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CONFERENCE BOOK

The 6th Literary Studies Conference

Re-Imagining Difference and Extremism: Regional and Global Perspectives

11-12 October 2018

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

in cooperation with



Ateneo de Manila University,
the Philippines

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Regional and Global Perspectives”**

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▪ English Letters Department
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Universitas Sanata Dharma, Yogyakarta, Indonesia

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Universitas Sanata Dharma
Yogyakarta, Indonesia

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Greetings from the Chair

Difference and extremism are two separate concepts that often but not necessarily have causal relationship. The history of the world civilization, however, witnesses too many instances where difference leads to extremism instead of tolerance. The incomplete project of modernism, as envisioned by Jurgen Habermas, is partly due to the failure to contain difference so that the power of reason that was supposed to guide human from theocentric (blind and slavish obedience to religious precepts) to anthropocentric (enlightenment) paradigm has failed empirically. Instead of finding enlightened circumstances, human has to face unbearable sufferings: wars, ethnic cleansing, religious-motivated violence, authoritarianism, holocaust and colonialism. Habermas seems to believe that this commotion does not designate an end to the project of modernism but a temporary diversion. Difference and extremism are seen as a dialectic process that will eventually lead to equilibrium: the re-establishment of 'real' truth as some kind of synthesis.

The postmodernists, such as Francois Lyotard and Jean Baudrillard refuse the re-establishment the modernist project since for them this is merely another grand narrative that has been proven to be potentially oppressive and intolerant to difference. Accused by Habermas as renegades of modernism, Lyotard contends that fragmentation and difference are to be accepted as liberating phenomena. He argues that there is no need to find certainty and unity of narrative since what is at stake is not what to see but how to see it. The reality is not accessible anymore since sign has reached a stage where, according to Baudrillard, it hides the fact that it does not have any connection with reality anymore. Postmodernist outlook, unfortunately, tends to lead to a world without depth - a world of simulacra. Difference and extremism are seen simulation without reality - an argument hard to sustain, especially by those victimized by their causal relationship.

The conference topic for this 6th LSC is "Re-imagining difference and extremism: regional and global perspectives." It invites us to re-evaluate our taken for granted approaches in our discipline since stock answers are not sufficient when difference and extremism are more liquid in this digital age. It means that the discourse on difference and extremism needs different re-imagination and approach that are not always based on the existing observable phenomenon but, probably, our imagination of unforeseen futures. I hope to learn from you all, through your articles and discussion, new ways of imagining difference and extremism. Thank you very much for your participation in this conference.

Yogyakarta, 1 October 2018

Paulus Sarwoto, Ph.D.
Chair of the Committee

Plenary Speaker

POETRY AND PEACE IN THE AGE OF GLOBAL WARS AND EXTREMISMS

Dr. Oscar V. Campomanes

Ateneo de Manila University

In this presentation, I first recount an encounter with philosophy professors, biblical studies scholars, theologians, and various faith ministers (I was the lone literary humanist) as we were recently convoked from various parts of Asia. We were tasked to deliberate on spirituality, justice, and peace in a world wracked by ceaseless wars and conflicts spurred, in significant part, by the inability of so many human communities to live with, and celebrate, our cultural diversity as well as sociopolitical differences. That experience, a non-academic conference, inspired me to reflect upon Poetry as genre and text, and what it could contribute to the quest for peace, without which both the renewal of spirituality and the search for justice could not make any headway. Second, I develop some of my initial reflections on Poetry and Peace from that encounter and experience of critical/collective explorations of these questions. I argue that in its powers of image-making, its phenomenal instantiations of “communicative silences,” and its nature as a “speech act” (rather than merely text that is page-based and -bound), Poetry can help us make Peace, which is an otherwise eternally elusive goal, immediately practicable and eminently achievable as a strategy for collective survival and mutual understanding in a conflict-ridden world. To demonstrate this claim, I invite conference participants to look at “Keeping Quiet” by the Chilean poet and Nobel Laureate Pablo Neruda with me, not merely as poetic text but, kinetically, as pacific act/action.

HARMONISASI DALAM PERBEDAAN: REPRESENTASI NILAI-NILAI ISLAM DAN HINDU-BUDHA DALAM TARI MUANG SANGKAL DARI SUMENEP, MADURA

Adeline Grace M. Litaay

University of 17 Agustus 1945 Surabaya
gracelitaay07@gmail.com

Tari *Muang Sangkal* ialah sejenis tari penyambutan bagi tamu agung yang mulanya hanya dapat ditarikan di pendopo atau keraton di Sumenep. Kata *Muang Sangkal* dalam Bahasa Madura berarti membuang musibah, sial ataupun hal-hal buruk lainnya. Dalam artikel ini akan dibahas representasi nilai-nilai agama Islam, Hindu, dan Budha yang terdapat dalam Tari Muang Sangkal, dengan menggunakan teori Semiotika oleh Jeff Bezemer serta metode penelitian deskriptif kualitatif. Berdasarkan hasil penelitian, ditemukan bahwa dalam Tari Muang Sangkal terdapat makna nonverbal berupa: nilai-nilai Islami (harmonisasi antara manusia dengan Sang Pencipta) yang direpresentasikan dengan Ragam Gerak *Lampah Rep* (berdoa), aturan penari yang tidak boleh dalam keadaan haid, serta jumlah penari yang ganjil (karena Allah SWT memberikan keistimewaan pada angka ganjil); harmonisasi antara manusia dengan sesama yang dipresentasikan dengan Ragam Gerak *Aleles-Ngaot Penjhung* kanan dan kiri (gerak sembah) dan Ragam Gerak *Muwang Beres* (melambangkan toleransi), dan juga harmonisasi antara manusia dengan alam yang direpresentasikan dengan properti yang digunakan dalam tarian ini, yaitu beras kuning, yang diambil dari kepercayaan sejarah di mana masyarakat Sumenep dulunya masih beragama Hindu-Budha.

COUNTERACTING EXTREMISM BY LEARNING FROM CULTURAL REVIVALISM OF MANGKUNEGARA VII

Adi Putra Surya Wardhana

Student of Cultural Studies
Universitas Sebelas Maret, Surakarta, Indonesia
adiputra@student.uns.ac.id

Titis Srimuda Pitana

Architectural Engineering, Faculty of Engineering
Universitas Sebelas Maret, Surakarta, Indonesia

Susanto

Department of History, Faculty of Cultural Sciences
Universitas Sebelas Maret, Surakarta, Indonesia

This article aims to reveal the phenomenon of revivalism of Javanese culture of Mangkunegara VII which can be studied as an effort to ward off extremism. Mangkunegara VII was a ruler of the Duchy of Mangkunegaran. Although he was close to the Netherlands, he was also known as the developer of Javanese Culture. The activism of the Mangkunegaran Ruler had started since he was young. He had become an important figure in Budi Utomo. At that time, Javanese nationalism was aroused by a complex relationship between language consciousness, colonialism, modernism, and Islamism. Mangkunegara VII influenced by Javanese nationalism was active in developing Javanese culture through various organizations. Through several cultural institutions, he evoked Javanese culture which in its development became counter-discourse of Islamism which developed more radically. Therefore, there are some problems. (1) What is the form of Cultural Revivalism of Mangkunegara VII? (2) How is the function of studying Cultural revivalism of Mangkunegara VII as Extremism counteracting in the past and present time? (3) What is the meaning of studying the revivalism of Javanese Culture to counteract extremism? This article uses the approach of discourse in the realm of Cultural Studies to uncover power-knowledge relations of Javanese culture revivalism and learn counter extremism.

AKUMULASI MODAL CAK KARTOLO CS DALAM ARENA SENI LUDRUK SURABAYA

Y.B. Agung Prasaja, S.Hum, M.Hum.

Universitas 17 Agustus 1945 Surabaya
agungprasaja@untag-sby.ac.id

Irvan Gading

Universitas 17 Agustus 1945 Surabaya
irvangading27@gmail.com

Kartolo CS consisting of Kartolo, Basman, Sapari, Sokran, Munawar, Kastini and also Blontang is a ludruk performing arts group that is familiar to the people of East Java. This paper presents Kartolo CS' capital accumulation in the field of ludruk Surabaya. The purpose of the research and writing of this paper is to explain Kartolo CS' capital accumulation in the field of ludruk Surabaya. The theory used in this study is the theory of social practice by Pierre Felix Bourdieu. Social practice is an integration between habitus multiplied by capital and added to the realm. Social practices can be formulated as follows: (Habitus x Capital) + Domain = Practice. The method used in this study is a descriptive qualitative method with a narrative approach and data collection techniques through a secondary document study in the form of biography. The results of the study show that in the field of ludruk Surabaya, Kartolo CS conducts social practices by bringing in their habitus and capital. Kartolo CS' fame as a Ludruk player in East Java, especially Surabaya is the result of their capital. These capitals include cultural capital in the form of Kartolo CS' talent in working on plays and social capital in the form of kartolo CS' environment which is adjacent to ludruk. Of the two capitals, another capital is obtained, namely economic and symbolic capital in the form of income and fame of Kartolo CS.

TRACING THE ABUSE OF POLITICAL POWER IN INDONESIA THROUGH WIJI THUKUL'S "CATATAN '97"

Brigitta Sita Oentari

Universitas Sanata Dharma Yogyakarta
brigittasita@gmail.com

Rebecca Thalia Carissa Halim

Universitas Sanata Dharma Yogyakarta
rebeccathaliach@gmail.com

Gabriel Fajar Sasmita

Universitas Sanata Dharma Yogyakarta
fajar@usd.ac.id

Power is capacity to rule and reserve rights to parties that have less powerful status. It determines how strong one's authorization is. In its practice, power is often used to set barrier between those ruling and the ruled parties, limiting the movement, spirit, and even ideology of the oppressed ones. Due to this unbalance authorization for the sake of ordained hierarchy, the resulting action of power at certain times leads to the abuse of power. Through a poem entitled "Catatan '97" by Wiji Thukul, a clear depiction of abuse from the oppressing government towards common citizen will be presented. As one of the famous Indonesian's poets, Wiji Thukul voices the opposition against injustice through his poems. The defiance towards authorities unfortunately makes him not only a famous poet, but also the most wanted fugitive in the past history of Indonesia. "Catatan '97" which tells the story of his escape becomes a genuine proof of Indonesia's grievous history during the end of Soeharto's government. This study aims to reveal how power, more specifically political power, could bring harm to citizens whose rights are equal to those ruling parties. Government might be representatives of citizens, but they abuse their power and capacity to rule for the sake of certain parties. The relation between the poem and the abuse of power during Soeharto's era in the past history will be the main topic of this paper.

CEMENTING CULTURAL IDENTITY VIA LINGUISTIC APPROPRIATION STRATEGIES IN SIX CHAVACANO SHORT STORIES

Grace Angel P. Cabalhin

Studying PhD Literary Studies at Silliman University, Philippines

Teaching at Visayas State University - Villaba, Philippines

graceangelpcabalhin@gmail.com

The Philippines, having been colonized by three colonial powers - Spain, The United States of America and Japan - is a treasure trove for postcolonial studies. In postcolonial literature, language is adopted as a device in expressing widely differing cultural experiences. Thus, postcolonial theorists such as Chinua Achebe, Salman Rushdie, Ngũgĩ wa Thiong'o, and Bill Aschroft underscore the subjective approaches of the colonizers' linguistic and cultural authority on the colonized. Language appropriation is one strategy wherein writers from the colonized country use language as a form of cementing their identity such as this study's two selected writers appropriating both the English language and Chavacano (a Spanish-based creole language used in southern Philippines) in expressing their own distinctive regional identities. This paper examines three short stories each by Antonio Reyes Enriquez and Emigdio "Mig" Alvarez Enriquez, both from Zamboanga City in Southern Philippines. While English is the dominant language, all the stories are interspersed with many Chavacano expressions. Applying postcolonial linguistic strategies enumerated by Aschroft et al.'s (1989), this study found that code-switching (use of local terms for household articles, dress and ornaments, food and drinks, rustic landscapes and sceneries, kinship/relationship, religion, and vernacular expressions) and glossing are prevalent throughout the six short stories affirming Aschroft et al.'s view that there is a paradigmatic tension between the colonizer and the colonized. Moreover, both Chavacano writers were good in using the conqueror's language as a form of empowerment by appropriating it and giving themselves the means to assert their own identity as Zamboanguenos.

SURVIVAL STRATEGY OF LUDRUK RRI SURABAYA SOCIOLOGY PERSPECTIVE OF PIERRE BOURDIEU

Dheny Jatmiko

English Department, Faculty of Letters,

Universitas 17 Agustus 1945 Surabaya

dheny_jatmiko@untag-sby.ac.id

Mettia Indar Pratami

English Department, Faculty of Letters,

Universitas 17 Agustus 1945 Surabaya

mettiaindar@gmail.com

This paper discusses how the survival strategy of ludruk RRI Surabaya in facing the popular culture by using Bourdieu's theory of the field of cultural production. In addition, Ludruk RRI Surabaya is one of the ludruk groups which still continues to produce ludruk performances. Unlike the other ludruk groups, it is not only maintaining its existence through performances, but also through on air as well. Socially, its ludruk art practice not only resulted in the success of maintaining the art of deterioration for the on air broadcast program, but at the same time it is also a broader practice of ludruk participation with the regeneration strategy. Whereas if viewed in terms of textual, its plays not only contain entertainment and jokes, but also become a medium to convey various moral messages and criticisms of the existing phenomena of life.

THE ARBITRARY POWER OF BEAUTY; WOLLSTONECRAFT'S RESPONSE TO ROUSSEAU IN RELATION TO VIOLENCE AGAINST WOMEN IN TANZANIA

Elizabeth Thadeus Mashao

Graduate Program in English Language Studies; Sanata Dharma University.
mashaolizzy88@gmail.com

This study compares injustices against women between Mary Wollstonecraft's society in Britain and the contemporary Tanzania. Jacques Rousseau and other scholars' writings on social conducts and issues of leadership suppressed women even more. Men who are termed to possess high reasoning capacity, virtues and perfect in everything became dominant. They received advanced education, prestigious and well-paying jobs, held all the high positions in both private and public institutions. Women learned how to flirt before men, pleasing their husbands, handling household chores and be submissive to orders from their partners. They were subjected to rape and beating something that was termed as normal in this society. Wollstonecraft experienced all these gender prejudices, as result she published *A Vindication of the Rights of Woman* (1792) where she dared to make a step in to a revolutionary attack on what men had blindly laid for her society through recognition and condemnation of the prevailing social-economic and political inequalities of her day. Using African feminism approach theories- Stiwanism and Nego-feminism, the study has found out that the injustices against women in Wollstonecraft's society are similar to the violence experienced by Tanzanian women in the novel *Rosa Mistika* by Euphrase Kezilahabi (1971) and collections of short stories *Stains on my Khanga* by Sandra Mushi (2014). In both societies, patriarchy is the dominating cause of the violence. Cultural beliefs and practises are additional causes in Tanzania. The government and feminists movements are spreading the awareness on these injustices but violence subjected to women is still persistent in Tanzania.

THE OPPRESSION OF WOMEN CHARACTERS IN SELECTED INDONESIAN FOLKLORES

Christiana Anindya Putri

Graduate Program of English Language Studies
Sanata Dharma University
chr.anindya@gmail.com

The position of women in the society has been undergoing several changes, although mostly the fact remains: many societies are still patriarchal and it made women position inferior than men. The positioning of these two gender roles has been maintained in the society throughout several ways. An element of culture is also usually used in order to maintain the position. One of culture element to maintain the hegemony between man and women is folklore. This study aims to investigate the oppression of women characters in selected Indonesian folklores through descriptive analysis. The main data are selected folklore stories taken from a children book entitled "*Cerita Rakyat Nusantara 34 Provinsi*". Feminism approach is applied to analyze the oppression of women characters by observing and exploring their images and roles. The result shows the women characters are mostly portrayed as helpless, passive, and submissive characters. Besides, the women characters are oppressed by being chosen and sold like a commodity because of their beauty.

NATIONAL IDENTITIES IN T.H WHITE'S *THE ONCE AND FUTURE KING*

Pradna Aqmaril Paramitha

Universitas Padjadjaran

p.paramitha712@gmail.com

In Terrence Hanbury White's 1958 Arthurian chronicle, *The Once and Future King* which consists of revised versions of his shorter Arthurian novels, there is a constant conflation between "Englishness" and "Britishness". This interaction works both textually within the narrative and meta-textually in the discourse of the work itself. Within the narrative, expressions of Britishness are most often conflated, if not confused, with Englishness. Meta-textually, *The Once and Future King* is an example in which an adaptation of a British (global) national myth involves paradoxical declarations of Englishness (local). This is significant because it is an Arthurian adaptation written in the WWII era when the image of King Arthur is widely used in propaganda that stresses on a unified British national identity. In order to combat threats from the alien European continent. However, attempts to solidify British national identity themselves are often immersed with English political and cultural hegemony. Therefore, Arthurian legends which can be regarded as a British national myth may also be infused with an Englishness that British imperial subjects at home can identify with. This study is carried out using postcolonialist views on the interactions between British and English nationalisms. I will also link the significance of Arthurian Legend in building a British national identity and how it reemerges in WWII propaganda. Finally, I will attempt to explain how English nationalism interacts with other nationalities and its conflation with British national identity in *The Once and Future King*.

THE EX-CENTRIC CHARACTERS AND THEIR VERSION OF FILIPINO ANTI-COLONIAL STRUGGLE IN ERIC GAMALINDA'S "MY SAD REPUBLIC"

Joyce L. Arriola

University of Santo Tomas, Manila

joycearriola@yahoo.com/joyce.arriola@ust.edu.ph

Postcolonial novels in the Philippines enlist the participation of ex-centric characters, instead of the usual urban hero/intellectual, in order to provide an alternative narrative for the history of the nation becoming. The ex-centric characters are marginal or peripheral and would likely be overlooked in master narratives or conventional histories. Since they are not intellectuals or thinkers, generals, presidents or opinion-leaders in the more urbane, modern sense, they are relegated as odd characters amongst the masses or the regular men and women of history. The narratives of these ex-centrics, because oozing with strangeness and extremism to an observer, become the exotic version of the history of struggle and escape the gaze of official history. The ex-centric is the tool for propelling alter-narratives of history. This tool is also political for he or she represents the other story; that is, the unofficial, local, counter-story. The novel can capture what has been formerly dismissed as inessential, a conception of the past "as lowly, complex and contingent" (Ileto, 1986, p.16). This paper then analyses the concept of the "ex-centric" in the postmodern Filipino novel as exemplified by the main protagonists of Eric Gamalinda's *My Sad Republic*, winner of the Philippine Centennial Prize for the English Novel in 1998. Furthermore, the paper will explore the role of the ex-centric in the production of an alter-narrative of the Philippine revolution.

THE INFLUENCE OF THE ENVIRONMENT ON MISPRONUNCIATION OF ENGLISH COMMON WORDS IN INDONESIA (CASE STUDY)

Yanuaris Yanu Dharmawan

Universitas Bandar Lampung
yanu@ubl.ac.id

Imanniar

Universitas Bandar Lampung
niarimaniar36@gmail.com

English becomes a very important language in Indonesia. Everyone seems to be obliged to learn English even more so this language has become a compulsory curriculum in school. The influence of the use of English can be up to the use of new words that seem difficult to replace with the Indonesian language. Because English pronunciation is more complicated than Indonesian pronunciation, the Indonesians are hard to pronounce exactly as the original. This different pronunciation is already wrong but has become a common pronunciation dictionary. Every pronunciation that comes from variety of backgrounds and those backgrounds really decide how good a person listen and say standard pronunciation of English.

LOCATING THE HUMAN AND ENVIRONMENTAL CONFLICT IN THE *MERMAID* USING THE PERSPECTIVE OF FEMINISM AND ECOCRITICISM

Gregorius Subanti

English Language Studies
Universitas Sanata Dharma, Yogyakarta
gregorius.subanti@gmail.com

Human beings are endowed with all goodness and badness, greed and philanthropy as well. Human beings deal not only with their own kinds, but also with other creatures such as animals and plants. This tri-facet engagement could be wrapped into what we call ecosystem. Expression of thoughts and criticism to the global issues not only vehicle by serious media, but they can also be launched through a comedy film such as *The Mermaid* that will be discussed in this point. This paper focuses on analyzing the comedy film *The Mermaid* as the primary text directed by Stephen Chow, a talented Hong Kong actor and director. The approach used in dissecting this work will be the feminism and eco-criticism theory as the core of analysis. This comedy motion pictures puts forward some important issues through its lighter and relaxed way. Firstly, it talks about conflicts of globalization towards environmental conflict between human beings and other living creatures through natural exploitation. Secondly, the gender issue is also reflected through the main characters i.e. the mermaid and the tycoon. Thirdly, this film also tries to trigger a self-reflection that human beings exploiting environment unwisely not only causes the harmful effects on the world natural life such as plants and animals, but it also drives human beings into serious conflicts. Human beings with their technology and scientific abilities will have the sole control of all creatures in the universe. This film reminds us that the intelligence and smartness can be harmful at the hands of the greedy kinds.

EXTREMISM IN JACK KEROUAC'S *MEXICO CITY BLUES* AND ALLEN GINSBERG'S *HOWL* AS BEAT VISION: FORGING SPIRITUAL AND ECOLOGICAL AWARENESS IN THE ERA OF ANTROPOCENTRISM

Henrikus Joko Yulianto

English Department, Universitas Negeri Semarang (Unnes)
henriungaran@gmail.com

Extremism as a verbal expression in Beat poetry serves as a critique against social phenomena. It aims to enliven one's moral awareness and to improve one's way of life. The Beat Generation as a group of writers in America during the postwar era in the mid-1950s exemplifies a literary activism combining surrealistic extremism with spontaneity of bebop jazz and Buddhist spirituality. Beat writers such as Jack Kerouac in his *Mexico City Blues* and Allen Ginsberg in his "Howl" as two originators of the group express this extremism through experimental poetic form and content. Kerouac uses fewer words, jagged and asymmetric typography in his choruses simulating a spontaneous flow of mind and a bebopper's scat. Meanwhile, Ginsberg uses a cubist-surrealistic juxtaposition of images, lengthy, discursive, and repetitive verbal expressions in his poems. Both of the asymmetry and repetition suggest spontaneity, while this spontaneity likewise embodies social protests, and Buddha-dharma that encourages non-objectification of material phenomena. In many of his choruses, Kerouac sketches Buddhist notion of insubstantiality of material things, while in "Howl" Ginsberg catalogues an interdependent relation between one material phenomenon and another. Their search for "new consciousness" through the cubist-surrealistic juxtaposition, the non-objectification of material things, and the interconnected material goods implies an ecological vision. Their Beat vision then evokes one's spiritual and ecological awareness in behaving towards the natural environment in right ways in the recent era of anthropocentrism.

'THE TRUNK OF BEST THINGS': INHERITING IDENTITY IN AMY TAN'S *THE BONESETTER'S DAUGHTER*

Lestari Manggong

Department of Literature and Cultural Studies Universitas Padjadjaran
lestari.manggong@unpad.ac.id

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.

INTERPELLATED SUBJECT AND VIOLENT EXTREMISM IN EL AKKAD'S *AMERICAN WAR*

Ginanjar Gailea

International Program, Universitas Islam Indonesia, Yogyakarta
ginanjar.gailea@uii.ac.id

American War is Omar El Akkad's debut novel published in 2017. The novel depicts a dystopian future America devastated by the second Civil War due to political polarization between the Northern and Southern states. Some states in the south reject the Future Sustained Act—a federal law that forbids the use of fossil fuel—and later unite against the U.S government in the north. The story centers on the protagonist, Sarat Chestnut—a six-year-old girl whose father killed in a suicide bombing attack and is forced to live in a refugee camp together with her family. In the refugee camp, she is introduced to the idea of extremism which later leads her to murder millions of people with the Unification Plague. In this novel, El Akkad explores the universal nature of revenge: those who are subject to injustice due to political extremism may become violent extremists in the future. The study attempts to understand El Akkad's views on extremism and how they are presented in the novel, mainly through his character Sarat. El Akkad's depiction of dystopian America is mostly informed by his long experiences as a journalist investigating numbers of political turmoil in the U.S. and the Middle East. To discuss how the protagonist embraces violent extremism, the study employs Althusser's theory of ideological interpellation to reveal how the character accepts and internalizes such radical views. Detrimental impacts of the war have interpellated Sarat to accept particular values and attitudes which construct her identity.

AFRICANS' RESISTANCE IN TANZANIAN SELECTED COLONIAL FICTION: FAILURE OF COLONIAL IDEOLOGICAL DISCOURSE

Juma D. Imamu

Graduate Progra of English Language Studies
Sanata Dharma University
mankimbugu02@gmail.com

In his "How Europe Underdeveloped Africa" Walter Rodney claims that the comparatively low level of development in Africa is partly the result of her colonial encounter with Western Europe where Africa was intensively exploited. Other scholars like Memmi and Cesaire still insists that colonialism was not aimed at civilization but exploitation of Africa. This study too holds that the primary goal of colonization of Africa by Western Europe was economic exploitation. However the main concern of this paper is the challenges that colonial governments faced in their exploitative endeavour in their colonies in Africa, specifically Tanzania. The study analyses four Tanzanian texts set in colonial period: One play named *kinjekitile* authored by Ebrahim Hussein (1970); three novels named *The Gathering Storm* by Hamza Sokko (1977); *Vuta N'kuvute* (1999) and *Kuli* (1979) both authored by Shafi Adam Shafi. Michael Foucault's *Knowledge and Power* and Louis Althusser's *State Ideology* are used as theoretical frameworks of this study. Africans in colonial Tanzania were working in bad conditions, for long hours with meagre pays under harsh treatments by the colonial officials. This was possible because the colonialists invested on knowledge and ideology which made Africans feel inferior and submit themselves to the exploitative system. According Foucault it is through knowledge that power is seized and maintained while Althusser argues that ideology makes people "go" with their own consent. But this was not always successful as some Africans protested in different ways. This paper therefore studies the how and why of such resistances by natives in colonial Tanzania.

GRUESOME STORIES VERSUS MORAL VALUES IN CHILDREN LITERATURE: THE LITTLE MERMAID AND TIMUN MAS

Imron Wakhid Harits

Department of English, University of Trunojoyo Madura
imronwakhidharits@gmail.com

The notion of children literature could not neglect two important things, there are the literature perspective and the pedagogical view. Particularly when the wonder folktales or oral tales were transferred into the literary fairy tales. During 19th century, the transformation of the literary fairy tales was massive, it was initiated by the Jacob and Wilhem Grimm in Germany and other authors from Europe like Hans Christian Andersen. Otherwise, are all the fairy tales for children? This question refers to some original version of the fairy tales because in fact the stories were not aimed for the children like what we have enjoyed today. While the discourse of the children literature was raising up, the pedagogical view is important to be imparted. It is because the children literature is the literature pack for the children and it is not the works written by the children. This paper examines the two stories from the different world. As the moral values is universal notion, there will be not really a complicated problem to discuss it. Such as Little Mermaid written by Andersen and Timun Mas, the traditional story from Indonesia are the representation of the violence and subversive perspectives in children literature. Their original versions are not appropriate for the children. The adaptation or cultural transmission, the theory from Jack Zipes is the meaningful theory to make the stories are suitable for the children world. The original version of the two stories are gruesome and they are out of pedagogical context.

MANIPULATION OF HISTORY AND FACTS TO MAINTAIN POWER AS SEEN IN GEORGE ORWELL'S 1984

Maria Novenia

English Letter Department, Faculty of Letter, Universitas Sanata Dharma
Indonesia
mjnovenia96@gmail.com

Hugo Ramsey Teo

English Letter Department, Faculty of Letter, Universitas Sanata Dharma
Indonesia
hugo.r.teo@gmail.com

Ni Luh Putu Rosiandani

English Letter Department, Faculty of Letter, Universitas Sanata Dharma
Indonesia
puturosi@yahoo.com

History and facts reveal the past and current condition of a certain society. History aids such civilization to learn from the past omission. While, facts show the reality on how much a civilization has grown from such mistakes made in the past. Even though history and facts always go hand in hand to the growth of a society, sometimes those two fundamental truths could be manipulated for particular purpose. For instance, it is used to maintain power over the society done by the most powerful fraction. Therefore, this paper would analyze such phenomenon from George Orwell's 1984, which discusses the manipulation of history and facts done by the powerful elites (The Party) to control the powerless ones (Proles). Also, Orwell would show the readers that the powerful elites might have privilege to spread propaganda to the powerless so that the powerless, undoubtedly, devote themselves to the powerful elites.

COMMODIFIED IDENTITY AS THE RAMIFICATION OF CLASS MIMICRY IN JEAN RHYS'S *AFTER LEAVING MR. MACKENZIE*

Syifa Nur Fadiyah

Department of English Studies, Universitas Padjadjaran
syifafdyh@gmail.com

Jean Rhys's 'After Leaving Mr. Mackenzie' (1930) is a modernist novel which portrays the fundamental struggle of the main character's rootlessness and class belonging to acquire the identity of higher position in the society. In order to receive the acknowledgment, the main character, Julia Martin, purchases the identity through the act of lacking-self-control consumption to maintain the appearances. Such action is an attempt to regulate the income she received effortlessly to retain the affiliation with the leisure class which makes the identity becomes a commodity. The phenomenon is explained as the impact of the following visual culture project promoted in the early twentieth century which demanded the visually distinguishing characteristic between the colonized and colonizer. The colonizer society, however, is further impacted by the battle of visual discerning between the classes within them and provokes the act of class mimicry executed by the lower class. In the novel, Julia's whole venture to imitate for an established identity requires nothing but money. Therefore, with the represented social context, this paper would like to examine the commodified identity as the ramification of class mimicry in the selected work.

"RE-ENCODATION OF GUMIL HAWAII WRITERS' ASSOCIATION AS A DIACRITIC SITE FOR ILOCANO HAWAIIAN REPRESENTATION"

Ma. Socorro Q. Perez, PhD

Ateneo de Manila University, Philippines
maperez@ateneo.edu

GUMIL Hawaii (GungloDagitiMannuratiti Ilocano ti Hawaii), an Association of Ilocano Writers based in Hawaii, does not only take on an aesthetics of nostalgia and a vision of preserving the Ilocano language, literature, and culture, but encodes a discourse of self representation, a "positioning" which counters the dehistoricizing logic of racist ideologies. Thus, enshrining of ethnic difference through and by GUMIL Hawaii is a ultimately a nuanced political "stance." GUMIL Hawaii's contested position is informed by a need to articulate and re-write their version of memory, the Ilokandia "truth," otherwise, failure to claim it runs the risk of cooptation by the "disciplining" US hegemonic forces. GUMIL Hawaii is both a symbolic and literal signification that disrupts or interrupts the coopting tendencies of the U.S. discourses. As identities are always under threat by a multiplicity of forces, and by homogenizing US regulatory norms, GUMIL Hawaii deploys strategic essentialism, thus Ilocano Hawaiian ethnicity is not an essence but a positioning. Moreover, the instability of "place-making" is frustrated by a world in which both points of departure and points of arrival are in cultural flux, and thus, the steady points of reference, as critical life choices are made, can be very difficult. The search for certainties is regularly frustrated by the fluidities of transnational dialectics and communication. GUMIL Hawaii association and its writings serve as a signifier and signification that attempt to inscribe the story of the Ilocano-Hawaiian immigrant exile and the story of the nation through the interruption of the monologic, racialized and dehistoricizing discourses of the U.S. GUMIL Hawaii's discourse of narrative-making, definitional ceremonies, and its collective cultural public rituals and performances provide the Ilocano -Hawaiian community a "space," albeit liminal, in the performance and re-negotiation of their hyphenated Ilocano-Hawaiian ethnicity.

WOMEN AND COLONIALISM: RELIGIOUS OPPRESSION AND CULTURE ALIENATION TOWARD ABORIGINE AS DEPICTED IN MARIS AND BORG'S *WOMEN OF THE SUN*

Tan Michael Chandra

Graduate Program of English Language Studies

Sanata Dharma University

tan.michaelc@gmail.com

"Women of the Sun" by Maris and Borg is an award-winning Australian historical drama television that portrays the life of four aborigine women. The object of the study in this paper is a woman named Maydina. Maydina is an aborigine woman who seeks shelter and protection from her abusive husband. The strings of fate brought her to Balambool, a Christian Mission run by Mrs. McPhee, a white woman. Maydina is then Christianized by Mrs. McPhee with the names May while Biri, Maydina's daughter, was given the name Emily. Instead of peace that she sought, Maydina found that living in Balambool had also had its own problem particularly toward her nature as an Aborigine. This paper aims to analyze the religious persecution and culture alienation done by Mrs. McPhee and her White people workers toward Maydina and other Aborigine people and then analyze why such things happened. It later on revealed that such oppression happened due to the colonial mindset of religion and European Ethnocentrism regarding of native culture and religion. Curiously, religion play a vital role in the oppression toward Aborigine as it served as justification for Mrs. McPhee actions toward Maydina and her people.

"THIRD-WORLD WOMEN" AS UNDIFFERENTIATED "OTHER" IN MAHASWETA DEVI AND CATHERINE TORRES' SHORT STORIES

Christine I. Pambid

Silliman University, Department of English

Chandra Mohanty in her essay "Under Western Eyes: Feminist Scholarship and Colonial Discourse", argues that feminist theory has a tendency to describe "third-world" women as a homogenous group of victims living under the same dominant patriarchy. She claims that this frame of feminist theory is the continuation of a colonizing mindset. The issue is when scholars use the collective term "women", it creates reductive representations and assumes an ahistorical universal unity of women based on Western generalizations. In other words, Western feminism tends to oversimplify "third-world" feminism and simply utilizes the lens of victimry, oppression, and subordination. It is based on these premises that the current paper is founded. This paper examines the representations of "third-world" women through a textual analysis of Mahasweta Devi's "Breast-Giver", "Draupadi", and "Dhowli" and Catherine Torres' "The Bag Lady" and "Blown Glass". Specifically, the paper answers two questions: 1) how do the stories create images of a "third world woman" - as an undifferentiated 'other'? and 2) how do these images contribute to the meaning and creation of representations of third world women? In discussing the "Third-World" women case, I intend to contribute to the ongoing development of an analysis of women representations outside the context of the West. It is through examining these representations that women of the "third world" can be situated in their proper local and historical contexts without reducing them to victims. The paper addresses the Western-centric view of feminism that seems to colonize the material and unique multiplicities of the lives of women in the third world, which thereby produce and represent a "composite, singular 'Third-World' woman" (Mohanty, 1988).

UNHOMELINESS IN ROMESH GUNESKERA'S *A HOUSE IN THE COUNTRY*: A POSTCOLONIAL READING

Tri Pramesti

Universitas 17 Agustus 1945 Surabaya
pramestimursidi@gmail.com

This paper is an attempt to offer a postcolonial reading of Gunesequera's short story, *A house in the Country* based on Bhabha's theories. By using Homi Bhabha's concept of unhomeliness and Gerard Genette's narration theory, this study aims to reveal the unhomeliness depicted in the short story. As it has a complex plot, the intrinsic element of story is analyzed to show the binary opposition between London and Colombo. By looking for the intrinsic element of tense the unhomeliness experienced by Ray can be found out and applying it with post-colonial theory of Homi Bhabha. By applying close reading, the writer scrutinizes Bhabha's notion of unhomeliness in *A House in the Country*. *A House in the Country* talks about Ray who returns to his native Colombo, Sri Lanka, after some years working in London. He enlists the help of a local man, Siri, to help him build his house in the town. The relationship between the two men straddles different times and cultures, and Ray struggles to cope with it. A project which Ray dreams up involves building a house in the country, partly to resolve his dilemma about his relationship with Siri, but also to come to terms with his return to Sri Lanka. Ray moves between the two cultures and identities and through the act of imagination he creates a new space which does not belong to either one of the two worlds.

PORTRAYAL OF LONE WOLF: BETWEEN VICTIM AND PERPETRATOR

Jean Antunes Rudolf Zico Ma'u

Graduate Program of English Language Studies Sanata Dharma University
jeanmau1510@gmail.com

The portrayal of truth depends on the people who witness the truth itself. Thus, the consequence is that a single truth might be shaped differently by different people. Such situation can be found in the context of daily life and one of the solid examples might be construal on the truth behind the act of terrorism like in the case of Surabaya bombing attack. The different construal of truth can be found in the news items related to the bombing attack. The news items are selected randomly from three online newspaper. In the study an analysis on the news items will be conducted on the windowing of attention that the news items have based on the four questions proposed by the School of Frankfurt. Then, the results of the study show that there are two kinds of windowing of attention within the selected news items namely the portrayal of the lone wolf as the perpetrator of the attack and the lone wolf as the victim of ideology. In relation to these results, it is found that one online newspaper tends to be subjective while two online newspapers tend to be subjective. Due to the situation, within the society the people might be polarized into the subjective group that supports the eradication of terrorism without discrimination including the lone wolf and the objective group that seeks to return the lone wolf back into the right track.

THE UNDERGROUND MOVEMENT AS THE RESISTANCE TO MILITARY GOVERNANCE AS DEPICTED IN LITERARY WORKS IN *LAUT BERCERITA* WRITTEN BY LEILA S. CHUDORI AND *IN THE TIME OF BUTTERFLIES* WRITTEN BY JULIA ALVAREZ

Antonius Wisnu Yoga Windharto

Graduate Program of English Language Studies, Sanata Dharma University
antoniusyo91@gmail.com

Depiction of oppressions as the result of social injustice can be seen in the third world countries literature. The resistance as the result of oppressions cannot clearly be seen because of the oppression of the military controlled by the dictator government hides the fact and silences the activist during that era. The oppression and its resistance cannot be separated from the political upheavals of the day. This study aims to see the representation of social injustice and its resistance as depicted in third world countries: Indonesia and Dominica Republic. *Laut Bercerita* written by Leila S. Chudori and *In the Time of Butterflies* written by Julia Alvarez are the example used to see the representation of the persecutions. Both of these novels depict the condition of the countries under the military governance. Furthermore, this paper seeks to compare and see the implication of the resistance. Using these works as the main data of the research and using theory of power and ideology as the theoretical framework, this study examines the depiction of the persecution and its implication of the resistance toward the persecution. How the portrayal criticizes the political condition of those countries during the timeline of the literary production also become the focus of this paper.

NUDITY: MAHASVETA DEVI'S STRUGGLES IN VOICING BENGALI WOMAN'S VOICE DEPICTED IN MAHASVETA DEVI'S "DRAUPADI"

Dian Windriani

Graduate Program in English Language Studies
Sanata Dharma University
dian_windri@yahoo.com

Drupadi is a female protagonist in Indian epic entitled *Mahabharata*, described as a strong woman who always questioning and challenging the patriarchal values. However, in the process of telling the epic Devi reveals and laments some hidden portrayals of Drupadi, for instance, she always prays for divine Krishna to come and rescue her when she is in a danger, which are contradictory to her strong character that always deeming the equality between men and women. Therefore, Devi challenges Drupadi's hidden depictions in *Mahabharata* by rewriting "Draupadi" and intentionally constructing her main protagonist, Drupadi or Dopdi Mejhen, as a strong, brave, and independent Bengali woman. Devi's rewriting becomes her attempt in giving subaltern voice, in this case is Bengali women, who are muted by both patriarchy and colonizer since beginning. Hopefully, these women can voice out their concern and make the oppressors come to their self-reflection upon their oppressive and injustice treatment done to them. By using Spivak's concept on "Can Subaltern Speak?" this paper examines how Mahasveta Devi as both writer and intellectual representative truly gives voice to Dopdi Mejhen in Mahasveta Devi's "Draupadi" by glorifying Dopdi's nudity.

THE ABUSE OF POWER IN BIBLICAL LITERATURE: A STUDY ON KING AHAB'S STORY

Yan O. Kalampung, M.Si.Teol.

Institut Agama Kristen Negeri (IAKN) Manado
vian.pemimpi@gmail.com

It is commonly accepted by the experts that religious factor plays a great role in extremism in Indonesia. This phenomenon encourage many religious and social scientist to engage many research on this field. As a basis for religious thought, bible had a great impact to influence the people on how to respond on this problem. This presentation will discuss this matter especially the abuse of power that strictly showed in Bible, for instance in the story of King Ahab, located in The Book of Kings. This story explicitly told about how a King had use his power to take by force his people's land. Using the perspective of Historical Criticism, hopefully this presentation will give an example on how the abuse of power had explained in Biblical Litterature.

HIGHER ORDER THINKING (HOT) IN STORYTELLING: AN INNOVATIVE LEARNING MODEL TO IMPROVE SPEAKING SKILL OF GRADE SEVENTH STUDENTS IN BANDUNG

Dra. Sri Setyarini, M.A., Ling

University of Education Indonesia
setyarini.engupi@yahoo.com

Fanissa Narita, S.Pd

University of Education Indonesia

Integrating higher order thinking (HOT) in teaching English to young learners has become an interesting issue nowadays since it is believed that the earlier English taught to young students, the better the skill gained (Puchta, 2012). Therefore, this research paper aims to: (1) investigate how is higher order thinking in storytelling taught to grade 7th students to improve their speaking; (2) identify what difficulties faced by the teacher; and (3) find strategies taken to overcome the difficulties. Classroom Action research was occupied within two cycles including: planning, acting, reflecting and evaluating. The subject of this study is grade seventh students of one secondary school in Northern Bandung. Data were collected through classroom observations, interview with the students, and documents in the form of the students' stories. Data from classroom observation and students' stories were analyzed and interpreted based on grading higher order thinking according to theory of Bloom Taxonomy (as cited in Halili, 2015) whereas analysis of data from the interview with the students was based on the theory related to students' response and attitude toward higher order thinking based classroom (Thomas and Thorne 2009). The findings reveal that higher order thinking in storytelling may improve the students' speaking ability through giving open-ended questions such as: why, how, how about, how if, etc. Such types of questions relatively guided the students to express their opinion and arguments by referring their prior knowledge and experience related to the story. Moreover, the students' speaking improvement was likely seen from their active participation either in pairs or in group discussions. However, the teacher faced some difficulties in the implementation regarding to developing higher order thinking materials and learning activity in storytelling. Therefore, the teacher chose stories which were familiar to the students' world. By doing so, they were enthusiastic and motivated to present their ideas, comments and arguments about the stories.

ARTICULATING CULTURAL TRAUMA IN RECONSTRUCTING COLLECTIVE IDENTITY: EXTREMISM IN SOUTHEAST ASIAN FICTION

Ma. Eloisa D. Sevilla-Perez

University of Santo Tomas Department of Literature
msperez@ust.edu.ph

Our era can be defined as the age of testimony. The twentieth century has fought and witnessed many wars that have caused mass destruction and massive human suffering. Elie Wiesel, survivor of the Holocaust, and author of the trilogy, *Day, Night Dawn*, said: If the Greeks invented tragedy, the Romans the epistles, the Renaissance the sonnet, this century has invented another genre, that of testimony.

In the nineteenth century, first doubts appear regarding modernity, and they become even more pronounced in the twentieth century. The discourse of progress is slowly undermined by another perspective: the discourse of crisis. Piotr Sztompka, a Polish sociologist, contends that, in the late twentieth century, crisis has become a chronic and endemic feature of modern society. For Sztompka, this opens to a new perspective, the discourse of trauma.

Delineating the trauma process through revisiting the traumatic past to reconstruct the collective identity of the victims, who are the characters, is central to the analysis of three novels written by Southeast Asian writers: *The Garden of Evening Mists* by Tan Twan Eng (from Malaysia); *When the Rainbow Goddess Wept* by Cecilia Manguerra Brainard (from the Philippines); and *Beauty is a Wound* by Eka Kurniawan (Indonesia). These novels are set during the Asia Pacific War, particularly the Japanese invasion of these countries in Southeast Asia. Describing the effects of violence of colonialism and on how victims respond as they succumb to trauma is also given emphasis. The characters, who are the “carrier groups” are foremost in articulating claims, representing the interests and desires of the affected wider public.

This paper aims to create a new master narrative of suffering, where the framework of the Cultural Trauma Theory of Jeffrey C. Alexander is employed for it caters to non-Western societies. In this framework, four critical representations are delved into: the nature of the pain, the nature of the victim, the relation of the trauma to the victim, and the attribution of responsibility.

Grounded on Neil Smelser’s definition of cultural trauma as “a memory accepted and publicly given credence, and represented as indelible, and regarded as threatening to a society’s existence”, this paper also employs Caruth’s “notion of belatedness” and Freud’s “traumatic repetition” in the analysis. This also anchors on Shoshana Felman’s theory that a testimony is necessary, which coincides with the aim of Jeffrey Alexander’s Cultural Trauma Theory, which is, to create a new master narrative. To give a testimony - to tell, to vow, to bear witness is much needed. In that way, the person/victim is given hope and freedom: This finally culminates with Paul Ricoeur’s importance of narratives, that they can be a place where the healing of memory may begin.

GOING BEYOND CELEBRATING DIVERSITY TO PRACTICE TOLERANCE: SELF-REFLEXIVITY IN READING INDONESIAN CHILDREN'S LITERATURE

Shuri Mariasih Gietty Tambunan

Universitas Indonesia

gietty.tambunan@gmail.com

Dhita Hapsarani

Universitas Indonesia

dhitahapsarani@gmail.com

Lisda Liyanti

Universitas Indonesia

lisdaliyanti@gmail.com

Herdiana Hakim

University of Glasgow

herdianahakim@gmail.com

The political rivalry enhanced with religious divide as a tool to maintain the status quo is one of the reasons why multiculturalism in Indonesia has reached an impasse. In May 2018, the bombing in Surabaya has ignited a discussion on how the perpetrators included their children in the horrific incident. Meanwhile, the victims were also children who lost their lives as a result of extremism. In social media, at that time, the developing narrations were how these children are “playing together” in heaven as their innocent souls are not supposed to be entangled in this disarray of intolerant behaviors. This article aims to analyze how children's literature could be utilized as a tool to invite children to make sense of the complexity of diversity and tolerance. A self-reflexive approach is much needed in order for readers of children's books to recognize differences but also practice tolerance. First and foremost, children story books are able to (re)build children's understanding of differences and help them to articulate ways to react toward these differences. In our research findings as we map out multiple children books in Indonesia we discover that some stakeholders, authors and publishers (such as *Yayasan Litara*), have gone the extra mile to move beyond the celebratory notion of multiculturalism in order to do ground work in managing issues of diversity in their texts. Our team has also examined a number of projects from UK, USA and Germany, for example *Visual Journeys* (a collaborative project between several universities in Scotland, the Us and Australia) as models to create initiatives that might offer a solution to Indonesia's evolving intolerant comportments.

RÉNCÉNG DI'A ONÉ PÉDÉK AGU SÉNGÉT, LOLÉNG DI'A ONÉ MOSÉ: THE MANGGARAI'S PHILOSOPHICAL VIEW OF EXTREMISM

Ans. Prawati Yuliantari

Program Studi Pendidikan Bahasa dan Sastra Indonesia
STKIP Santu Paulus Ruteng, Manggarai
ans.prawati@stkipsantupaulus.ac.id

Local wisdom teaches anti-radical attitudes. Ancient adages of indigenous people have always reflected philosophical outlooks that value the love for peace, respect and tolerance as a guiding principle of living harmoniously together in society. However, the modern era of globalization has been eroding the bedrock values of traditional teachings and slowly replacing them with foreign ideologies instilling dogma that those “modern” worldviews are much more relevant with the current epoch and thus the kind of values the recent generations need to live by. To a disadvantageous extent, this condition could bring about the growth of extreme attitudes that threaten social harmony.

By means of an anthropological approach, this article attempts to look into the local wisdom originated among the Manggarai people of East Nusa Tenggara whose main concern is to prevent extreme actions which potentially destabilize the pillars of community life and instigate hostilities among the members of society. To achieve an insightful degree of understanding from the aforesaid critical exploration, two research questions have been addressed here, namely: how do Manggarai people in principle perceive extreme acts committed by the members of their society? and, what kind of actions they would take to prevent any occurrence of extreme acts among them? Guided by those questions, the research presented in this article observed that differences between individuals and between social groups in a society are an inevitable reality that needs to be attended to wisely to preserve social harmony as what the Manggarai's indigenous wisdom has been teaching about. In the face of the downside effect of modernity on the local wisdom, one strategy to preserve the traditional values is to teach them on every level of education. Ensuring a continuous passing down of local wisdom through education would be an effective approach for Manggarai people to prevent any form of extremism that may disturb the harmonious relationships between the members of the society.

PHILIPPINE *HOMINES SACRI*: LAW AS EXCLUSION IN MARTIAL LAW SHORT FICTION

Francis C. Sollano

Department of English
Ateneo de Manila University
fsollano@ateneo.edu

Exclusion is a key theme in literary works that tackle social and political issues. Via Foucault's notion of governmentality and Agamben's *homo sacer*, this paper examines short stories set during the Martial Law (1972 - 1981) and focuses on how social and political problems take the form of legal injustices done to individuals or groups without access to the language and the institutions of state law. It argues that the violence done to the characters are effected through their reduction to bare life (hence they are the Philippine *homines sacri*). Their exclusion is produced by the intersection of the state's police power, the legal structure, and governmentality (as “conduct of conduct”). This paper also highlights the interdisciplinarity of law and literature. In reading the stories from the lenses of legal themes, it evaluates the intersection of both fields and their specific contributions to this dialogue in the light of recent scholarship on this interdiscipline and the broader concerns of literary and cultural studies.

THE POLITICS OF DUTERTE'S "WAR ON DRUGS"

Daniela Julia Dalumpines

Department of Literature, De La Salle University - Manila

History is important in understanding the trajectory of any problem or issue in the society and its government and how this has evolved over the years. In the Philippines, the 2016 presidential election resulted the indication of the Filipino people's frustration to the continued implementation of policies of deeper privatization, anti-poverty measures, and commercialization of social services. Hence, the 2016 election commenced the Duterte presidency that promised substantial changes in governance through "war on drugs" as the primary platform. This paper analyses Duterte's war on drugs and its incongruity in his platform of valuing human lives over human rights. Drawing from Michel Foucault's *Biopolitics* (2013), this paper will explore the depth and significance of liberalism in the formation of a new government as an exercise of biopolitics aimed towards attainment of political rationality in opposition to a government that eliminates life of criminals and persons included in the drug watch list as though devoid of value. According to Vatter (2014), the analysis of Michel Foucault's understanding of (neo)liberalism as the core of the government of life will point out the power that individuates—the power that promotes an individual to discover a source of rights and action in oneself. The concepts of Foucault's biopolitics and biopower will scrutinize Duterte's governmentality. The long overdue promise to resolve issues of perpetuated joblessness, poverty, measly wages, opening of foreign ownership, and undemocratic politics and human rights violations, especially the massive records of cases of extrajudicial killings and impunity is depended in policing and removing the disorderly through a violent extremist government.

NEGOTIATING DIFFERENCE IN CLASSROOM: A REFLECTION FROM THE VOICES OF VISUAL IMPAIRED STUDENTS

Susanto

Bandar Lampung University
susanto@ubl.ac.id

Deri Sis Nanda

Bandar Lampung University
derisisnanda@ubl.ac.id

Malik

Bandar Lampung University
malik@ubl.ac.id

Our research on the voices of visual impaired students in Bandar Lampung and their learning environment exposed differences in learning between impaired and non-impaired students. The findings indicate that these students were not prepared for the dialogic nature. It may create difficulties in learning. The findings raise a challenge for teachers in responding to difference for teaching visual impaired students to be better prepared for the learning environment and to avoid perception of differences leading to dissonance and inferiority. Negotiating difference in classroom is required to highlight the role played by personally-held values built in learning environment. It is also required to mediate the perceived value differences by pedagogical resource. Another challenge is how to find ways of developing appreciation and how to find ways of valuing educational resources for impaired students.

UPAYA MENANGKAL GERAKAN EKSTRIMISME MELALUI PENDIDIKAN AGAMA KRISTEN DI ERA PENDIDIKAN 4.0

Krueger Kristanto Tumiwa

Program Studi Teologi, Institut Agama Kristen Negeri Manado

kristotumiwa@gmail.com

Sebagai negara kepulauan dan juga merupakan negara yang majemuk (mulai dari golongan, kebudayaan, ras, suku, agama, kepercayaan sampai pada stratifikasi sosial-ekonomi) menjadikan Indonesia rentan akan gangguan dari gerakan-gerakan radikalisme atau bahkan ekstrimisme. Munculnya gerakan-gerakan dari kelompok ekstrimis di Indonesia menimbulkan berbagai dampak negatif dalam kehidupan berbangsa, terutama perpecahan atau konflik sosial-keagamaan. Parahnya gerakan ekstrimisme yang berkembang sangat cepat ini tidak hanya bertumbuh dalam praktik-praktik sosial ataupun keagamaan, tetapi juga mulai tumbuh di dalam tubuh pendidikan di Indonesia. Salah satu contohnya adalah ditemukannya buku Lembar Kerja Siswa (LKS) untuk Sekolah Menengah Atas (SMA) yang bermuatan ekstrimisme. Hal ini tentunya menjadi tantangan tersendiri bagi dunia pendidikan di Indonesia.

Dunia pendidikan di Indonesia saat ini sedang mengalami perubahan seiring dengan perkembangan ilmu pengetahuan dan teknologi. Indonesia sedang memasuki era pendidikan 4.0. Hal ini tentunya menarik untuk diteliti dalam hubungannya dengan gerakan ekstrimisme yang muncul saat ini. Pendidikan Agama Kristen tidak lepas dari tantangan menghadapi ekstrimisme. Oleh karena itu penelitian ini akan mencoba memaparkan 2 (dua) hal ini: Pertama, bagaimana pendidikan 4.0 melawan gerakan ekstrimisme yang sedang berkembang saat ini? Kedua, penelitian ini akan memberikan gambaran tentang Pendidikan Agama Kristen di era pendidikan 4.0 menangkali gerakan ekstrimisme di Indonesia dengan mengacu pada 4 (empat) langkah strategis Kementerian Agama melawan ekstrimisme (Literasi Sehat Berbasis Agama, Gerakan Situs Kontra Radikal, Mainstreaming Opini Kontra Radikal di Media Sosial, dan Gerakan Nasional Ramah di Dunia Maya).

CONTENT CREATION: THE NEW CULTURE INDUSTRY AND THE UN-IDEOLOGICAL DIMENSION OF EXTREMISM

Jeremy Christian Sombowadile

Sanata Dharma University

jeremysombowadile@gmail.com

Adorno has spoken long of the role of the “culture industry” in subduing society towards an end of conformity through commercial goods of capitalism. Perhaps, no other aspect in today’s world is more reliable in affirming the tenability of Adorno’s critique than what has been dubbed today as Content Creation; with additional twists and risks.

Content Creation refers to the act of making and packaging contents in both tangible and digital forms. While the products by the culture industry have always come in forms of easily accessible art, consumer goods, and entertainment, the spread of the internet and the recent development in consumer photographic technology have allowed the culture industry to engage its audience in the whole process of creating and packaging these pop-culture products. In other words, it has opened the barrier for consumers of content to become producers, which allows for a more rapid and fluid exchange of contents among the public, further eroding the public consciousness of the commerciality of these contents, and further sustaining the subduing effect.

This paper aims to analyze the incentives and mechanism which drive the business model of content creation of today, in order to elaborate on the exploitable nature of this content creation paradigm, namely its lack of underlying fundamental ideology which, when imbued with enough ideological layers, makes it a potent platform in spreading propaganda, extremist views, and steering public opinion.

BETWEEN STEEL AND THE SOFT BEATING HEART: COMPARING AND CONTRASTING VISIONS OF THE NATION THROUGH LITERARY INDONESIA

Dr. Leong Kar Yen Leong

Department of Global Politics and Economics

Tamkang University

Indonesia, located at the heart of Southeast Asia, is an amalgam of myriad ethnicities, linguistic groups and home to a panoply of 'visions'. Its founding fathers imagined that the diverse archipelagic nation could ultimately be united through force with an omnipotent 'integralist' state serving as a strong ideological core. In this paper, I wish to investigate the different discursive strategies employed by functionaries and state ideologues as they mapped and charted the Indonesian body politic. My paper also aims to contrast the statist world view of Indonesian ideologues with that of a literary figure whose works featured prominently during the twilight years of former president's Suharto rule. I will be looking at the works of Indonesian poet Wiji Thukul who was 'disappeared' due to his opposition of the New Order regime. I posit that his vision of Indonesia not only contrasted the prevailing statist perspective but also provided a snapshot of a life surrounded by social injustice, exile and persecution. Doing this allows me to show how Indonesia evolved as a nation from the beginning of the New Order regime to its end with the flourishing of literary works which directly/indirectly challenged the state's ideology. My paper also aims to investigate the differences in how generations of Indonesians envisioned their nation through vastly divergent sets of 'secret language'. The Indonesian state was what many scholars referred to as a developmentalist state geared towards rationalizing its economy and 'guiding' the nation towards material prosperity. Therefore, its language reflected a way of thinking where government edicts flowed from leaders high above. This is contrasted by the earthy, emotional and visceral language used by the *angkatan reformasi* or reform generation literati in the late 1990's. It is hoped that this paper will provide a deeper understanding of the links between identity, nation and the many 'visions' which continue to inhabit Indonesia.

READER RESPONSE ON A DRUG ISSUE IN KINGSMAN: THE GOLDEN CIRCLE

Slamet Riyadi

Fakultas Ilmu Budaya, Universitas Jenderal Soedirman

ryadies@gmail.com

Mia Fitria Agustina

Fakultas Ilmu Budaya, Universitas Jenderal Soedirman

mia_agustina@yahoo.com

Tuti Purwati

Fakultas Ilmu Budaya, Universitas Jenderal Soedirman

tuti.purwati.unsoed@gmail.com

Plot in a story needs characters and conflicts. It is not only characters who have roles to be good characters, but also characters who have roles to be bad ones. Moreover, a good conflict lead the viewers to be more engaged with the story. Those perfect combinations caused a movie entitled Kingsman: The Golden Circle deserves to be analyzed further. The characters in the story are challenging to be discussed as the both sides create a grey line in grouping who are good and who are bad. Then, the conflicts are also contributed in misleading viewers as they provoke viewers to decide a view which is unconsciously incorrect. Therefore, it is very necessary to see how those intrinsic elements, characters and conflicts, can contribute on viewers decision on a specific issue, a drug issue in the movie.

BETWEEN EXTREMES: COSMOPOLITANISM AS ALTERNATIVE TO COLONIAL MANICHEAN DICHOTOMY IN EARLY TWENTIETH-CENTURY FICTION IN THE DUTCH INDIES

Ari J. Adipurwawidjana

Universitas Padjajaran

adipurwawidjana@unpad.ac.id

Postcolonial discourse has often fallen into the traps of what might be included in JanMohamed's idea of the Manichean allegory, in which the colonial condition is reduced to the mere dichotomy of the evil colonial authority and the victimized colonized peoples, which often also takes the form of the contest between imperialism and nationalism. In conjunction with that, several significant studies have pointed out the role of print technology and the publishing industry in the creation of imagined local, national, and imperial socio-political spaces as well as the middle-class consciousness and identity in those respective contexts. The use of print technology in the development of the publishing industry in the Dutch Indies beginning in the mid-nineteenth century by rivaling parties, namely the Dutch colonial government and private native, Chinese, and Eurasian publishers, started with the inclusion of works of fiction translated and adapted from the Western canon and popular literature. Reading the texts in the materialist postcolonial theoretical framework, I would like to argue those texts contribute to the inclusion of Dutch Indies middle-class in the cosmopolitan common worldview by offering the fictional account of Western experiences as acceptable part of social reality paving the way for the integration local experiences into a shared global world of the middle-class. As such the cosmopolitan social sensibility shows itself to be as an alternative to narratives which only present the maintenance of the colonial order and independence as sovereign nation-states as the extremes which the public discourse can n\only offer. This argument will be supported by supplementary texts which includes contemporaneous advertisements, articles, and other works of fiction to show how Western desires and anxieties present in the Sherlock Holmes stories were a part of the general public discourse.

THE SPIRIT OF NATIONALISM AS ANTITHESIS OF DUTCH COLONIZATION IN PRAMOEDYA ANANTA TOUR'S NOVEL 'BUMI MANUSIA'

Indrawati

Postgraduate of Linguistics Pragmatics

Universitas Sebelas Maret

indrawatisudarmono1@gmail.com

This paper aims at finding the moral value of nationalism as revealed in the novel 'Bumi Manusia'. This pragmatic perspective way of analysis whose focus is readers' interpretation, is carried out to get Pramoedya's messages as what nationalism is, the nationalism as concept, frame of mind and realization. The method of data analysis is descriptive analysis and the interpretation of the text is descriptive analysis is content analysis. Through analyzing dialogs expressed by the main characters (Minke, Annelies Mellema, and Nyai Ontosoroh) and minor characters (Jean Marais, Rober Snurhof, Darsam) the nationalism as concept, frame of mind, and realization will be presented.

FINDING THEMES OF MALE DOMINATION AND FEMALE SUBORDINATION IN PRAJWAL PARAJULY'S *THE GURKHA'S DAUGHTER*

Susanne Andrea Humisar Sitohang

Fakultas Sastra, Universitas Kristen Indonesia
susanne.sitohang@uki.ac.id

In today's world, we can see different kinds of power abuse taking place -- in office situations, politics, and even in the classrooms. Abuse of power is not alien to today's world. We are now well aware of the terms "bully" or "bullying." However, are we aware of other different kinds of abuse of power? One type of power abuse is contained in terms "male domination" and "female subordination"? Do students nowadays understand these terms - what they mean? Can they recognise practices of male domination and female subordination when they see one? How can we make them be aware of this kind of abuse of power so that they can recognize it around them because abuse of power is, certainly, a "threat to human rights and democracy." We certainly can do it through literature, -- using literary works, such as Parajuly' *The Gurkha's Daughter* - a collection of 8 (eight) short stories about Nepalese people. The stories are about different female characters experiencing different difficulties in their surroundings, just because they are women. What are their predicaments? What experiences of male domination and female subordination can a reader deduce from the stories? How do the female characters overcome these predicaments? Can student-readers answer all the questions previously posed and get a grasp of the abuse of power that go on in the stories? This article is a discussion of what student-readers of Parajuly's *The Gurkha's Daughter* perceive from the different stories regarding the abuse of power: male domination and female subordination.

HARLEM: IS IT HOME FOR AFRICAN AMERICAN? A DECONSTRUCTION STUDY OF CLAUDE MCKAY'S NOVEL *HOME TO HARLEM*

Mike Wijaya Saragih

Fakultas Sastra Universitas Kristen Indonesia
mike_candle@yahoo.com

Taking a title of his first novel *Home to Harlem* (1928) , Claude McKay as the implied author seemed to bring the perception of his readers to a standpoint saying that Harlem was a final destination for blacks in the early 20th century, the time setting of the novel. Paradoxically, the novel gives a twisted ending by letting both of main black characters in the novel, Jake and Ray, left Harlem because of different reasons. This article aims to show a deferred meaning of "Home to Harlem" in the novel as well as to find the possible reason why Claude McKay did so in his novel. This research will use Derrida's theory about deconstruction and difference concept. The result shows that Claude McKay as the implied author deconstructed a myth about Harlem as the mecca of the New Negro. A decision to leave Harlem chosen by both of main characters in the novel is a symbol that Harlem cannot be the best representative of African American's home enabling to meet all of blacks' needs of racial equality in the early twentieth century. This idea was then proven in the next two decades when Harlem Renaissance ended and racial equality was still a big issue faced by African American.

VOICING DIFFERENCE IN LAMSIJAN *MEMUTUSKAN MENJADI GILA* WRITTEN BY ASEF SAEFUL ANWAR

Sri Utami Budi

Universitas Brawijaya
seribubudi@gmail.com

Henny Indarwaty

Universitas Brawijaya
henny.indarwaty0305@gmail.com

Juliati

Universitas Brawijaya

Meaning is derived from the difference of signs. Yet, the meaning continuously changes and escapes. Therefore the difference tends to be difference. As a result, a text has multiple meanings. It is seen in the narration of some stories collected in *Lamsijan Memutuskan Menjadi Gila* written by Asef Saeful Anwar.

There are three short stories in the anthology to be analyzed in this study to see how differences are represented in various aspects of everyday life. In the title story, different voices given to each characters are the issues to be addressed. In this short story, Lamsijan is considered insane by the society since he acts differently from most people. His difference is assumed in various senses. Yet, he is made as one among the other narrator in the story. The second short story, entitled *Bunda Maria, Surga, dan Apel* is investigated to see how religious difference is reimagined. Meanwhile, *Denai* is studied to see how the story voices the politically marginalized among its major group.

This research will use Derrida's notion on difference/difference to observe how difference is talked in the narration. Accordingly, we use deconstruction reading method as the research method to see how the minority is voiced in the narration of the story.

THE IDEA OF CITIZENSHIP AND RADICAL EXTREMISM IN INDONESIA

Y. Tri Subagya, Ph.D

Universitas Sanata Dharma
trisubagya@usd.ac.id

This paper attempts to scrutinize the relation between the radical religious groups and their idea of citizenship. Several studies indicated that the radical movement work beyond state boundaries. Their members claim to belong to the global citizenship. A lot of them pronounce or participate to fight against injustice, violation of human rights and campaign for new ruler of the world under the religious law. Some engage in cultural exchange and virtual communities to promote the ideology and recruit for group members. In Indonesia, this group struggle to unify the world beyond the state borders by establishing new ruler of the world (khilafa) under the Islam sharia. For instance, Jama'ah Islamiah that have a link with Al Qaeda want to set up the Southeast Asia regions under the new ruler. Hisbut Tahrir fight for the khilafa of the world. Other groups such as Jamaah Anshorut Tauhid, Mujahiddin Indonesia take oath for loyalty of Islamic State of Iraq and Suriah (ISIS). The majority member of the groups leaves their countries and sacrifices themselves as suicide bombers or overseas fighters. Thus, this paper seeks to answer following questions: How does radicalism emerge in the history of Indonesia? Why are people willing to become the main supporter of the radical groups? What do they imagine of their citizenship? How do they involve in the global citizenship? How do the government and society respond to the movement?

TEXT AND CONTEXT: THE CINEMAFICATION OF THE “STATE OF THE NATION ADDRESS” OF THE DUTERTE PRESIDENCY

Asst. Prof. Joselito D. De Los Reyes, PhD

University of Santo Tomas
jwedelosreyes@yahoo.com

The aim of this discussion is to provide a background on the seeming intentional Cinemafication of the State of the Nation Address (SONA) of President Rodrigo R. Duterte of the Republic of the Philippines. No longer just a platform of channeling dry information to Congress of the state of the nation, the President's SONA morphed into one powerful communication and transformation tool for injecting conscious cinematic elements. This investigation will culminate into, as what Prof. Lasse Juel Larsen (2017) described as, “an approach [that] investigates visual compositional formations of cinema and tracks them across media boundaries” to highlight the brand of governance Presidente Duterte postulates to the citizen of the republic.

LACK AND DESIRE IN THE MOVIE 212: THE POWER OF LOVE

Henny Indarwaty

Universitas Brawijaya
henny.indarwaty0305@gmail.com

The movie titled 212: the Power of Love is created and supported by a group known as ‘Alumni 212’ who held a big ‘street-demonstration’ on December 2nd, 2016 in Jakarta. Some people view this movement as intolerance movement. To encounter this view The Alumni created the movie which tells about the movement in their point of view.

This movie presents two polarized characters. Those are the muslims who join and support 212 movement and the muslim who is skeptical and cynical toward the movement. The latter is the main character who is characterized as a critical journalist graduated from overseas university, Harvard. He is also implied as a Marxist.

Those two different kinds of characters show the psychological condition of lack and desire, the concepts coined by Jacques Lacan. The character of the journalist, who is narrated to be against his father (a kyai/cleric), reflects the movie makers’ desire to fulfill their lack of being secular and accepted more by the different groups.

As a representation, the movie tried to imply that muslims are not against Marxism and secularism. The movie is the effort of Alumni 212 as the creator to encounter the label of intolerance or even radicalism.

WOMEN WAGE WAR: ANGER IN CONTEMPORARY PHILIPPINE POETRY

Hope Sabanpan-Yu

University of San Carlos
ang.paglaum@yahoo.ca

There have been long-lasting social debates on women writing against the patriarchal system. Women poets are criticized for speaking up in anger and are called irrational and extremely emotional. Sometimes they are also seen as responding legitimately to oppression. This paper explores the representations of anger in contemporary Philippine poetry by Corazon Almerino, Kaira Zoe Alburo, Teodosia Villarino and others, to examine the different functions to women’s antagonistic voices outside of the binary terms mentioned.

THE IMAGE OF WOMEN RELATED TO THE TALE OF TEMBELING WATERFALL IN NUSA PENIDA

I Gusti Ayu Gde Sosiowati

Udayana University
sosiowati@yahoo.com

I Wayan Arka

Udayana University

Ni Made Ayu Widiastuti

Udayana University

Bambang Dharwiyanto Putro

Udayana University

The purpose of this article is to show that in Nusa Penida there is a belief that women can be presented in both positive and negative image depending on the attributes or other images attached to them. In Nusa Penida, especially when it is related to Tembeling waterfall, women are presented as the figure who can both destruct and preserve life. According to the tale, (another more evocative name than a story with the sense of being handed over from one generation to another generation: Kennedy, 1979), a woman was said to have destroyed the source of life of a society by making the water spring dry. However it was also a woman (different from the first mentioned) who could find a new water spring to replace the previously damaged one so that the life there can be preserved. The tale of Tembeling waterfall contains the images and symbols that when put together can shift the central image (which is a woman), into a figure with negative and positive imagery. Since a tale is considered a literary work, the analysis will be done by using the theory of literature especially about imagery presented by Kenney (1996). He states that in relation to literature, image is the evocation through words of a sensory experience while imagery is the collection of images in the entire work. To add to this statement, Kennedy (1979) says that all images taken together is often more useful than when they are said separately. The analysis of the images in this tale will present a moral teaching that will be useful for the life of people in general and specifically in Nusa Penida.

EXTREMISM IN THE POLITICS OF LANGUAGE

Francis Borgias Alip

Sanata Dharma University

Multilingual countries host many languages which are competing for public acceptance. Monolingual countries, at a different level, might also have similar rivalry among the existing varieties. Political authorities, therefore, must be careful in resolving issues related to language /variety rivalry. Public rejection to policies or decision in language issues might lead to extreme actions such as riots where lives can be lost. In a lesser scale, public rejection undermines the goals of language policy, which aim at effective and efficient communication. This presentation offers a glimpse of historical overview in the politics of language in some countries, where the public or the authority sometimes committed extreme actions/policies.

THE POSSIBILITY TO SEE EXTREMISM AS THE FULFILLMENT OF THEORETICAL DISCOURSE ON FLUID SUBJECT AND REALITY

Wahyu Seno Aji

FBS UKSW

wahyuseno.aji@staff.uksw.edu

This paper want to argue that extremism and essentialism could use some notions from literary and cultural theories to justify their position. Extremism might not emerge as their counter discourse, but as a logical consequence. The emergence of extremism is theoretically allowed and exemplified in the theories.

For example the notion of fluid identity or subject that is usually used to defend the minor identity (black, women, gay, etc) could be used to see 'the fact' that any identity is in danger of becoming or melting into something other, hence it is necessary to always try to build and maintain a more substantial identity. Having a substantial identity, or sexual orientation, or being majority is cultural, it is not given, therefore it is necessary to defend it.

The concept of psychoanalytic fantasy as mentioned by Zizek, or the althusserian ideology, could be used to justify that any reality we produce or experienced, doesn't have to be necessarily real in the traditional sense. Any reality could be constructed to accommodate or justify the existence of any subject who can only live in that construction. So theoretically, there is no fundamental difference between the reality of the oppressor and the oppressed, the minority and the majority, the children and the adult, the normal and the non-normal. Furthermore the opposition is not substantially real, they are theoretically intermingled and fluid, the extreme polarization it just an effect of the language we used. We or any extremist can always deconstruct the opposition or the polarization. This is what I saw in contemporary reality, the attackers always see themselves as the victimized minority or the repressed. Once they successfully 'construct' themselves as the victimized minority, their own constructed world is also built

BUILDING STUDENTS' CRITICAL THINKING THROUGH THE LITERARY CRITICAL READING CLASS

Wiwin Widyawati

IAIN PONOROGO

widyawatiwinwin@gmail.com

Being critical is an important and urgent condition for students in a mission to enrich their knowledge. Indonesian Students have a chance to sharpen their critical thinking for example through the activity of critical reading class. Here, the students have chance to practice how to make analysis after they have completed their reading process.

Giving comments related to the topic of the text discussed is a routine activity in critical reading class. Here, the students can explore their opinion freely based on their mindset as long as it is still in the topic area discussed. There will be possibly known styles on the students' opinions and style, characteristics of their thinking, and level of knowledge they have.

Students with good bravery and high attention towards their surrounding life are basically good assets for teacher and school. Some students are usually too critical in responding certain issues found on a text. Often, they also show their rather extreme opinion for sharp and sensitive issue.

This study, therefore, is in a mission to explore the contribution of literary critical reading class in building students motivation to have a critical thinking. In fact the critical thinking may take the students to be rather extreme but this is natural since their existence give a color for the progress of the development of education especially Indonesian Education.

THE REALITY IN FICTION: MIS/REPRESENTATIONS OF OFW CHILDREN IN PHILIPPINE CHILDREN'S STORIES

Deidre R. Morales

University of the Philippines
deidremorales@gmail.com

Sharmaine V. Hernandez

Ateneo de Manila University
sharmainehernandez@gmail.com

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 eight 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.

FOLKTALES AS CULTURAL CONTROL OF ANTISOCIAL BEHAVIOR: INDIGENOUS IDEA OF EXTREMISM

Mala Hernawati

English Department, Faculty of Cultural Sciences
Universitas Gadjah Mada
malahernawati@ugm.ac.id

Traditional narratives of the indigenous people of America to some extent portray the behavioral model as well as the fears and hopes of the tribal community in which the narratives exist. Folktale as one genre of the traditional narratives can be a medium to comprehend the social and cultural issues that a particular social group concerns about. This study aims at examining the structure and the narrative functions of the folktales of the Chinook of the Oregon. Considering the consistent patterns of the stories which show severe punishment for the characters that violate social norms and cause disharmony, this study finds that Chinook's folktales function as the cultural control to reinforce proper behavior for all the group members. In other words, the narrative repetition of the folktales is the group's preventive mechanism against extreme behaviors such as antisocial and 'anti-citizen' acts within its community. This study uses cognitive anthropology paradigm and applies Vladimir Propp's notion of fairy tale functions (*eidons*) to explore the psychocultural reality of the Chinook's folktales.

PHILOSOPHICAL VALUES IN GREAT EXPECTATIONS

Tjitra Ramadhani

English Department, Faculty of Teacher Training & Education,
Madura University
dhanitj83@gmail.com

The expression of life through language is often called literature. Values, customs, cultures, and principles people uphold in the society also constitute the main ingredients for the author to make their own literary works. The researcher wants to build positive characters to her students through this novel. This study is intended to achieve the purposes are: (1) to describe the philosophical values found in *Great Expectations* novel and (2) to describe the reflections of Indonesian National Character and Cultural Education through *Great Expectations* novel. This study is design to obtain information concerning the current status of the phenomena and it exists at the time of the study. The data source of the study is the novel entitled *Great Expectations* written by Charles Dickens. There are two essence of love (Love is Accepting and Love is Appreciating). Meanwhile, there are fourteen values of life (Esthetics, Caring, Connectedness, Conformity, Control, Cooperation, Discovery, Honesty, Humility, Influence, Passion, Pursuit of excellence, Responsibility, and Simplicity). Also, there are eight reflections of the Indonesian National Character and Cultural Education; those are Religious, Honest, Independence, Curious, Sportive and Respectful, Inclusive and Communicative, Caring and Compassion, and Empathetic. The researcher hopes that the study is able to become meaningful source for the student and the English teacher who wants to conduct the study in literary work.

THE ROLE OF CHARACTER EDUCATION IN OVERCOMING RADICALISM AND EXTREMISM IN INDONESIA: A CRITICAL DISCOURSE ANALYSIS

Ronald Marsden Parlindungan Silalahi
Universitas Bunda Mulia
rsilalahi@bundamulia.ac.id

In Indonesia, extremism generally happens in religious contexts. Religious extremism certainly triggers a variety of socio-cultural issues which led to the spread of intolerance issues in Indonesia. Intolerance as a result of religious extremism threatens the values of unity reflected through 'Pancasila' which is the ideological foundation of Indonesian. The values of Pancasila are oriented towards the acceptance of various identity differences in Indonesia and strengthening the values of unity. Education in particular character education has a very important role to overcome extremism because it can equip learners with values of tolerance and unity. Referring to the fact that extremism has developed in Indonesia and referring to the importance of character education to overcome it, this research is directed to describe the role character education to overcome and counter extremism. This research was conducted based on the critical paradigm by using the theory of social cognition developed by Van Dijk (1998). This research is aimed to analyze the Presidential Regulation No. 87 of 2017 about Strengthening Character Education (primary data). Analysis is carried out in three dimensions (text, social cognition, and social dimension). In text dimension, analysis is focused on macro, micro, and text super structure. In social cognition, analysis is focused on the process of producing text. The analysis will focus on the intertextual relation with other literature (such as state law or other literatures). In social dimension, the analysis focuses on finding building discourse developing in society. The author will conduct an examination from other literature discussing extremism in education and conducting interviews with educators and practitioners of education to find solutions to overcome extremism and radicalism through character education. This research is expected to provide clear and direct implications for the development of character education in Indonesia to overcome extremism and radicalism.

TELEPATHIC CINEMATIC: INSTANCES FROM ALVIN YAPAN'S OEUVRE

Christian Jil R. Benitez
Ateneo de Manila University
christian.benitez@obf.ateneo.edu

Taking a turn from Jacques Derrida's deconstruction of telepathy as pathos possible only with and against distances spatial and otherwise, this essay cites filmic instances in the filmmaker Alvin Yapan's oeuvre (including *Ang Panggagahasa kay Fe* (2009), *Debosyon* (2013), and *An Kubo sa Kawayanan* (2015), among others) that intimate telepathic encounters that give time for critical differences between categories such as class, sexualities, species, etc. to turn into a moment of chance toward eros. Such rehearsals of the telepathic can then only be metacritically instructive as to how the materiality of the cinematic can be sensed again: that the differences between the filmic and the real, the spectacle and the spectator, is ultimately traversed in the telepathic time that is the gesture of watching the cinematic. This phenomenology of the cinematic can then be translated into the critical enterprise, nominating the act of critical writing as that telepathic moment which, in its comparative and constellative possibilities, permits for the sympathetic, i.e. concurrence of pathos, amidst the otherwise arbitrary differences (in this particular case, Derrida's telepathy and Yapan's cinematic), as to emerge a moment of critique.

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