

Literary Studies Conference

**De/Reconstructing Southeast Asian History
through Literature**

Conference Book

**Department of English, Faculty of Letters
Universitas Sanata Dharma
16-17 October 2014**

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OPENING REMARKS

Literature and history are two things that are closely intertwined. Some examples of literary works illustrate the connection between the two. The examples are Homer's *Odyssey* and a historical novel by Hilary Mantel, *Wolf Hall*. Another example is *Norwegian Wood* by Haruki Murakami. Those works support the opinion that history plays an important role in shaping literature.

Meanwhile, through literature we can analyze the political, cultural, or even philosophical movements that occurred in a society or culture at a particular time. To illustrate, *Ronggeng Dukuh Paruk* by Ahmad Tohari is a kind of imaginative writing of the situation faced by Indonesian society in the 1960s. It also reflects the political condition in Indonesia at that time.

Related to the fact that literature and history are related to each other and in line with the theme of this conference, there are some issues addressed by the papers presented at the conference. The relation between novel and nationalism is one of the topics that will be discussed. Analysis on some Javanese literary works such as Ramayana and Sang Mukteng Bubut will also be presented. Other papers discuss *pesantren* literature and Sufism. The variants of the issues that will be discussed at the conference show that discussing literature and history is worth to do and this 2nd Literary Studies Conference proceeding provides the permanent records of what will be discussed at the conference.

Finally, this conference aims to provide a place for anyone interested in exploring the role of literature in Southeast Asia to share ideas, to deepen our understanding and to enrich ourselves so we do hope that this conference will be fruitful for our academic achievement.

Anna Fitriati, S.Pd., M.Hum.
Head of the Department

WELCOMING NOTE

The topic of the second literary studies conference held by the English Department of Universitas Sanata Dharma this year is deconstructing and reconstructing Southeast Asian history through literature. It is still closely connected with that of the first conference: configuring and reconfiguring English literature in Southeast Asia. The two issues call for our willingness to put into question and redefine our deep-seated assumptions about them, which is not that easy for most of us to do.

The question of deconstructing and reconstructing Southeast Asian history through literature remind us of Aristotle's attempt to distinguish history from literature. To his way of thinking, history writes what has occurred while literature writes not only what has occurred but also what may occur. It is seemingly due to the distinction people have ventured to develop the idea that between the two fields of study there is a clear cut boundary. History is seen as close to reality while literature as away from reality. How is it possible? It is because history is believed to have been based on objective facts or events whereas literature on pure imagination.

Participants of this conference are encouraged to challenge the simplification of the distinction between the two fields of study and see their relation anew. As recent studies point out, narrative is a distinctive element of both literature and history. Events in a novel will not make any sense to readers when they are not presented in a "narrative" way. That is also the case with the ones in a history book. However "factual" historical events are, they will not be meaningful without being narrated. Accordingly, instead of seeing them in opposition to each other, why not treat them as complementary? Or why not try to see them, in a way, as offering the same access to the so called reality? Indeed, such hard sources as papers, documents, statistical figures are not necessarily superior to soft sources like novels, diaries, autobiographies in the construction of a reality of a particular region or era.

Dr. F.X. Siswadi, M.A.

Dean of the Faculty of Letters

Understanding Political Reality through Literary Translation: Some Examples from Indonesia

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Since colonial times Indonesian writers have been engaged writers, using the sociopolitical reality of Indonesia as material for their works. Along with artists and journalists, they have also been subjected for many decades to censorship and silencing by successive authoritarian regimes, and have had to find ingenious and creative ways of inserting political critique into their writing. But the key role played by writers as social commentators is evidenced in the comment by the Indonesian journalist Seno Gumita Ajidarma who said, 'When journalism is silenced, literature must speak.'

The translator of Indonesian literary works is thus also delivering to a non-Indonesian readership knowledge about Indonesian sociopolitical conditions. My paper addresses some of the issues that have been conveyed to the English speaking world through translation, from critiques of Dutch colonialism to commentary on Sukarno's experimentation with socialism, to challenges to the Suharto regime to insight into regional conflict in Aceh and East Timor, to reflections on the role of women. These are views that add a layer of richness to our understanding of this vast and complex nation, a layer that would remain hidden without the medium of translation.



Pam Allen teaches Indonesian language and literature at the University of Tasmania. Her research interests include contemporary Indonesian literature, and popular culture, with a particular interest in postcolonial studies, gender issues and minority ethnic voices. Her publications include articles on contemporary literature as well as translations into English of Indonesian fiction

Negotiating Borders, Re-writing the Past in the Novel by Southeast Asian Ethnic Chinese Women Writers in English

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Legitimizing the binary opposition of masculine/feminine and public/private spheres based on sex difference is “an ancient strategy of the male oppressor” (Cameron, 1990: 11). Such binary opposition had traditionally privileged man and excluded woman from participating in the public sphere. Yet even in her granted private sphere, woman was also dominated. Moreover, when woman was finally allowed to take parts in the public sphere, the gendered nature of the dichotomy had once again been reproduced within the public sphere itself (Walsh, 2001).

The gendered division had historically barred women from gaining access to literacy and publication. Consequently, the production of writing and the writing of history, for example, had also been dominated by men. Southeast Asia ethnic Chinese women writers attempt to foreground the histories of the marginalized, muted, and silenced groups through women’s spaces and modes in their novels.

As a politics of writing, the Southeast Asian ethnic Chinese women writers’ novels in English can be perceived as a double strategy that seeks to challenge both Western literary production of novel and Confucian literary production of fiction. It serves doubly as aesthetic and political vehicles that result in the reproduction of alternative histories of Southeast Asia through literature.



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A Question of Modernity: Philippine Theater in Performance

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The long colonial history, ethnic and cultural diversity, socio-economic reality of the Philippines, and the Filipinos' response to their conditions has shaped the trajectories of theater's kind of modernity and modernization process. Generally, modernity may be understood as the quality or condition of being modern, while modernization may refer to a process of transformation into being modern, which refers to the "styles" or values that are opposed to all that is deemed "traditional." However, these generic descriptions are always-already inflected by their use in the social sciences in which modernization refers specifically to the transformation from a traditional, rural, agrarian society to a secular, urban and industrial society. Thus, sociologically, that which is "modern" tends to be secular, rational, differentiated, as opposed to that which is dominantly religious, superstitious, unspecialized, as is generally observed of social practices that are referred to as "traditional." In the language of theater and theater studies, for example, drawing from the preceding definitions, modern theater may be said to be ultimately epitomized by "professional" and "legitimate" theater as it tends to be in the West, while the folk or ritualistic theater are simply assumed to be emblematic of the non-professional or semi-professional kind whose legitimacy as "theater" might depend on what part in the spectrum it might fall. From one end of the spectrum to the other may lie the "modern" in the question of modernity in the complex process of modernization of theater in the Philippines.



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Her book, Banaag at Sikat: Metakritisismo at Antolohiya, 2010, was published by the National Commission for Culture and the Arts, and was 2011's Best Book in Literary Criticism, given by the National Book Awards.

Her next book, SipatSalin: Transfigurations, 2011, was co-published by Talindaw Press, Philippines, and Sanata Dharma University, Indonesia.

Her forthcoming books include a collection of her essays, and a criticism and anthology of commentaries and criticism on the theory and practice of criticism on the Tagalog novel from the late 19th century to the middle of the 20th century.

Literary Studies Conference 2014 Schedule

Day 1: Thursday, 16 October 2014

Time	Session	Speaker	Topic	Room
07.30-08.00	Registration			Hall (1 st Floor)
08.00-08.30	Opening Ceremony			R. Multimedia (3 rd Floor)
08.30-09.00	Opening dance			R. Multimedia (3 rd Floor)
09.00-10.30	Plenary 1	Pam Allen (Teleconference) Moderator: Paulus Sarwoto		R. Multimedia (3 rd Floor)
10.30-11.00	Coffee Break			Hall (1 st Floor)
11.00-12.30	Parallel 1A	G. Fajar Sasmita Moderator: Jeremy Sombowadile	Aspects of <i>Dulce Et Utile</i> in Sakai's "Kaki yang Terhormat"	R. Multimedia (3 rd Floor)
		Sri Hariyatmi Moderator: G. Fajar Sasmita	The Color of Sufism in Orhan Pamuk's The Black Book	
		Jeremy Sombowadile and Liliana Moderator: Sri Hariyatmi	Racial Stereotypes and Discrimination towards Indonesian Chinese in Remy Silado's "Ence Peng Kun"	
	Parallel 1B	Taufiq Hanafi Moderator: Dyah Eko Hapsari	Engineered Narrative: Writing/Righting History in Sang Mekteng Bubut	R. Rapat 1 (3 rd Floor)

11.00-12.30		Ririn Kurnia Trisnawati Moderator: Taufiq Hanafi	The Noir: Reading the Contemporary Southeast Asia (A Study on KL Noir, Singapore, and Manila Noir)	R. Rapat 2 (3 rd Floor)
		Dyah Eko Hapsari Moderator: Ririn Kurnia	Tionghoa's Political Standing Points on Indonesian Revolution in Tjamboek Berdoeri's Indonesia Dalem Api Dan Bara	
	Parallel 1C	Tri Pramesti Moderator: Anna Fitriati	Reconstructing Rara Mendut Smoking Scene in Young Adult Fiction: Rara Mendut in Love	
		Fr. Borgias Alip Moderator: Tri Pramesti	Developing IQF- Referring Curriculum for English Letters Development	
		Anna Fitriati Moderator: Fr. Borgias Alip	The Department of English Curriculum in Relation to the Development of English Studies in Indonesia	
	12.30-13.30	Lunch Break		
13.30-15.00	Parallel 2A	Adria Vitalya Gemilang Moderator: Paulus Sarwoto	Another Side of Indonesian History of Communism through Leila's Chudori's <i>Pulang</i>	R. Rapat 1 (3 rd Floor)

		Muhammad Taufiqurrohman Moderator: Adria Vitalya Gemilang	Pesantren Literature: Its Two Figures and Literary Credo	
		Henny Indarwaty Moderator: Muhammad Taufiqurrohman	Reconstructing Stories of Children's Literature	
		Paulus Sarwoto Moderator: Henny Indarwaty	Rewriting Gestapu: Problematizing Political Identity in Umar Kayam's "Bawuk" and "Sri Sumarah"	
	Parallel 2B	FX. Dono Sunardi Moderator: Rini Estiyowati Ikaningrum	NOVEL AND NATIONALISM: A Reading of Ngugi wa Thiong'o and Pramoedya A. Toer	R. Rapat 2 (3 rd Floor)
		Ratna Erika M. Suwarno Moderator: FX. Dono Sunardi	Charity Begins at Home: Domesticity in Hikajat Amal Beramal (1873)	
		Rini Estiyowati Ikaningrum Moderator: Ratna Erika M. Suwarno	Moral Value in the Novel Scarlet Letter in Relation with Southeast Asian Culture	
15.00-15.30	Coffee Break			Hall (1 st Floor)
15.30-17.00	Plenary 2	A.B. Sri Mulyani Moderator: G. Fajar Sasmita Aji	A Question of Modernity: Philippine Theater in Performance	R. Multimedia (3 rd Floor)

Day 2: Friday, 17 October 2014

Time	Session	Speaker	Topic	Room
07.30-08.00	Re-registration			Hall (1 st Floor)
08.00-09.30	Parallel 3A	Scolastica Wedhowerti Moderator: Rima Febriani	Is the Ramayana a World Literature? The History, Translation, and Anthologization of the Ramayana	R. Rapat 1 (3 rd Floor)
		Lilis Lestari Wilujeng Moderator: Scolastica Wedhowerti	Exploring Malang Local Literature to Seek the History of the Region and its Moral Values	
		Rima Febriani Moderator: Lilis Lestari Wilujeng	Dream On: Multiple Narrative Layers in Y.B. Mangunwijaya's "Renungan Pop"	
	Parallel 3B	Anne Christine A. Ensomo Moderator: Simon Arsa Manggala	Island Archives: Navigating Sulu Sulawesi Literature and Historiography	R. Rapat 2 (3 rd Floor)
		Nenden Rikma Dewi Moderator: Anne Christine A. Ensomo	Questioning the 'White Paper's of Indonesia's History through Literature	

		Simon Arsa Manggala Moderator: Nenden Rikma Dewi	Cinderella and Bawang, What do You Share? Ideological Intertextuality of Two Folktales	
	Parallel 3C	Rieta Anggraheni and Agnes Siwi Purwaning Tyas Moderator: Purwanti Kusumaningtyas	Constructing Women's Identity through Javanese Folktale how the Queen of the Sea Punished Greed: A Transitivity Analysis	R. Multimedia (3 rd Floor)
		Purwanti Kusumaningtyas Moderator: Fransisca Kristanti	Chinese-Indonesians and Subalternity in Four Novels	
		Fransisca Kristanti Moderator Rieta Anggraheni	The Representation of Batavia Colonizers in A.S. Laksana's <i>Murjangkung</i> : A Semantics Analysis	
09.30-10.00	Coffee Break			Hall (1 st Floor)
10.00-11.30	Plenary 3	Louisa Reyes Moderator: B. Ria Lestari		R. Multimedia (3 rd Floor)
11.30-13.00	Lunch Break			Hall (1 st Floor)
13.00-13.30	Closing and Summing Up			R. Multimedia (3 rd Floor)

Aspects of *Dulce Et Utile* in Sakai's "Kaki yang Terhormat"

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This short paper examines Gus TS Sakai's short story, *Kaki yang Terhormat*, by focusing on its aspects of *dulce et utile*. In one hand, this story puts them in different treatment, since the aspect of *dulce* tends to be neglected and the aspect of *utile* is greatly uplifted. The application of the ordinary language results in the extraordinary usage due to its canonical perspective. However, the application of the ordinary conflict, such as Indonesian corruption, makes the story fully didactic. In fact, the text criticizes the Indonesian condition of being full of corruption undergone mostly by the superior people, and their neglecting of the poor lower people is the triggering factor of the country's complete fall.

The Color of Sufism in Orhan Pamuk's *The Black Book*

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This paper explores the influence of Sufism on Orhan Pamuk's work with particular reference to his novel *The Black Book* (1990). This novel deals primarily with the issue on the lost beloved and the quasi-journey that the characters embark to re-unite with his beloved within the blanket of cultural changes in Turkey's history as a result of Atatürk's Westernization agenda. By using Sufi framework as theoretical concept, the finding demonstrated that the symbolisms in the novel are common symbolisms in Sufi tradition leading to the union or invitation for union with the beloved as the ultimate point in Sufi tradition. The journey of Turkey's identity formation in the novel showed that Turkey underwent three stages in her identity quest as the three-fold structure of Sufi framework (union, separation, and re-union).

Racial Stereotypes and Discrimination towards Indonesian Chinese in Remy Silado's "Encek Peng Kun"

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Due to the recent paradigm shift upon the socio-historical context of Indonesian, the "official" history has been reexamined and challenged. In turn, this brings literature as an alternative representation of history. This literary representation of history has the advantage of being able to voice history through the perspective of the marginalized society.

An example of a marginalized society undergoing constant racial sentiments and resentments in Indonesian is the Indonesian Chinese. Sylado's "Encek Peng Kun" is a literary work that provides a historical representation of the social condition of the Chinese. It presents elements of stereotypes and discrimination towards the Indonesian Chinese. It is thus interesting to see how these elements contribute to reveal the prominent theme of the poem: the loss of national identity—the inability of the Indonesian Chinese to identify themselves to a particular community.

Engineered Narrative: Writing/Righting History in *Sang Mukteng*

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Sang Mukteng Bubat, a romance written by Yoseph Iskandar, counters the already established historical account on the achievement of the Great *Mahapatih* Gajah Mada, in both defending and expanding the Majapahit Empire, the biggest part of which is the today-Indonesia. Somewhat nuanced with Sundanese grudge, the romance focuses on and elaborates the heroism of Maharaja Linggabuana, the great Sunda king whom Gajah Mada finally considered as insurgent. Furthermore, the romance also glorifies the king's gallantry, purity, and his love of the people; and at the same time denies the historical greatness of the *Mahapatih*, the genuineness of his oath to unite the kingdoms of Nusantara, the sincerity of Hayam Wuruk, the King of Majapahit, in making Maharaja Linggabuana's daughter his queen, and the overall success of the Majapahit Empire. To examine how the romance operates as a new truth, a mere focus on theme or topic of the story would not suffice; therefore, recourse to Genette's theory on focalization, first coined in 1972, is taken. Focalization looks at who tells the story, what it focuses, and how it is told, and thus enables the narrative information to be carefully selected and sympathized with. The research finds that while denying the so-called truth about Gajah Mada and Majapahit Empire, the romance calls itself historical and claims to be the authentic product of history and, thus, propagates the story as actual truth and diminishes the thin line that differentiates historical truths and fictional products.

The Noir: Reading the Contemporary Southeast Asia (A Study on *KL Noir*, *Singapore Noir* And *Manila Noir*)

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Noir as a genre is able to provide an illustration of a city's dark side. What lies underneath the metropolis city is told differently by describing the city lurk tales e.g. murder, celebrity secrets, corruption, politics, satires, and many other stories that people may find it hard to believe. This study is a reading of three noirs published in the Southeast Asia e.g. *KL Noir Red*, *KL Noir White*, *KL Noir Blue*, *Singapore Noir*, and *Manila Noir*. Each Noir consists of some short stories. Indeed, each noir presents the dark side of each city along with the vivid description of how its citizens have interacted one another and of how the contemporary issues of those metropolis cities shockingly happen. Therefore, this paper is written based on the data gathered by conducting the comparative study. The comparative study has been done and it could bridge and reveal the similar and different elements found within the five fictions. The elements are related to the contributors of the noirs, the name of the cities, and finally themes of the noirs under the study. By figuring out those elements, the contemporary Southeast Asia can be read. The contemporary Southeast Asia is read through the emergence of the noir fictions published in Bangkok, formerly, and Kuala Lumpur, Singapore and Manila, finally. In addition, by bringing mystical, ghosts and supernatural themes within the noirs, seemingly, the authors from different countries are sharing their similar thoughts to criticize the contemporary society living in those three metropolis cities. They are modern, yet they are still embracing such traditional myths.

Tionghoa's Political Standing Points on Indonesian Revolution in Tjamboek Berdoeri's *Indonesia Dalem Api Dan Bara*

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Tionghoa is one of Indonesian ethnicities, which often deals with racial prejudices and discriminations. Along with the Indonesian history, the existence of this ethnic is in ignorance due to the social gap shaped by Dutch colonialism, which put its social position higher than that of the native Indonesian in Indonesian societal layers.

Kwee Thiam Tjing is one of the most prolific Tionghoa writers who usually used Tjamboek Berdoeri as his pseudo name. His outstanding *Indonesia Dalem Api dan Bara* was firstly released publicly in 1947. However, it disappeared without any notice and remained a hidden treasure of Tionghoa literature because it was kept as a family heirloom until finally it reached its second publication in 2002, which was preceded by years of search done by those who understood its worthy value. It is a record for life struggles of Tionghoa people in Malang and Surabaya, in the meantime of Indonesian revolution as its historical background. In this novel, Tjamboek Berdoeri delineates outspokenly his political perspectives as a Tionghoa on Indonesian revolution. His political standing points are the results of his first hand experiences for being a victim of racial rallies in Malang. This novel might be understood as controversial since the author seems to be unsympathetic to some of Indonesian fighters whom he considers not really understand the purpose of the revolution.

This research aims at revealing the political standing points of a Tionghoa on Indonesian revolution based on his common sense as it is depicted in *Indonesia Dalem Api dan Bara*. The analysis is grounded on Tionghoa's position in the Indonesian world of politics from the era of Dutch colonialism until the early settlement of Soekarno's Old Order in 1940s. This study is hoped to broaden knowledge in political dilemmas encountered by Tionghoa people in Indonesia, and furthermore it is expected to nurture understanding on the life of a minority which is usually put around the corner.

Reconstructing Rara Mendut Smoking Scene in Young Adult Fiction: *Rara Mendut in Love*

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The tale of Rara Mendut was written first by Ajip Rosidi in 1961 and then rewritten again by YB Mangunwijaya into a trilogy that was first published in 1982. This story tells the journey of life and the tragedy of a beautiful woman named Rara Mendut who lived under Sultan Agung of Mataram era. Rara Mendut rejected the proposal of Wiroguno, the warlord of Sultan Agung, so he got angry and punished her by way of paying taxes. Rara Mendut paid taxes by selling cigarettes that had been smoked with an expensive price to anyone who wants to buy it.

By using Roland Barthes's theory of intertextuality, this paper is expected to provide a critical analysis of how Rara Mendut smoking scene influences Indonesian YA novel *Rara Mendut in Love* written by Dianita Mie. Roland Barthes statement that the text is a "multi-dimensional space in which a variety of writings, none of them original, blend and clash.", this paper shows how reconstructing Rara Mendut smoking scene can both enhance our appreciation of what is already there, as well as open up new avenues for critical engagement with Dianita's work. Through cultural texts written for young readers, it will also be seen how cultural background of the author influences the writing.

Developing IQF-Referring Curriculum for English Letters Department

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The Ministry of Education and Culture has issued a ministerial regulation requiring all study programs to revise their curriculum to meet the Indonesian Qualification Framework issued by the Indonesian President in 2012. Since the ministerial regulation has been effective since June 2013 and allows only two years' grace period for study programs for meeting the requirement, it is high time that curriculum revision for English letters study programs was conducted. This presentation is meant to highlight possible procedures for curriculum revision and important points which must be considered: among others are the basis of curricular goals, the learning outcomes, and the learning materials.

The Department of English Curriculum in Relation to the Development of English Studies in Indonesia

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Curriculum plays an important role in education because it will reflect the disciplines that make up the institution, the pedagogical philosophy and also the strength of the institution. A well-constructed curriculum provides the lecturers, learners and administrators a structured plan on how to run and evaluate the quality.

Nowadays, the current education policy implemented by Indonesian government requires higher education institutions to evaluate and develop their curriculum to be in line with the national standards. The Department of English Sanata Dharma University is trying to develop the curriculum which refers to the Indonesian Qualification Framework. This paper discusses how the Department of English Sanata Dharma University develops its curriculum in response to development of English Studies in Indonesia. The discussion on the development of the humanities and English Studies is presented to provide the underlying theories on the concerns of the department.

Another Side on Indonesian History of Communism through Leila S. Chudori's *Pulang*

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At present, 2014, Indonesian people learn to exercise their political right in the biggest people party which is held every 5 years, the presidential election. Observing the debate, the campaign and the supporter, one can learn that Indonesia has reached a progress in their political life.

The progress is achieved through complex process that only some experienced. Back in the 1960's Indonesia experienced an uprising which caused turmoil of its government. Indonesian learnt two versions of its story, one which is officially broadcasted since 1966 and one which is only stated implicitly through some literary works.

Reading Leila S. Chudori's *Pulang*, there is another side that Indonesian comprehends about the life of the so called communist by the new order regime. It sees the life of the people who are accused of the murder and communism. The depiction is far from judging and framing their political agenda, it shows the reader how their life, as human, affected by the event.

Culler (1997) states that literature is the noise of culture as well as its information, and it is a writing which requires a reader to be engaged in problem of meaning. Thus, one can learn a history of a nation through its literary works. *Pulang* is considered particular in its publication because it needs 6 years process and its first publication was in 2012, the time when Indonesia has achieved different level of democracy since 1960.

First, this paper will discuss about how Indonesia history, particularly on its political turmoil in 1965, 1968 and 1998, are read and written by Indonesian. Second, it will discuss how the social context in the present influences the discourse of the novel.

Reconstructing Stories of Children's Literature

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One of genres in children's literature is history. It could be derived from folktale or the simplified version of story of the national and local heroes. The stories are some of which children learn and grow up with. Children memorize well. They think all they read in books are true. The stories the children read will be influential in their personality development. Books the children read will decide what kind of people they will be. Whether they are open minded, generous, tolerant, sexist, ethnocentric, or racist depends some on what they read. Therefore observing children's literature is a crucial thing including reconstructing the discourse of the stories, especially of history and folktale. This article will show how children's stories shape children's characters. This article will also offer reconstructions of some stories dealt with history and folktale in Indonesia such as the story of *Diyah Pitaloka Citraresmi*, *Damarwulan-Minakjingga*, and *The Legend of Ken Arok*. Stories which are open for discussion will arouse children's critical thinking while the patronizing stories will make children take things for granted. Therefore some patronizing stories should be reconstructed to offer a discussion for children.

Rewriting Gestapu: Problematizing Political Identity in Umar Kayam's "Bawuk" and "Sri Sumarah"

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KI was once a scary label for Indonesians and it probably still is for some. This term is often used by right wing Indonesian politicians to defame others for not conforming to their political agenda. The publication of the notorious *Obor Rakyat* tabloid during the last presidential race is a case in point. Jokowi, so the tabloid goes, was said to have had an affiliation with the present Chinese Communist Party. Such defamation by labeling others communist seems to have been an echo of what happened in Indonesia less than four decades ago when those accused of having any affiliation with the Indonesian Communist Party had to be ostracized from the society, barred from entering civil service and accessing the government resources. With the only authoritative text, *Sejarah Nasional* Indonesia (....), commissioned by the government and written by a former military figure Noegroho Notokusanto, available in the school and university libraries there was not much left in Indonesian academia at the time to find a different perspective. Read in this context the writing of *Bawuk* and *Sri Sumarah* by Umar Kayam in 196..... is an effort to resist the hegemony of the New Order Narrative. This paper will elaborate how these two texts might be read as a re-writing of the dominant narrative of the time.

Novel and Nationalism A Reading of Ngugi wa Thiong'o and Pramoedya A. Toer

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The relation between novel and nationalism seems to be non-existent to eyes of many. Going against the grain, this paper tries to explore how novel—its conception, birth, and development—can be a helpful tool to problematize our conception of the conception, birth, and development of nationalism—and nation, thereof—and how the discourses around novel and nationalism inform and crisscross each other ways. The discussion departs from a powerful finding by Edward Said that several prominent exiles he knew chose to be novelists, who, fueled by their intense feeling of homelessness and lack imagined an imaginary homeland in their invented narration and relates this with Georg Lucas' famous epitaph that novel is conceived, born, and reared in a situation of “transcendental homelessness” of the epic home, which, therefore, in perpetual search for form since the epic never truly exists. It is in this shared feeling of loss or lack, the desire to imagine a perfect home or goal, the constant fabrication and fabrication of narratives of the epic, the invention of quasi-sacred texts along with their heroes and enemies, the dynamics of including some groups of people while excluding others that novel and nationalism can inform each other. As a case for this discussion, we turn to postcolonial Kenyan writer Thiong'o's *A Grain of Wheat* and Indonesian Toer's *This Earth of Mankind*. By commenting on the main characters of these two fictions we are going to make an intellectual exploration into the idea of nationalism. This discussion brings us to two tentative conclusions regarding the relationship between novel and nationalism, i.e. (1) the pretense of novel to be epic is comparable to the claim of nationalism as the overarching set of identity, and (2) the dynamics of the characters in novel is a metonymy to the dynamics of nationalism *bildungsroman*.

Charity Begins at Home Domesticity in *Hikajat Amal Beramal* (1873)

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As a short story once published in *Bintang Johar* newspaper in 1873, *Hikajat Amal Beramal* (The Charity Tale) portrays a glimpse of domestic life in the Indonesian colonial era. Due to a very limited resource of literature text—or even any text—from Indonesian colonial era accessible to public, the story is rare and precious. Focusing on humorous bickering in old Indonesia kampongs, the story revolves around two families from different ethnicities—Chinese and Malay—and their heated discussion about charity activities—ones they purportedly consider as symbol of their social status and religiosity. The brief and intimate glimpse of their domestic problems, in relation to social-economy and religion, offers us another glimpse of history from the colonial era. This essay discusses how domesticity portrayed in short story as one of supporting layers of Indonesian history. With slice of humour and hint of irony, interactions between Chinese and Malay in Indonesian kampong in the colonial era give us a sense of how story of charity begins at home and how Indonesian colonial literature begins making its home.

Moral Value in the Novel *Scarlet Letter* in Relation with Southeast Asian Culture

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Literature is used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction. Culture and tradition are also literary representation of a language or a people. Novel as a genre of fiction is a long narrative that has a complex plot that deals with human experience through connected sequence of events. A novel can be analyzed in several points of view such as moral, social, and religious. For moral point of view, it has close relationship with character which is reflected by character. While character is the element of prose. There are four levels of characterization. They are physical, social, psychological and moral. *Scarlet letter* is a classic romantic fiction novel by Nathaniel Hawthorne. This novel is very interesting to be analyzed because the readers will get the complexity of human life. It tells the story of Hester Prynne, who conceives a daughter through adulterous affair with the priest. Though set in Puritan community centuries ago, the moral dilemmas of personal responsibility and consuming emotions of guilt, anger, loyalty and revenge are timeless. Value is one of the elements in this novel. It is considered good thing which readers certain norms to regulate social life of human being. Human are cultural and social beings in term of both physical and spiritual. They interact to each other. The interaction should be guided by the values of social life that are nurtured and harmonious. This study is aimed to know the relation of Southeast Asian culture with the moral value of the novel.

Is the Ramayana a World Literature? The History, Translation, and Anthologization of the Ramayana

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The notion of world literature (*Weltliteratur*) was first introduced by Johann Wolfgang von Goethe in 1827. The Ramayana has existed for more than two millennia. It has been a subject of discussion of whether it is a world literature or not. There are three factors contributing to the concept of world literature namely anthologization, history, and translation. With its local colors, it is able to give its readers the more widely accepted universal values.

Exploring Malang Local Literature to Seek the History of the Region and Its Moral Values

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This paper is going to present the exploration of Malang local literature to seek the history of Malang as a city and region as well as moral values contained in the explored Malang local literary works. This local literature will be limited to traditional prose works, such as folktales and legends. They are called local literature since most of them talk about the origin of Malang as a specific geographical region that consists of *Kabupaten Malang, Kotamadya Malang, and Kotatiff Batu*, discuss how Malang people behave and do their activities, as well as how they deal with all aspects of life such as respecting nature/their surroundings, highlighting heroism and bravery (represented by Malang local heroes), and the like. Written based on a research about Malang local literature, the data are gathered from interviews and library study. These combined ways of data gathering helped the writer compiled several so-called Malang local literature. Thus, in the discussion part, the writer is going to mention the local literature already explored, and analyze the works in order to know the history of Malang. Later on, the discussion will be related to the existence of moral values in those literary works that really represent how people of Malang respect and maintain their traditional virtues and morality. The findings will be reported and described qualitatively.

Dream On: Multiple Narrative Layers in Y.B. Mangunwijaya's "Renungan Pop"

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Y. B. Mangunwijaya's "Renungan Pop" performs as a satire employing a series of popular culture references, particularly those of the 1970s Indonesia. The allusions range from entertainment and socio-political situation in New Order regime which are widely known and influential for/in the life of Indonesian society during that time through the main issue of student demonstration. The references work as the instruments building the narrative which is presented through the in-between concepts of dream and reality. Thus, the story is narrated in multiple layers: the dream, the reality, and the reference; all three are related to the act of offering historical alternatives. In addition, the protagonist of the story represents Indonesian university student whose life is often considered as the symbol of rebellion against the state which is portrayed through government and militarism. The elements, therefore, form an intertwined web along with a number of historical references of Indonesia under the New Order constructing a certain idea. This paper will discuss how the idea of dreaming and longing is narrated through/within the layers while at the same time, by also referring to the setting and time, composing its own historical narrative as well as questioning the continuous debate over fact and fiction within text.

Island Archives: Navigating Sulu-Sulawesi Literature and Historiography

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As a spatial notation, the “island” has been redeployed to mark the structural, geohistorical continuities between and across Southeast Asian nations, particularly the Philippines and Indonesia. It encodes the specific forms of exchange among human/cultural groups, whose origins and routes, lifeways and movements are unmoored from the territorial underpinnings of the state, oriented instead toward a more fluid polity. In the case of the Philippines and Indonesia, the “island” *limns* the geohistorical divide of territorial imperialism and state formation, events that had led to the marginalization of such inter-islandic groups as the Tausug and Maguindanaons in Mindanao and their counterparts in Sulawesi and Ternate/Tidore.

This paper will reinstate, by way of poetic historiography, the island as a critical space within which to recode the transcultural and historical flows between Sulu and Sulawesi. It will deal with representative epics from this maritime region, particularly *Indarapatra and Solayman* (Sulu) and *I La Galigo* (Sulawesi), from the standpoint of critical comparison. Through a reading of the aforesaid texts, the paper will remap the intra-regional alliance network of nobles, merchants, and slaves in the Sulu-Sulawesi zone during the precolonial period. Its aim is not simply an uncritical recovery of oral narratives in the interest of fixing or “siting” them in a distant, remote past; rather, the goal of this paper is to develop a reading/interpretive strategy that is critical and contrapuntal, capable of challenging dominant narratives pertaining to the nation and the region. In doing so, the paper will envision a more fluid and fractal SEA regionalism that is attuned to the epistemic rights of peripheral island groups.

Questioning the ‘White Papers’ of Indonesia’s History through Literature

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History may be delivered and accepted with different perspectives, moreover there is a generation gap involved in it. Some youth prefer to watch movie and read novels instead of history books. Therefore, literary works can become a particular way to deliver or revise certain history and/or ideology; both are aimed to support or to refuse the core beliefs. One of historical incident which is still becoming an issue is the incident of G30S PKI. It became the most restricted issue to be discussed during Soeharto’s regime or New Order. However, it emerged freely after the fall of Soeharto’s regime in 1998; it can be identified through a wide spread of previous works discussing or mentioning G30S PKI or Communism, such as the reprinting of Pramoedya Ananta Toer’s works. Regarding to that, this paper is going to discuss three novels which are questioning the G30S PKI incident in Lubang Buaya. Those are “*Entrok*” (2010) by Okky Madasari, “*Manjali dan Cakrabirawa*” (2013) by Ayu Utami, and “The Question of Red” (2014) by Laksmi Pamuntjak. Through those works the incident is being told from commoner’s perspectives to depict the ‘true’ history according their own experience. Next, the issue itself leads to oppression happened towards the commoners and the effect towards them until present days by using ideas of Benedict Anderson (2006) and Ruth T. McVey (2006) on nationality and communism in post-colonial discourse.

Cinderella and Bawang, What Do You Share? Ideological Intertextuality of Two Folktales

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This paper is mainly an implementation of Critical Discourse Analysis (CDA) proposed by Fairclough (1995) that reveals the ideology of particular society presented in texts. It shows the ideology shared by two folktales from two different societies, *Cinderella* and *A Tale of Two Sisters*. Its objective is to show that different societies might have similar virtues and values. However, it does not aim to obtain cultural generalization as what Miola notes as a danger in the discussion of *Paralogue*, one of seven types of intertextuality (Marrapodi, 2005: 23). In line with the objective of CDA, this paper is also an effort to raise the text consumers' of power imbalance practice in societies. In this paper, the intertextuality lies on the similar ideology that the two folktales might share. The similarity might come to the readers' mind and the readers therefore might possibly relate the tales one and another. The paper peruses the linguistic elements of the folktales by using Systemic Functional Linguistics analysis by Halliday (2004) to observe the transitivity system as the ideational meaning of the text. Hopefully, this paper might present a linguistic analysis in observing literary works and to promote cultural diversity in the world and, particularly, from Indonesia.

Constructing Women's Identity through Javanese Folktale *How the Queen of the Sea Punished Greed:* A Transitivity Analysis

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Women are identified by their characteristics of caring, loving, and protecting. These characters have become a universal identity of women which is constructed through various cultural manifestations, including folktales. Considering this perspective, this paper aims to explicate how folktales contribute to construct women's identity. A Javanese folktale entitled *How the Queen of the Sea Punished Greed* was chosen as the object of the study due to its existence in Javanese mythology. The myth has built the image of the Queen of the sea as the strong female character. In order to identify the construction of her identity as the representation of women in general, this paper employed transitivity analysis from linguistic point of view. The analysis reveals how the folktale portrays women's identity through material and mental processes, and the participants. In addition to the universal identity of women, the folktale also describes them as powerful and demanding figures.

Chinese-Indonesians and Subalternity in Four Novels

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Chinese-Indonesian (Tionghoa) ethnic has long been a vulnerable floating group, which would easily be attacked and victimized when Indonesia was in crisis. Repeated violence against this group has happened since the Dutch colonial era. Sixteen years after the reformation movement in Indonesia, Chinese-Indonesian people may have been more accepted and appreciated after the release of some regulations to give Chinese-Indonesians equal rights to be Indonesian citizens and to practice their traditions. But, this ethnic group's subalternity seems to prevail. This paper will argue that Chinese-Indonesian people remain subaltern as the four novels about Chinese-Indonesian people's experiences tell. The experiences of the characters in the novels, *Bonsai* (Pralampita Lembahmata), *Ca Bau Kan* (Remy Sylado), *The Pathfinders of Love* (Richard Oh), and *Only A Girl* (Lian Gouw) may show that Chinese-Indonesian people have given their meaningful contribution to the society to show their loyalty and concern to the development of the nation. The narration, however, does not seem confident to speak up about the Chinese-Indonesians.

The Representation of Batavia Colonizers in A.S. Laksana's *Murjangkung*: A Semantics Analysis

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Short stories play a substantial role in disseminating the author's choice of reality. Eloquence and attention-grabbing words might result in the agreement of the readers to the author's reality. Constructing the intended reality in the readers' minds is enabled due to the resources made available by language.

A. S. Laksana's *Murjangkung*, stating clearly at the end of the short story as the portrayal of a part of Batavia history, utilizes the language resources in the form of vocabulary choices. The author made various choices at many different levels in the process of writing the short story. The constitution of the involved participants by manipulating lexical items is done as a part of representation process which is analyzed to find out the representation of colonizers in Laksana's reality.

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