city that is much alive and powerful than man. Human agency, as seen in his manual capacity, shall also be considered along with the seemingly dual definition of the palm (“*palar*”) as the map and the maker of fate in the poem. As seen in the text, Juan de la Cruz’s tale of forced homelessness will eventually lead him to a life of insurgency and possibility in the mountains. By the end of this study, the Western idea of flanerie (“*paglalagalag*”) will be brought closer to home and understood, not just as an endless search and exploration of space, but also as an ongoing assertion of agency and construction of identity in the urban setting.

Women in Diaspora and the Reproduction of Gender in Christine Suchen Lim's *A Bit of Earth*

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Women and men are traditionally assigned particular gender-based roles and domains in patriarchal societies. Their social and cultural contexts oblige them to follow particular norms and rules that define them as women and men. The gender divide and traditional binary opposition of private-public, feminine-masculine, emotional-rational, passive-active, immobile-mobile, weak-strong, nurturer-breadwinner, and finally inferior-superior are commonly manipulated to assert power and gender relation from ancient to modern times. Women have persistently struggled to negotiate and break those gender divide and inequalities since time immemorial. In such context, therefore, the term 'women in diaspora' is an oxymoron in itself for women in diaspora are able to cross diverse borders and boundaries of gender, race, class, and culture across the globe. However, this mobility has not yet liberated the diasporan women from their traditional societal roles and domains of their 'home' country; and instead, those gender assignments are reproduced and reinstalled in their new 'home.' Similar to the aforementioned context, Lim's *A Bit of Earth* portrays the experience of Chinese women who have to obey the oppressive Confucian gender discourse as daughters, wives, and mothers dutifully both in their homeland and new home. By employing eclectic feminist perspectives, this research aims to unveil heterogeneity and multiplicity of contexts in investigating the experience of Chinese diasporan women in performing, negotiating, and challenging their traditional gender-based roles and domains in their homeland and in the new place. Finally, this study concludes that through their limited spheres, the diasporan Chinese women in *A Bit of Earth* manage to overcome various challenges and barriers to struggle for their rights as both women and humans without being 'dissenters' to the traditional gender roles and domains and its complex reduplicity. Confronting oppression, subjugation, and exclusion, they can find and create 'odd' space and means to articulate their voice to tell their stories and histories as diasporan women.

Javanese Consciousness in the American 60s: Umar Kayam and the Manhattan Stories

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Umar Kayam's Manhattan stories depict his observation as a Javanese noble of Manhattan and New York people in 1960s. The conflict developed in the short stories, which is usually deeply concealed, is rooted in a variety of representations of capitalism, materialism and individualism in the metropolis. Although they have two opposing faces of both good and evil, Kayam is interested more in the evil side. Therefore capitalism and materialism are portrayed especially vividly in the characters' strong attachment to money, which represents prosperity. The other evil, individualism, is seen in the characters' desperate loneliness and sometimes absurd efforts to relate to other humans. These issues are the basis upon which Kayam develops his plot and themes about the moral hazards of Western modernity as his stories circle around the problems of loneliness, sexual licentiousness, alcoholism, crime and domestic violence. Each of the stories looks at a different combination of these problems and in the following article I will discuss how each story explores those problems.

The Journey of the Falling Leaves in Some English and Indonesian Poems

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This study examines the image of the falling leaves in a variety of poems in English and Indonesian. It seems like the image has its own journey or its mobility. From ancient books like the Iliad, the Bible, and also one verse in the Quran, it continues to appear in both modern English and Indonesian poems. It is found in Hopkins' 'Spring and Fall', Robert Frost's 'Nothing Gold Can Stay', Patrick Kavanagh's 'Ragland Road', Shakespeare's 'Sonnet 73', Robinson's 'Luke Hvergal', Subagyo Sastrowardoyo's 'Nada Awal', Gunawan Mohamad's 'Hari Terakhir Seorang Penyair, Suatu Siang', Rendra's 'Balada Ibu Yang Dibunuh', Acep Zamzam Noor's 'Surat Cinta', Sapardi's 'Narcissus', 'Hatiku Selembur Daun', and 'Puisi Cat Air Untuk Rizky', and some other poems. It is also found in contemporary poems written by ordinary young generations on the internet.

A problem to be discussed is whether the presence of the same image, the image of falling leaf, in various poems brings equality in meaning and may affect the presence of related words in the poem. Through an approach based on Riffaterre's models, the researcher finds that the image carries a rather stable collocation of words and meanings. The meaning carried by the image of the falling leaves turns out to have been overdetermined since its existence in the ancient scriptures like the Iliad, some Bible stories, and one verse in the Quran. Meaning attached to the image of the falling leaf is the idea of the insignificance or the triviality of something described using the falling leaf. In relation to general life, it confirms the cliché that life is ephemeral.

Words or ideas that often come along with the image of the falling leaf are the word 'wind', 'quiet', 'fall', and the sense of being unable to proceed or 'discontinuity'. Love and any other human activities in the poems with the image of the falling leaf, tend to stop, to end, or unable to proceed. Moreover, the image of the falling leaf adds a gentle atmosphere. It suggests that the discontinuity is likely to be accepted, not denied.

It seems like in almost any poem, in any place and time, the falling leaf brings the quiet tone and brings the idea of accepted discontinuity.

Negotiation Done by Alim in Defining His Cultural Identity in The Movie *Touch of Pink*

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This study discusses negotiation process and cultural identity of Alim, the main character in the film *Touch of Pink*. This qualitative descriptive study uses Stuart Hall's identities theory to examine the way Alim, a muslim Indian homosexual man negotiate his cultural identity while he lives in Toronto. The findings show that Alim's internal conflicts are caused by the clash between Indian cultural identity that Alim still hold and homosexual identity. The negotiation is done by Alim in order to solve the conflicts and reach his goal. Through negotiation process, Alim can define his positions individually and culturally in multicultural world that finally influence his attitude toward differences.

Lullaby of Diasporic Time: On Lav Diaz's *A Lullaby to the Sorrowful Mystery*

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Lav Diaz is a Filipino independent filmmaker notable as a key figure in the contemporary slow cinema movement. Of his oeuvre, one of the longest is *A Lullaby to the Sorrowful Mystery* (Filipino: *Hele sa Higawang Hapis*), a 2016 epic film that runs for 8 hours, orchestrating narratives derived from what are conveniently sung as mythology (i.e., Jose Rizal's *El filibusterismo* and Philippine folklore) and history (i.e., Philippine history and artifacts). The movie competed in the 66th Berlin International Film Festival, where it won the Alfred Bauer Prize. This success has earned Diaz's the spotlight in the Filipino mainstream culture, enabling the film to be distributed to and showcased in mainstream platforms, albeit primarily garnering attention from the Filipino audience for its runtime and international attention. The movement of the film, as a text, from the local Philippines toward the international and returning home, incurs in it a textuality that disrupts the phenomenology of time diasporically, scatteringly: that as much as its 8-hour languor "opens new perspective in the cinematic arts" according to the international rendition of this time, it is also the 8-hour whose value in the Philippine time is that of a day's labor, and thus the exoticization of its cinematic experience as a "challenge," having to endure an entire working day of slow cinematography. This diaspora of time is of no cacophony; on the contrary, it is the lullaby, sorrowful and mysterious, that finally slows Diaz in to become a filmmaker attuned to both the spaces of the local and the international.

Café Versus Warkop (Warung Kopi): The Hegemony of Coffee Culture as Trans-Cultural Encounters in Dewi Lestari's *Filosofi Kopi*

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Coffee is one of many influential plants in the world. Many kinds of drinks have been made by coffee beans since 3.000 years ago. From then on, the cafe began to flourish in the West until the coffee plants were brought to Java by the Dutch in the 17th century. In the last 20th until early 21st century, *warung kopi* managed by Indonesian small entrepreneurs competed with modern café managed by capitalists. Therefore, there are several problems will be explained by this paper. (1) Why could the society in Java be influenced by a coffee culture which also affected the writer of *Filosofi Kopi*? (2) How are the models of the hegemony of coffee culture as transcultural encounters in *Filosofi Kopi*? (3) How are the implications of coffee culture to the competition between *warung kopi* and *café* represented in *Filosofi Kopi*? This paper uses qualitative data analysis and Gramsci's hegemony theory. Coffee plants were brought by the Dutch in the last 17th century, and it became commodity plants in Java Island. Coffee consumption began to grow and shaped coffee culture among Java inhabitant. It influenced literary works, in this case, is the writer of *Filosofi Kopi*. The story of the novel and film shows there are encounters and competitions of West and local culture represented by *café* and *warung kopi* in Java. Traditionality and small capital of the *Warung Kopi* will still be able to stand against the penetration of big capital through the cafe as a representation of Western culture.

Studying Multiculturalism through Readings of Diasporic Writing: Indonesian Way of Learning Differences and Diversity

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Literary writings of diaspora writers have flourished in the bookshelves to give not only diversity to the world literature but also to make us aware that there are 'other people' in the neighbourhood. Apparently, diasporic writers have a special way of looking of their worlds due to their privilege although they claim it as causing the feeling of being in exile or rootless. Multiculturalism is a reality in Indonesia. A country blessed with rich cultures, the possibility of people meeting with those of different cultural backgrounds is huge and intercultural that it has to be promoted constantly to help people understand accept the richness with differences and various cultures it has. Like the places where diasporic writers who write multicultural themes feel alienated sometimes minorities feel the same when dealing with their surroundings. Multicultural writers have brought with themselves certain points of views in the literature they write. Therefore, adding multicultural literary contents into the Indonesian classrooms will give benefits to the readers to learn to accept multiculturalism from the experience of others. In discussing this topic, the writer will also use examples from multicultural literary writings.

Strategi Dalang Gaok dalam Menghadapi Modernitas Masyarakat Pendukungnya

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Masyarakat Majalengka Jawa Barat masih memelihara beragam tradisi yang diwariskan leluhur. Salah satunya tradisi lisan Gaok. Tradisi lisan ini dianggap sebagai salah satu seni khas Majalengka. Sebagai ciri khas daerah, tentu Gaok menjadi tontonan favorit masyarakat. Namun demikian, saat ini keberadaan Gaok sudah mulai mengkhawatirkan. Gaok sudah tidak lagi diminati. Dalam satu tahun Gaok hanya pentas satu kali. Itu pun hanya bila diminta tampil dalam kegiatan pemerintah daerah atau permintaan khusus peneliti. Minimnya permintaan tampil disinyalir karena terjadi perubahan konteks masyarakat pendukung tradisi lisan dari tradisional dan modern. Masyarakat terutama generasi muda beranggapan bahwa Gaok sebagai hiburan bagi orang tua. Kondisi tersebut tentu menjadi ancaman sekaligus tantangan bagi para seniman Gaok (dalang). Bagaimana seniman mampu beradaptasi dengan modernisasi. Tulisan ini menjelaskan berbagai upaya yang dilakukan seorang dalang (penutur tradisi lisan) untuk mempertahankan keberadaan tradisi lisan Gaok di Desa Kulur, Majalengka yang hampir mengalami kepunahan; sikap masyarakat terhadap Gaok, dan peran serta pemerintah daerah terhadap perkembangan Gaok. Metode penelitian yang digunakan adalah etnografi. Dalam analisis etnografis, metode interpretasi digunakan untuk mengakses lebih dalam terhadap berbagai domain dan aktivitas karakteristik pelaku budaya yang diteliti. Metode etnografi tersebut digunakan untuk mengamati pertunjukan Gaok, kehidupan seniman, dan masyarakat pendukung.

A Postcolonial In(queer)y: Reading Inter(sex)ions in the Selected Poems of R. Zamora Linmark

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This paper is an attempt to examine the intersections of the postcolonial and queer spaces in Linmark's poetry. It seeks to offer a conception concerning the disposition of the homosexual in association with the postcolonial notion of dispersal and disjunction. This is in consonance with the idea of rendering visible the life world of the homosexual subject in the diaspora through a supported engagement of his trivial life as reflected in Linmark's poems from his collections *Prime Time Apparitions* (2005) and *The Evolution of a Sigh* (2008). The notion of the "Queer Diaspora", the transnational and global conceptions of queer identities, and the particular practices, identities, and memories that constitute and represent both the worldly and emblematic frontiers of the homosexual are further examined leading to the affirmation of the image of the "diasporic queer subject." The postcolonial concepts and issues of life at the byroads and identity stemming from a fractured sense of language and homeland were taken as significant groundwork for the examination of the postcolonial and queer intersections. It also touches upon the notion of the upscaling politics of queer identity underscoring its conflicting amalgamation reflected by the poems' language of goth and camp. This paper takes its cue from Stuart Hall's models of identity: the *Vector of Continuity and Similarity* and the *Vector of Rupture and Difference*, and Martin F. Manalansan IV's *Filipino Gay Men in the Diaspora*.

'The Trunk of Best Things': Inheriting Identity in Amy Tan's *The Bonesetter's Daughter*

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Amy Tan's *The Bonesetter's Daughter* is a story that revolves around bits of memory about three women characters from different generations: Precious Auntie, LuLing, and Ruth. Structure-wise, the series of plot presented in the novel is of several layers of narration; the opening part (LuLing's narration), the next part—Section I— (Ruth's narration), the part following this—Section II—(LuLing's narration), and the last part—Section III—(Ruth's narration). The novel ends with an epilogue that generally tells about Ruth's current activities after the journey of tracing back her heritage has taken place.

In narratological sense, analysing such a complex mode of narration requires a closer look at the significant use of series of analepses and prolepses. The act of tracing back and moving forward is a classic representation of trying to make sense of multicultural identity. In terms of identity construction for migratory subjects, this essay argues that for second generation Chinese American women authors, the specific pivotal point of ethnic self-reflection occurs partly with the act of immigration—that is, the physical, ideological and emotional act of bodily re-placement (Singh and Schmidt, 2000). As far as this essay is concerned, the final postulation of the analysis shows that the 'foreign self' of the central characters in the novel is hybrid in quality, as they are observed on a different and more complex level. At the end of the day, such an intricate process offers a way of inheriting identity amidst the complex world of second generation Chinese Americans.

Inscribing Women Ancestors: Reclaiming Women's Pre-colonial Identity in Ninotchka Rosca's *State of War*

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This paper explores the inscription of women's struggle in depictions of women characters in fiction of a woman writer from a formerly colonized nation, the Philippines. The purpose is to see how the woman writer in her fictional account articulates colonial women's subjugation as possible consequences of postcoloniality. This paper focuses on the inscriptions of women ancestors in the novel *State of War* by Ninotchka Rosca from the Philippines. The analysis attempts to bring out the specificity of the woman question and women's existence from the Philippines as it claims: (1) that the descriptions of the women ancestors in the novel allude to women of the pre-colonial Philippines who assumed a particular leadership and commanded respect in the pre-colonial community;(2) that the portrayals feature women's identity and stature which are 'lost' in the psyche of the Filipino women at present;(3) that the resulting obliterated identity and ruined image are consequences of colonization; and (4) that the pre-colonial traits and qualities still persist in the women's subconscious despite altered reverence brought by repeated history of colonization. Analysis shows that inscriptions of these characters interrogate the social construction of the Filipino woman as ingrained in the Filipino psyche. At the core, the discussions underline the contention that the inscriptions seek to reawaken and reclaim the once empowered identities of the women ancestors and depict their lives as source of hopes for recovery and redemption of the trapped and oppressed women of the present.

Carolien's Struggle: Chinese Woman's Roles and Identity against Political Backdrop in Lian Gouw's *Only a Girl*

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This study analyzes Carolien, a Chinese woman who struggles for claiming identity against political backdrop based on her experiences in Lian Gouw's *Only a Girl*. Carolien faces different experiences, conditions, and situations that influence the concept of identity in her lives. She lives in a very conservative Chinese family who still keeps believing in Chinese traditional values yet her Dutch's education background leads her to have the ability to think as a Dutch. The political backdrops the Dutch colonization, the World Depression, World War II, and the Indonesia Revolution; set Carolien to have different thoughts, roles, and positions in her lives. From the experiences depicted in the story this study tries to show that Carolien struggles for claiming identity through her own way.

From the analysis it can be concluded that Carolien as a Chinese woman experiences different political backdrops which leads her to have different concept of identities. It can be seen from her experiences depicted in the story that Carolien as Chinese woman has different thoughts, roles, and positions in the society. Consequently, Carolien, a Chinese woman in Lian Gouw's *Only a Girl*, has different way for claiming identity against the political backdrop. Here, the political backdrops become important medium that shape her identity. She begins realizing her own identities so that she has different thought, roles and positions in the society.

On Humanity and Individuality: Lessons Drawn from Ha Jin's "A Lecture"

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Research projects have shown the values of introducing and teaching literature in the classroom, including the use of short stories in the classroom to encourage students to draw their own lessons of humanity and individuality in order to better prepare them to face the current world of multiculturalism, to guide them to the understanding that while the world consists of different beliefs, ideals, political views, and religions, at the center of all things, humans share common needs, desires and feelings. This kind of understanding, in the end, may lead to the existence of world peace and understanding. The research will show how this goal is reached, that through education, through literature, students may understand and embrace and accept differences facing them and exercising their own individuality. Literature may help prevent the frightening phenomenon of radicalism and fundamentalism from growing. Works of literature offer readers different situations, different human dramas in different parts of the world, leading them to the conclusions that although people are different, at the core of it all, all individuals share commonalities despite their differences in ideals, beliefs, political views and religions. Jin's "A Lecture," leads readers to understand that the values of humanity and individuality may be found in different parts of the world. Even though Jin's characters are characters living in Communist China, they portray men displaying the commonality of human beings, with their needs, desires and feelings resembling those of common individuals. Abstract text should have 1 cm indentation from left and right and be written in one-column format in one paragraph. Text must not exceed 250 words.

The Replay of Orientalism toward Terrorism Issues Represented in Contemporary English Poems

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Last two decades world is preoccupied with the issue of terrorism. As people are constantly trying to define and understand terrorism. But all can not be separated from the various variations of meaning caused by negative views. Stereotypical understanding has become a common paradigm when whites in this case people from Europe, America, Spain and Portugal seek to understand other nations. Psychologically the understanding that appears often leads to differences in perceptions and problems between one nation and another nation. Today the orientalist's view is also repeated as a paradigm basis of westerners's understanding of the phenomenon of terrorism, as it is expressed in the various poems created by contemporary western poets. Their poems give readers a sociocultural discourse of stereotypical understanding toward terrorism phenomenon that have spreaded among certain misleading easterner's ideology. Furthermore, the poems have given justification that the doer(s) of terrorism are affiliated to an image that represented certain nation / people.

Two Indonesians in Paris: Transnational Space-Time in an Indonesian Webseries

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Webseries has been thriving in contemporary Indonesian film industry in the recent years. In the format of a regular installment and published in variety of web sharing platforms, webseries is mostly known by its characteristics of high-end production and catchy and hip themes. Setting in webseries mostly becomes one of the highlights as it emphasizes their strength in cinematography to intertwine with the plot. In this paper I am focusing on the specific setting of a webseries *Nic and Mar* (2015). As a promotion campaign for one of a communication smartphone app, the webseries is set in Europe. The series begins as two Indonesians (Nic and Mar) reunite, meet in, and travel through several cities in Europe. In this paper, I will discuss the complexity of representation of Indonesia and Europe in web sharing platform. I argue that such complexity builds not only well connected but also inter-connected relationality. The Indonesian couple temporal narratives and the featured European city spatial setting thus form multi trajectories (instead of one directional relation) toward the world, providing new collaboration in and viewpoint of self-expression, through web sharing platforms. I also discuss how transnational experience through new media is inciting the viewers to discover transnational space and time experience of travelling unknown places and further expound the discussion of new media format significance in exploiting a new textual and filmic spatiotemporal aesthetic.

Multicultural Education, Christian Worldview, and Teaching Literature

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Indonesia cannot deny the fact that it is composed of various systems of belief, and, thus, living. Ignoring this fact can lead us to destruction as a nation, and probably will reveal utter discrepancies in the way we live. Facing this reality, Christianity, as one of many systems of belief, or worldviews, offers a comprehensive way of seeing and dealing with fundamental issues of life. Particularly through its general theme: creation, fall or sin, and restoration, Christian worldview can still retain its exclusive nature or identity and coexist with other systems of belief, hence contribute to the development of this nation along with its pluralistic nature. This paper, first, will cover the unavoidable fact of multiculturalism especially in this era of globalization in Indonesia. Secondly, it deals with how any worldview should be exclusive in its proclamation; then it will explain how, in Indonesia, Christianity can consistently live together with other contradictory belief and life systems, especially when it comes to education, where Christian schools or universities have to teach students coming from various cultural and religious backgrounds. Lastly, there will be an example of how this is implemented in teaching literature for non-literary students in Universitas Pelita Harapan, a Christian university located in Karawaci, Tangerang, Indonesia.

**Am I a Christian yet?:
A Diasporic Persian Liminality
Portrayed in Pari Mansouri's "No, I Was Not Dreaming"**

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Diaspora is a term that denotes people who are displaced from their native place through migration, immigration or exile. The displacement causes changes not only geographical differences but also economical, religious, political, social, historical, and almost all of aspects of life. The changes drive the people to adjustments which are not very easy, that they have to negotiate their identity. The adjustments process brings about a liminal space that is in-between the designations of identity, a space when people face ambiguity or disorientation that occurs in the middle stage of rituals, when the participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the ritual is complete. The liminal space is also felt by An Iranian wife, the protagonist in Pari Mansouri's "No, I Was Not Dreaming" who migrated to London with her family due to economical condition of her country. One night, she got a dream taken to Santa Claus's palace and asked to judge the Christian people whether they are deserved to have Christmas or not. She was confused because she was not yet a Christian. Even though she celebrated it with christmas tree and sending cards to her English neighbors, she was not a Christian nor left her Zoroaster yet. Moreover, as minor community it is not her right to decide for the majority.

Through Homi Babha point of view, this paper aims to explore the liminal space of the protagonist as her diasporic experience and how she solves the tresholds as her responsibilities of her present identity.

Using descriptive qualitative method, the results of the study found that the protagonist's motif leaving her native land, Iran is to find a better place due to the poor economical condition. Parts of her ritual of being English have been done very well such as being a good citizen: paying tax regularly, does not involve in politics, espionage, or terrorism, and being a good neighbor to her social: sending cards to her Christian neighbours or having christmas tree at their house to celebrate the joy and happiness as her symphaty, and doing good deeds to all people. But, the rituals do not make her a Christian-a belief held by most English people, she considers all the rituals as her practices of Zoroaster teachings she believes in: Christmas as *Noruz* and Santa Claus as *Amu Noruz*. Her answer to Santa Claus's questions for Christian people is also a part of her belief teaching that the believer has an ultimate responsibility for the welfare and goodness of humanity and all creation, and her responsibility toward her nation's as well. The proofs of Babha's statement of liminal space, "a new sense of identity that maybe "almost the same, but not quite"", that she is a Zoroaster-English.

**Defining Identity in the Crossing Culture
Seen in *East of Wimbledon* by Nigel William**

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This paper discusses the defining identity in the crossing culture that occurs among the second descendants of immigrants coming from Muslims' communities living in England in a literary work entitled *East of Wimbledon* by Nigel William. The life of the second descendant of the people who have been uprooted from the roots of the original culture of his ancestors and trying to understand the culture of his ancestors are at the crossroads between the dominant culture of British society and the culture their parents are trying to transfer but at same time the parents are experiencing identity problems. Using the post-colonist literary approach, the writers try to express the phenomenon of the migrant community represented in the novel.

Dramatizing Medical Communication: Conceptual Metaphor of Disease in American Television Medical Drama *House M.D.*

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Medical terminology is complex and often hard to be understood. This makes medical practitioners need medium to accommodate patient's health information inside the terms whenever they speak to the patients or even to the other medical practitioners. Thus, they are easier in understanding the medical terms. Metaphor is kind of alternative medium which can be used by medical practitioners. It used to be seen as non-literal or figurative languages which are largely used in literature, such as poems and novels. However, metaphor comes frequently in everyday life nowadays. In the American Medical Television Drama *House M.D.*, the medical communication is found rife with conceptual metaphors. This study applies the parameters of the Conceptual Metaphor theory of Lakoff and Johnson (1987) to identify the underlying disease metaphors spoken by doctor House M.D. The analysis results that conceptual metaphors of disease are portrayed as a puzzle to be solved, warfare, criminals, animal, and people.

The Phenomenon of Cultural Violence Behind the Literary Work, the Study of Comparative Literary Model

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This paper aims to describe cultural violence in literary works. In this research, the writer would like to reveal the customs that tend to display violence, whether physical, psychological, or sexual violence. This social phenomenon occurred in the Japan and Indonesia. In Japan, there is a tradition of Giesha and in Indonesia, there is a tradition of Ronggeng. This research uses descriptive qualitative method with content analysis technique done by taking the flow model, that is data reduction, data presentation, and draw the conclusion. The analysis uses sociological theory and comparative literary model. The sources of research data are taken from two novels, *Memoirs of A Geisha* by Arthur Golden and *The Dancer* by Ahmad Tohari. *Memoirs of A Geisha* is a historical novel by American author, published in 1997. Told in first person perspective, the novel tells the fictional story of a geisha working in Kyoto, Japan, before and after World War II. The Dancer or ronggeng is a type of Javanese dance in which couples exchange poetic verses as they dance to the music of a violin and a gong. Ronggeng is the main theme of Ahmad Tohari's novel "Ronggeng Dukuh Paruk" or "The Dancer", which tells the story of a dancer girl in a remote village in Central Java. Ronggeng is closely related to Sundanese Jaipongan dance. The results of the study are as follows. First, the two novels reveal traditional female entertainers who are skilled at different arts. Second, both novels reveal cultural violence suffered by the artists. Third, the cultural violence can be physical, psychological, and sexual violence.

Investigating Children's Books: John Stephens' Narrative Theory of Point of View

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This paper seeks to analyze two children's books based on a true event titled *Librarian of Basra: A true story from Iraq* and *Alia's mission saving the books of Iraq* through the lens of Stephens' (1992) narrative theory of point of view. It departed from an assumption that many children's authors utilize a story narration in order to accomplish their projection about what counts as ideal and what is valued. With a right theoretical tool, like Stephen's point of view, a story narration is possible to be investigated. It helped to raise critical questions such as who narrates a story and how narrators offer a point of view. The answers have shed the lights on the narratives intentionally developed in order to make a case about an ideal image and valued ideology subscribed by the book authors.

Multikulturalisme dalam Bacaan Anak Indonesia

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Indonesia adalah negara kepulauan, sekurangnya tujuh belas ribu pulau besar dan kecil membentang dari Pulau Sabang di ujung barat hingga ke Pulau Merauke di ujung timur. Dengan kondisi seperti ini, maka Indonesia memiliki beragam etnis, suku bangsa, bahasa, budaya, bahkan agama dan kepercayaan. Sebagai negara dengan keberagaman tersebut, maka terjadinya konflik antarkelompok tentunya rentan terjadi. Karya sastra tidak hanya bersifat menghibur, karya sastra berperan pula untuk menambah pengetahuan, mengenalkan nilai-nilai kehidupan, bahkan dalam membentuk sikap para pembacanya terhadap sesuatu. Karya sastra yang mengangkat persoalan keberagaman dalam masyarakat Indonesia bagi pembaca sastra dewasa telah banyak ditulis. Namun demikian, persoalan keberagaman dalam kesusastraan anak di Indonesia belum banyak. Kalaupun ada, beberapa bacaan anak bertema keberagaman- terutama dalam bentuk pengenalan suatu budaya- umumnya dikemas kurang menarik. Padahal, pembaca anak-anak merupakan aset utama bangsa, karena kelak nasib bangsa ada di tangan mereka. Menyajikan persoalan keberagaman dalam bacaan anak sebenarnya merupakan usaha untuk menanamkan nilai, melatih anak berempati pada sekelilingnya, sekaligus mengetahui akar budaya bangsanya. Jika kesadaran dan sikap bijaksana atas keberagaman tidak pernah diperkenalkan kepada mereka, tentunya mereka hanya akan saling membenci, berprasangka, dan saling tidak percaya. Litara Books dan penerbit Bhuana Ilmu Populer merupakan penerbit buku anak yang menghadirkan keragaman budaya bagi pembaca anak dalam buku-buku yang diterbitkannya. Penelitian ini melihat bagaimana persoalan multikulturalisme digambarkan dalam bacaan anak Indonesia? Dari penelitian ini diharapkan dapat menunjukkan persoalan multikulturalisme yang tergambar dalam bacaan anak Indonesia. Penelitian ini berfokus pada bacaan anak terbitan Litara Books dan Bhuana Ilmu Populer dengan tema keberagaman bagi usia sekolah dasar.

World Mindedness in Ida Ahdiah's *Teman Empat Musim*

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The development of Indonesian literature in the 21st century is marked by the boom of the popular fiction. One of the characteristics of this fiction is the main character living in foreign country. By living abroad, the author of this fiction wants to show to the readers that the main character is world-minded. World-mindedness means having values that rely on humanity rather than any one nationality as the principal frame of reference.

By using foreign country as the setting, the author wants to show to the readers that the main character is world - minded. By applying theory on world mindedness, this study tries to see how Indonesia popular fiction shows that the Indonesian in fiction is now able to be global and local at the same time. By focusing on a novel written by unknown writer, this study tries to see how Indonesia popular fiction embraces global connectedness.

Joy Harjo's Perspective on Native Americans Reconciliation for Identity: A Study on Joy Harjo's *In Mad Love and War*

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This paper ascertains how Joy Harjo illustrates historical events from a Native American perspective by exploring the portrayal of atrocities Native Americans have experienced for centuries. Not only have Native Americans historically been marginalized ethnically by the white society, they have also suffered from traumatic experience resulting from their past history. Joy Harjo in *In Mad Love and War* induces prose poem with its storytelling ability as a means of empowering Native Americans through language that enables them to speak historically and culturally. In her collection of poems, Joy Harjo proposes reconciliation as the effort for Native Americans to struggle for establishing their identity amidst American society. Since all the data used in this research are written text, library research methodology is applied. Books, journals, and many written materials, including internet-based materials, are treated as secondary data, while the poems as considered as the primary one. The other method used in this research is analytical-descriptive method, by which all the data obtained are analyzed and presented descriptively. This study employs Lucien Goldman's Genetic Structuralism as Joy Harjo perceives that reconciliation is considered as the attempt to free themselves from the miserable life in which Native Americans are tightly bound and to rebuild Native Americans devastated life into a brighter future. Reconciliation by fostering love and eliminating hatred brings assurance to Native Americans for hope in the future. Joy Harjo is helping to redefine American literature by calling attention to at least one of the marginal voices that are rapidly becoming the centre in the United States.

Constructing Hybridity in Chicano Literature Seen in Three Jimenez's Semi-Autobiographical Fictions

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In the spirit of transnationalism and globalization in American Studies, this paper explores the theme of hybridity in three short autobiographical fictions by Jimenez. The study centers to the life of Chicano in America who live as minority people. Mexican American usually called as Chicano usually lives in the border of US and Mexico. This society faces certain conflicts and dilemma in border society and forces them to resist under dominant social norms, value-systems, and stereotypes. This motivates them to live as hybrid people marked by a sense of double consciousness and in-betweenness in the migrant society. Hybrid people experience the process of mixture, and transgression; of boundaries, construction and contestation; of exclusive and inclusive cultural practices and ways of thinking. The hybrid people also experience visible processes from social groups where they are excluded to social group where they can negotiate inclusion. The implementation of postcolonial theories of Said, Babha and Spivak reveals the identity formation from being 'Self'. Jimenez reveals his struggle as Chicano in his three short autobiographical fictions to prove his existence to become 'white people' in the perspective of Anglo American. Jimenez experiences the changes of language, social environment, work environment, and school environment. He also meets barriers from the distress on minority status, discrimination, economic hardship, difficulty in understanding English language, or parents who are unfamiliar with the educational system in the United States. In the hybridity and ambiguity of living in the two cultures, Jimenez proves the successful professional lecturer in the United States.

“An Impossible Homecoming”: Migration and Its Challenges to Identity in Selected African Short Stories

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This paper explores the theme of migration, the challenges that come with it, in particular, the impossibility of return to homeland, and the subsequent ambiguity of the notions of identity and home. Migrants' homelands represent not only a sense of belongingness to a country or nation but also their emotional attachment to that place. Such an attachment undergoes transformation the moment they settle abroad. Their already established sense of self and home is disturbed as they stretch the boundaries of their world to navigate between their nostalgia for homeland and their attempt to assimilate in the new place. Indeed, homes and identities can be formed on the move with migrants having the agency to decide their formulation of these concepts. Interestingly, a return to the homeland is impossible since it does not exist anymore as their previous notions of home are constantly negotiated by migrants when they assert their constantly changing identities. These concepts are further contextualized by looking into five short stories by African writers whose characters are migrants and who undergo transformations in their identities as they assimilate into their new cultures and form new notions of home.

The Performance of Cultural Translation in Jessica Hagedorn's *The Gangster of Love*

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This paper explores the sense of crisis experienced by the women characters displaced in the novel *The Gangster of Love* by Filipino-American writer, Jessica Hagedorn. Driven by the desire to find their proper femininity, sexuality and gender in the new location, these women negotiate cultures, histories and languages through reimagining, transforming and translating Filipino culture into the language and culture of the United States. Investigating the constructions of the Filipino and the Filipino woman, a site deeply loaded with ideological investment from many sources, reveals the performance of cultural translation, a third term that is the result of the mutual rendering of the original and the language of the translation that is qualitatively different from both.

Culture Shock Experienced by Balinese Working at Overseas Cruiseship and How Literary Works Can Help

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When a person works abroad and comes into contact with new situation, environment and people with different cultural background, he oftentimes has problems in facing different aspects of life. This situation is called culture shock. As there is a growing number of young Balinese people who work in cruiseship overseas, it is vitally important to understand the problems related to culture differences that they face. This article, therefore, aims to analyse the culture shock experienced by Balinese workers in the cruiseship. In-depth interview was conducted to ten Balinese workers who have worked for various period of time in the cruiseship overseas. The interview was focused on the culture shock they experienced during the initial stage of their career. The result shows that all the subjects under study experienced culture shock during their initial stage working in the cruiseship in different degrees. In addition, it is found out that they did not have adequate preparations or orientation on the matter neither in their study nor in the orientation program that they follow prior to their departure. In order to address this issue, the inclusion of and emphasis on cross culture learning into the training and orientation program is proposed.

Home in V.S. Naipaul's *The Enigma of Arrival*

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One of VS Naipaul's characteristics dealing with his writings is that most of them were based on the journeys or trips that he had personally undergone. Indeed, the facts and events he delivered in *The Enigma of Arrival* show VS Naipaul's biography, especially when he won the scholarship to study to Oxford and his other following trips to England. However, readers could easily find the printed word "novel" as the important token due to the writing. Since its content seems to underestimate his origin, Trinidad, which was colonized, and to glorify England, which was the colonizer of Trinidad, it happens that *The Enigma of Arrival* becomes controversial. It means there is a prominent conflict because the novel, which should be imaginative, has delivered events and ideas, which could be considered impolite and ironical.

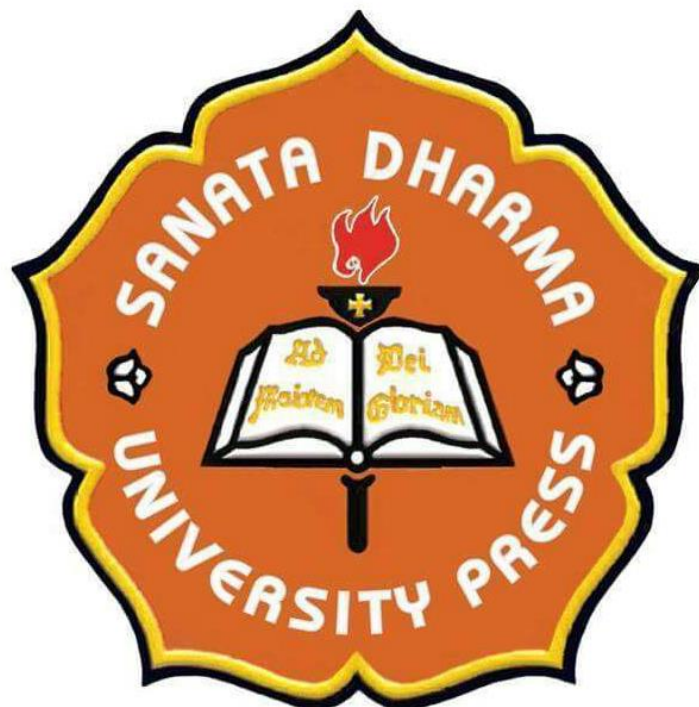
Therefore, by the above phenomenon this paper would locate the discussion on the concept of "home" brought by *The Enigma of Arrival*. The paper suggests the emphasized notion due to the death of author, in which the novel is appropriately read. The strategy of metaphoric interplay between the colonized and colonizer lands is one of the quailed points of *The Enigma of Arrival*.

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