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THE 1965 COUP IN INDONESIA: QUESTIONS OF REPRESENTATION 50 YEARS LATER

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RAFIL
Ateneo de Manila University,
the Philippines
PROCEEDING
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"The 1965 Coup in Indonesia: Questions of Representation 50 Years Later"

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

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Cultural Forms of Woman’s Submission and Resistance in Pramoedya Ananta Toer’s The Girl From The Coast

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Abstract
Spivak in her well-known essay, “Can the Subaltern Speak” concerns to the representation of Other, the colonial subject which is often constitutionized by ideology and scientific production. In her opinion, the intellectuals seem to persist on produce Other as the Self’s shadow. She objects Foucault and Deleuze’s opinion that the Others or the oppressed “can speak and know their condition”, if they are given chance. Rather, she questions the possibility of the subaltern to speak under strictly social strata which surround their lives. This article is developed from Spivak’s argument to look at the construction of the Girl from the Coast, the main character of the novel which has the same title. This article scrutinizes the cultural forms of domination and the main female character’s submission and resistance to the cultural forms of oppression. Further, it investigates how Pramoedya construct the woman as the Other and identify voice-consciousness of the Other under patriarchal colonialism.

Keywords: New Historicism, Postcolonial, Pramoedya Ananta Toer, Gadis Pantai (the Girl from the Coast)

Introduction
A literary text in constructed with an intention and it has a meaning which is not limited to any one context, such as in the context of the production of the text, but it could be taken up in fresh context. A text does not have singular meaning because “language is not bound to express singular meaning in a universal form” (Easthope, 1991, p. 109). That makes classic literature open to read to contemporary readers to gain pleasure and derive interest from the classic story. With no universality of language, particular intention bounded in the context of production can be broken with every given context and thus it activates new contexts. The pleasure of reading engenders the unconsciousness unbound the social-historical account of the text.

At an issue of the relations between text and history, it raises a thought of totality in terms of space or time, derived by Derrida on his attention to both histories of meaning and unconscious meaning. Reading the text means that the subject enters the discourse of the text “to refigured within discourse what only originates outside discourse”. The desire of reading the text makes the subject “active and constitutive as well as constituted...so ideology and phantasy are incommensurate” (p. 113). It means that reading text is not begun from a general conception of historical situation towards textual analysis. It does not ask “what happened?” and “what does the event tell us about history?” On the contrary, analysis of textuality comes first and then it moves to “an account of the historically determined institutions in which texts are produced and reproduced” (p. 116). It asks “how has the event been interpreted?” and “what do the interpretations tell us about the interpreters?” It means that reading text is not begun from a general conception of historical situation towards textual analysis. On the contrary, analysis of textuality comes first and then it moves to “an account of the historically determined institutions in which texts are produced and reproduced” (p. 116).

Although textual analysis comes first, it does not endorse the fantasies that the representations articulate. It does not have a purpose to glorify the power of artistic representation. The argument is based on a belief that there are various texts which can be considered as objects because they gave the notion of culture. Minor, marginal and non-literary texts can be considered as objects of attention although they are lack of “the aesthetic polish, the self-conscious use of rhetorical figures, the aura of distance from the everyday world, the marked status as fiction that separately or together characterize belles lettres” (Gallagher & Greenblatt, 2000, p. 9). Thus, figures which whose writing has been discarded or dismissed and their works are not considered as conical can be an object of study. The task of the critic is not to find out the literariness or the uniqueness of the works but to find “the creative power that shapes literary works outside the narrow boundaries in which it has hitherto been located, as well as within boundaries” (p. 12). The interpretation is developed from imagination that writers in representing the culture draw from whole-life world and this whole-life world gives traces on their works.

The key of interpretation is to treat culture as a text. It means that there is an interplay between representation and event. It is difficult to differentiate between what is representation and what is event. Cultural text is a perspective. The relationships between symbolic distance and matter are closely bound up...