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## **DIASPORA - LITERARY WORKS OF INDONESIAN IMMIGRANTS IN AMERICA IN THE 2010s**

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### **Abstract**

Diaspora literary studies have been extensively conducted in the world of literature. However, Indonesian diaspora literature has not been conducted widely in the Indonesian literature studies. To begin with, this study examines the diaspora literature written by Indonesian immigrants in America in the 2010s. The first genre of Indonesian diaspora literature by Indonesian immigrants in America in the 2010s includes the history novel, *Only a Girl: Menantang Phoenix* (by Lian Gouw) which talks about the history of Chinese society in the Dutch-Indonesian era until the Indonesian independence and *Candik Ala 1965* (by Tinuk R. Yampolsky) which tells the history of G/30/S/PKI. The second is the short story genre, which is *Mantra Maia* (by Sofie Dewayani) and the third are memory stories, which is *This is America, Beibeh* (by Dian Nugraheni) both of which raise the issue of Indonesian migrant communities in America. Diaspora problems are always related to the identity construction. The identity in *Only a Girl: Menantang Phoenix* is the migratory tendency and avoidance of racial conflicts inherent Chinese people, who migrated to Indonesia, and who eventually migrated to America. The identity in *Candik Ala 1965* is the Indonesian political migrants in America who position themselves as the victims of violence in the Suharto regime. The identity contained in the *Mantra Maia* short stories collection is a new world (America) that makes the migrants experience the psychological tension between success and failure of adaptation. The identity depicted in the memory stories of *This is America, Beibeh* is the identity of the Indonesian migrants who are able to adapt positively, by always comparing their new experiences with their old experiences in Indonesia.

Keywords: diaspora, Indonesian diaspora literature, genre, identity

### **Introduction**

Diaspora literary studies have been conducted extensively in the world of literature. However, Indonesian diaspora literature has not been much conducted in the Indonesian literature studies.

The emergence of Indonesian diaspora literature was triggered by the political imbalance in Indonesia in 1965 which caused Indonesians to migrate abroad. In the future, the Indonesian migration abroad, especially to America, is

strongly influenced by various factors, including economics, education, marriage, and others.

The Indonesian immigrants abroad will produce diaspora cultures, including diaspora literature. This literary work is closely related to the problems of the community identity. In this case, identity is understood as "the process of becoming," a dynamic entity as a result of the construction of the old and present cultural root negotiations, and the result of dialectics among entities, races, and nations.

In the year 2010s, there is a phenomenon of Indonesian diaspora literature written by Indonesian immigrants in America. The researchers assume that this phenomenon is important and interesting to be studied to enrich the knowledge of Indonesian literature history.

The main purpose of this study is to describe and to study the Indonesian diaspora literature produced by the Indonesian immigrants in America, which was published in 2010s. This study will look at the publishing process, literature genre, and community identity that is constructed in the diaspora literature.

In this study, the Indonesian diaspora literature is focused on (1) literary works whose original version are in Indonesian language, (2) literary works whose original version are not in Indonesian language, but have been translated into Indonesian language. For this second type, the focus of the study is the literary works that have been translated into Indonesian language.

This study of diaspora literature in America is a part of a major study on the fundamental issues pertaining to function and position of diaspora literature in the discourse of modern Indonesian literature history. This paper is a result of a preliminary study in tracing and explaining various diaspora literature, which includes genres (poetry, prose, drama), language, publishing process, and the authors beginning with the most recent literature, published in the 2010s.

Comprehensive articles and research on Indonesian diaspora literature have never been conducted. This is evident from the entry on the online Wikipedia encyclopedia, which does not mention the existence of Indonesian diaspora literature entries. Meanwhile, the idea of diaspora in the context of world of literature has been widely written. Some of them are "*Peranakan Self as a Diasporic Palimpsest: Shirley Geok-lin Lim Torn between Diaspora and Nostalgia*" written by Yu-te (Tom) Kuo and published in *Colloquim on Diaspora and Asian Fiction Diaspora in Literature* and uploaded on [www.zephyr-edu.tw/~diaspora%2002](http://www.zephyr-edu.tw/~diaspora%2002). The paper shows that Shirley Geok-lin Lim Torn's works are classified as Malaysian diaspora literature. Shirley Lim was born and raised in Malaysia and has long since moved to live in America. Her works are about the problems in Malaysia. Another study on Chinese diaspora literature was recorded by Wang Ling-Chi & Wang Gungwu in *The Chinese Diaspora* (2003).

The idea of Indonesian diaspora literature was written by Amir (2009) entitled "*Membaca Realitas Sosial di Indonesia melalui Sastra Diaspora*". The article is a recession of the Indonesian version of the collection of *Cerpen Mini Yin Hua*. Originally, the work was written in Chinese by the Chinese writers spread across Indonesia. The short stories raised the problems of Indonesian people in Indonesian territory. This collection of short stories is translated into Indonesian language by Wilson Tjandranegara.

The idea of diaspora was also written by Holid (2006) entitled "*Diaspora Orang Indonesia di Amerika Serikat*". This article is also in the form of book reviews of Sofyan Dewayani's short story *Mantra Maira*. The short story is written in Indonesian language and tells the story of Indonesian women living in America with various backgrounds and reasons. The work was written by Sofie who lives in Illinois, United States.

The existing research only examines the "exil literature" of Indonesia, which is the beginning of the literature of Indonesian diaspora. Specifically, exil literature refers to the notion of literary works of Indonesian authors who migrate abroad or cannot or were not allowed to return home after the 1965 G/30/S/PKI political incident. This scientific paper on Indonesian exile literature has been conducted by Hersri Setiawan entitled "*Sastra Eksil Indonesia*", which was presented at a workshop on "*Indonesian Exiles: Crossing Cultural, Political and Religious Border*", in March 2009, Canberra, Australia.

The study which specifically discussed the Indonesian diaspora literature works was conducted by the researcher in 2015 and funded by LPPM USD, entitled "*Identitas Tionghoa dalam Sastra Diaspora Indonesia: Studi Kasus Novel Only a Girl karya Lian Gouw*". This is commencement study of Indonesian diaspora literature mapping.

### **Diaspora**

Human tendency to communicate and interact is not a phenomenon that emerges recently. These symptoms appear in line with the development of human civilization. Whether for the motive of developing power, politics, survival, and slavery; it has been a long time since humans are out of their closest social environment. This is what leads to the movement of people from one region to another, both in the form of individuals/families and in large waves.

It is this migration that generates the term immigrants. Cohen (2008) notes that human immigration has occurred since the Babylonian era of Jews, immigration of African slaves to America, as well as immigration of Chinese to Southeast Asia and Europe. The immigrants who have long lived in new areas form a new culture which is called diaspora.

Diaspora generally refers to the society's lives in foreign lands far from their homeland. Culturally, they still have a bond with the identity of their ancestors in their homeland. Usually, diaspora is associated with colonialism, oppression, and slavery, causing collective trauma to the society. This causes them longing to go home. However, that cannot be done because they have to live in exile (Cohen, 2008, p.2).

Brown (via Aji, 2014, pp.50-51) reveals that the phenomenon of the diaspora that occurred during these two centuries, has led to the displacement of the population which later changed the face of the earth; among them, the transfer of slaves from Africa across the Atlantic, the merchants and workers from China, Europeans who migrated to North America, South Africa, Australia and New Zealand, as well as Indians who are spread throughout the world in a large number.

Migration of Indonesian population abroad is triggered by the unstable political situation in Indonesia. In the context of modern Indonesian literature, it has begun since the incident of G/30/S/PKI. These migrating populations form a diaspora culture, and the resulting literary work is called Indonesian diaspora

literature. In this study, the literary works studied are (1) the literary works whose original version is in Indonesian language, (2) the literary works whose original version did not initially use Indonesian language, but have been translated into Indonesian language. For this second type, the focus of the study is the literary works that have been translated into Indonesian language.

### ***Post-colonial***

The term post-colonial is used to interpret the whole culture in a region that was once colonized by the Western (European) power from the beginning of colonialism history until present time. The post-colonial study in literary work is intended to be a study of the conditions of the world throughout and after the dominance of European colonizers and the various effects emerged in the contemporary literature (Ashcrot, Bill, 2003, p.22).

Meanwhile, Bandel (2013: 139) explains that the word post-colonial is used to refer to the realization that colonialism, especially European colonialism since the 16th century has substantially changed the world. Although formally the colonialism had ended with the independence of the former colonies, the relation of global power remained in line with what had begun in colonial times. European countries and new superpowers (especially the United States) remain economically and culturally (neo-colonialism) dominant. Post-colonialism is an attempt to understand the reality of the present-both in the post-colonial state, as well as in the (former) colonial country-by focusing on the relation of global power and its history.

Tony Day and Keith Foulcher (2002, p.8) say that post-colonial studies and post-colonial literary criticisms specifically look at how literature presents various post-colonial themes such as identity issues, hybridity, identity negotiation, immigration, mimicry, central and peripheral contestation and various other symptoms.

Post-colonial studies on literary works should not be associated with the author's intention (Ratna, 2004 & 2016). Instead, it is important to reveal how these post-colonial themes are presented aesthetically in literary works. The themes in the post-colonial approach include diaspora and identity.

### ***Identity***

Issues of community identity, are very closely attached in diaspora literature. Identity in this case, is understood as "the process of becoming". Identity is a dynamic entity as a result of the construction of old and current cultural root negotiations, as well as the result of dialectics among entities, races, and nations.

The concept of identity in this study is reinforced by the idea of Mercer that identity is often a crucial issue when it is on the verge of a crisis, where identity is assumed to be stable and certain - replaced by doubt and uncertainty (in Wedon, 2004, p.1). Conditions of uncertainty always make people try to find a new identity. And in fact, this uncertainty is caused by the variety of identity-forming elements that do not merely come from one cultural aspect; especially in the post-colonial and global era when people of different races and ethnicity are interconnected.

Furthermore, Wedon asserts that identity is formed socially, culturally and institutionally (2014, p.6). Socially, the construction of identity is influenced by inter-human relations. Culturally, the construction of identity is related to the

roots and dynamics of the culture. Institutionally, identity is often constructed and formalized by a particular institution such as a country that provides its identity to its citizens. The theory of identity will be used by the researchers to achieve the third research objective, namely the formulation of community identity constructed in the literary work using post-colonial approach.

## **Method**

In order to obtain a comprehensive overview of the research problem, this study utilizes a post-colonial approach. This approach embodies literary works about Indonesia written by people who have experienced the migration process. The cultural product of this migratory person is diaspora culture, one of which is diaspora literature. Diaspora culture and literature are very intense in constructing the identity of society.

The data required for this study were obtained from two sources, namely: primary data source and secondary data source. Primary sources are obtained directly from Indonesian diaspora literature figures. Secondary data source is the source of writing the data obtained from libraries, both literary works and literary reviews on Indonesian diaspora literature. These secondary sources can also be subdivided into online sources (internet) and offline sources (library).

The data collected through the stages of data collection will be classified according to the common genres, namely prose, poetry, and drama. This genre will be seen from the early versions of the language, its publishing process, and its author.

In order to examine the identity of the society contained in the literature, the main method of data analysis, namely the method of thick description was employed. In conducting a thick description, the method of intertextuality was also employed to reveal the relationship or conflict of meaning between one cultural product with other cultural products.

The thick description method was originally presented by Geertz (1998, pp. 1253-1278) to examine the cultural ideas behind a cultural phenomenon. This method is used to compensate for the close reading method developed by New Criticism by linking the cultural codes in the text analyzed by reconstructing the various practical and socio-cultural structures surrounding the text, which are not explicitly referred to by the text (Budianta, 2006, pp.10-11).

The "thick description" method is a method for understanding a cultural product by detailing its complex layers of meaning in the underlying cultural codes. Geertz himself in his article entitled "*Thick Description: Toward an Interpretive Theory of Culture?*" (1973, p.25) explains the meaning of "thick" as an action to constantly explore the same thing. Geertz compares this method with the method of manuscript analysis which is conducted by sorting out the structure of meaning, codes, and determining its social basis or value (Budianta, 2006, pp.10-11). The "thick description" method focuses on things that seem unimportant but have many details in certain cultural praxis. By focusing on the details, it is expected that the interaction of various discourses with institutions, societies, and other cultural elements can be studied and revealed (Bressler, 2007, pp.221, 364). It can also be expressed in contradictory forces inherent in various discourses within a culture.

Analysis of research data is also reinforced by the Hermeneutic method, especially as developed by Paul Ricoeur (Klemm, 1983, pp.74-108). In Ricoeur's Hermeneutic theory, what is needed in interpretation is to understand the nature of the discourse, the aspects relating to the text, the process of textual understanding, and the subjective conditions in the understanding of the text. With regard to these points, interpretation can be done by achieving results that can be called adequate.

### **Findings and Discussion**

In this study, Indonesian diaspora literature in the United States is focused on (1) the literary works whose original version is in Indonesian language, (2) the literary works whose original version did not use the Indonesian language, but have been translated into the Indonesian language. For this second type, the focus of the study is the literary works that have been translated into the Indonesian language.

The authors, literary works, languages, and also the process of publishing the Indonesian diaspora literature written by Indonesian immigrants in America were found from the searches on the internet, studies to several publishers and also the libraries.

#### ***Lian Gouw in Only a Girl: Menantang Phoenix***

Lian Gouw was born in Jakarta in 1942 from a father who owned a weaving factory and a mother who was a housewife. The political situation in Indonesia around the 1960s made her and her family, as Chinese descendants, depressed. This condition made her, her husband and two children migrate to America (precisely in 1962).

At the beginning of her life in America, she did a lot of work, such as working at the hotel at night because she had to take turns taking care of the children with her husband, dealing with the apartment property, leasing agent, etc. After the children were married, she began to develop herself with informal learning such as creative writing, critical reading, and literary reading.

Currently, she focuses on handling Dalang Publishing whose field of work translates Indonesian literary works into English and publishes them (correspondence of the researcher with Lian Gouw (2015). Dalang Publishing published *My Name is Mata Hari* by Remy Sylado (original title of *Namaku Mata Hari*), *Potions and Paper Cranes* by Lan Fang (original title of *Perempuan Kembang Jepung*), *Kei* by Erni Aladjai, *Daughters of Papua* by Anindita S. Thayf (original title of *Tanah Tabu*), *The Red Bekisar* by Ahmad Tohari (original title of *Bekisar Merah*), *Love, Death, and Revolution* by Mochtar Lubis (original title of *Maut dan Cinta*), *Cloves for Kolosia* by Hanna Rambe (original title of *Aimuna dan Sobori*).

Lian Gouw's first novel was *Only a Girl* in English in 2009 which is published by Publishamerica publisher, LLLP, Baltimore. In 2010 this work was published by Gramedia Pustaka Utama with the title *Only a Girl: Menantang Phoenix*. This novel revolves around three generations of Chinese descents who live in Indonesia in the fast changing era (1932 - 1953), namely the Netherlands, Japan, and the independent Indonesia. The identity of the Chinese diaspora in Indonesia is also strongly illustrated in this novel which is constructed through the values, attitudes, choice of life, and political orientation of the three generations of

Nana and Ocho (grandmothers), Caroline, Chip, Ting, Po Han (children) and Jenny and Edie (grandchildren).

The Chinese identity in this novel includes social and cultural identity, politics, economy, and women. The first three identities are closely related to the Dutch political policy to the privileged status of Chinese citizens who place their positions under the Dutch and above the natives. This identity is not an absolute being, but a dynamic, a "process of becoming" as a result of the old and present cultural constructions, and the result of interethnic dialectics.

Chinese social identity shows that the main characters in the second and third generation have Dutch nicknames, even though they have Chinese names. They have the courage to determine their marriage in Dutch. They use Dutch and feel strange and reluctant to use Malay. After the Indonesian independence, they were less amenable to Chinese and indigenous marriage. They prefer to marry fellow Chinese. While for the first generation, they still maintain the Chinese tradition: ancestral worship, cooking cuisine, and prioritizing in group marriage to Chinese.

The Chinese political identity shows that the second and third generations are oriented towards the Dutch. They even joined the Dutch underground struggle. After Indonesia gained its independence, the third generation left Indonesia to live in the Netherlands and America. They tend to avoid the anti-Chinese racial issues in Indonesia that were very strong at that time.

The first generation of the upper classes tends to be ambivalent in responding to the political tendencies. They were more inclined to behave that the Chinese were neither Dutch nor natives. They considered the Dutch-oriented political option to take many casualties. However, the first generation of the lower classes' political identity is not depicted. However, if seen from the language, culture, and education; they are more inclined to the Chinese.

The Chinese economic identity is depicted higher and better than the natives. The lower classes of the Chinese were also depicted to have native servants.

The identity of Chinese women shows that the older generation is subordinated because they cannot give birth to a son. The second generation has more freedom in determining their marriage, work, and children. They are no longer subordinated due to gender. Even the third generation has the freedom to set their goal as high as possible, that is to go to America.

The overall identity of the Chinese in *Only a Girl* boils down to one identity, namely migration and the avoidance of racial issues. The first to the third generation of Chinese in Indonesia is the result of Chinese migration to Indonesia; they form a new culture, the diaspora culture. The third generation who were Indonesian migrated again, to the Netherlands and America. The main figures in this generation choose to migrate to America because there are fewer racial issues there. It is linear with the choice of the author, Lian Gouw, who also migrated to America in 1962.

#### ***Tinuk R. Yampolsky in Candik Ala 1965***

Tinuk R. Yampolsky was previously known as a short story writer by the name of Tinuk Rosalia. She grew up in Solo and was active in the arts and culture community in the city. Since she was married to Philip Yampolsky in 1987, she moved to America to Champaign Illionis to be precise until now.

The *Candik Ala 1965* novel was published in 2011 by Kata Kita publisher. The decision to choose Kata Kita publisher was because Tinuk did not have much time to offer the novel to a more established publisher. She also revealed that *Jurnal Perempuan* was also willing to publish the novel. (researcher's interview with Yampolsky on July 29<sup>th</sup>, 2016).

Tinuk admitted that the novel is based on the fact of her experience of G30/S/PKI when she was a child to when she was an adult. Therefore, it is not exaggerating if the researcher assumes that the experience of Nik (the main character of this novel) is not much different from the author's experience.

The novel is set place in Solo, written when Tinuk was in America. It was from that distant place that she remembered, constructed, and wrote down the very dark history of 1965 that she saw and felt when she was a child. Thus, the embryo of this novel is already in Tinuk's mind when she was a child. In addition, she was able to finish it when she has migrated to America since 1987, a time when the New Order was at the peak of their power. In America, she teaches Indonesian at Yale University. On that occasion, she had the time to do research at the Sterling Library (the main library at Yale) which stores a collection of newspapers and magazines about Indonesia from the 60-70-80s (the researcher's interview with Tinuk on 29/07/2016). That fact results in this work having historical truth as well as comparison with similar situations and era in Cambodia.

This novel serves as an answer to the question of little Tinuk (9 years old at that time) against the incident of G/30/S/PKI which back then she should not respond to or ask about.

Structurally, this novel revolves around the main character of 7-year-old Nik who became the witness to the turbulent times of 1965. She is the youngest child, with four older brothers who are already in their adulthood. Her mother is an elementary school teacher who treats her like a child and does not allow her to ask questions and know many things. Likewise, when she asks about the reason for his older brother *Mas Tok* who suddenly moved to her home in Solo with his son and his wife. *Mas Tok's* mother-in-law even comes to their house late at night, weeping, and telling her that her other children are gone. Then, for many days *Mas Tok's* mother-in-law also stays at her house.

After a shootout in the afternoon, the next morning *Mas Tok* burns all his books. Meanwhile, her three older brothers are rarely home. They are active in political activities in a chaotic turbulent era. The next day two Erpekad people ransack Nik's house. They make sure whether there are LEKRA people in the house. Fortunately, *Mas Tok's* books were burned two days earlier. For the sake of security, because *Mas Tok* is regarded as a PKI sympathizer, *Mas Tok* moves to another island with his family.

Little Nik develops her dancing hobby until she meets a young man named Kun who invites her to a dance show in political activities, especially to prepare for the 1974 elections. The relationship between Nik and Kun is getting closer, and they are dating even without the blessing from their parents. Finally, the parents do not allow Nik to dance anymore, not because they are afraid of Nik getting closer to Kun, but they are traumatized by the art (dancing) activities used for political activities.

Afterward, there is a leap of time into the 80s when Nik is an adult. In this part, Nik is positioned by the author as a speaker who talks about the people she



meets; she does not talk about herself. Nik meets the poets and tells about the poet's poignancy about the central versus the margin literary power, about the Manikebu that dominates the literary system in Indonesia. She also meets with Tris, her childhood friend who is now an amateur singer in a nightclub. She also meets the stuttered poet who pretends to be insane to protest the madness of the times.

This novel ends with Nik's account of the people who become the victims of 1965 politics in Indonesia as well as the political victims in Cambodia. It seems that the author wants to align the trauma and fate of the victims of mass punishment in these two countries. The story is overtaken by Nik's attempt to seal the condition of her oldest brother *Mas Tok* who is separated from his family for being a PKI sympathizer.

Nik's encounter with *Bu Sul*, a figure from Gerwani Pusat becomes the end of Nik's story. From the information from *Bu Sul*, Nik finds out the information about *Bu Arum*, her late mother's friend in Solo. Mrs. Arum used to be a tender and a beautiful woman, but she was arrested for being alleged as a LEKRA follower. From *Bu Sul*, Nik knows that *Bu Arum* has passed away.

*Keempat wanita itu diambil lewat tengah malam. Dalam truk yang tertutup, derumnya menembusi senyap jam-malam menuju ke timur kota.....  
Tak ada yang bertanya-tanya. Mereka dijajar di mulut jurang. Gemeresak air terjun itu dekat benar kedengaran di bawah kaki. Beku gulita malam, teriakan yang tak terpahami, dan Dor! Dor! Dor! (Tinuk, 2011: 220-221).*

From the reading of the novel *Candik Ala 1965* and the interview with Tinuk, it can be concluded that the character of Nik and Tinuk are the figures who cannot be separated from the dark trauma against the 1965 dark incident in Indonesia. The trauma was the cruelty of the New Order government against her closest people, namely her brother, her mother's friend, and other artist groups. This trauma in her childhood is so attached to her that she carried it until her adulthood and migrated to America.

The identity depicted here is the political identity of Indonesian migrants in America to see the political condition of the nation. She places herself on the side of the victims who are traumatized by the violence of the Suharto regime that could be voiced when the author becomes a migrant in America. This work serves as a defensive and critical form towards the violence and oppression by the New Order government to its political opponents, as well as to the innocent people.

### ***Sofie Dewayani in Mantra Maira***

Sofie Dewayani studied at ITB. Now she decides to abandon all that she had learned and moves on to the field of literature and humanities by pursuing a doctorate program in literacy education at the University of Illinois, USA.

She also identifies herself as the author of children's books and children's literature researcher (*Media Indonesia*, 23 November 2015).

*Mantra Maira* was published in 2010 by Jalasutra publisher. This work is a short story anthology consisting of 11 works that have previously been published in *Tempo* newspaper, *Femina* magazine, and *Republika* newspaper. These eleven short stories are divided into 3 sub-sections, namely "*Teks dan Internalisasi Individu*" consisting of 4 short stories, "*Modernitas dan Identitas*" consisting of 4 short stories, and "*Kelas dan Literasi*" consisting of 3 short stories.

Because of the sub-sections that seem like a scientific paper that Anwar Holid (2010) suggests that the look of this anthology is serious. According to him, the seriousness has started from the preface of the book which is written by Prof. Faruk H. entitled "*Keluar dari Tulisan: Sebuah Ujicoba untuk Sastra Pasca-Aksara*". Using the Saussurean approach, Faruk argues that the short stories in this *Mantra Maia* clash the writing with the world of experience, so that it seems to simply reproduce the old tension, the tension between language and the world of experience (p. 11). Sofie Dewayanti herself also gives an introduction to her short story anthology entitled "*Catatan Kecil: tentang Aksara dan Kita*". Based on the thoughts of Jack Goody, Walter J. Ong, Shirley Brice Heath, both Faruk and Sofie wrap this eleven short stories with a literacy theme.

Of the eleven short stories in this anthology, three short stories tell the story of Indonesian migrant women living in the United States for various conditions and reasons. The women figures migrated to the United States for continuing their studies and some were working as illegal laborers. This new world makes them experience the tension between the idealism of adaptability and the failure of adaptation. The tension between success and failure in adapting to the world around them, is the most prominent theme in this anthology work, until it produces psychological problems for the characters in the stories.

The first short story of *Mantra Maira*, is about an Indo teenage girl named Maira who has difficulty in facing her mother (Indonesian migrant). Maira is more familiar with English than Indonesian. She does not know who her father is, while she watches Robbie, his mother's boyfriend, living in the same house with her. During a big fight before Robbie leaves home, her mom demands Robbie to marry her. However, "Robbie says, her mother just pretends to love her. That her mother only wants a fake marriage for getting the American citizenship document" (Dewayani, 2010, p.5). When Ninin, her grandmother, comes from Indonesia, Maira asks her mother to make up a story that Robbie is her late father and that her mother works as a secretary in a law firm, not as a cashier at a Chinese restaurant (a job that in this context is illegal for migrants). This is a portrait of the failure of the migrants to adapt to their new world.

The short story of "*Jalan Bata*" tells the character of I, Alia, who befriends Lateef, a man who was born and grew up in California. This man makes Alia's heart beat fast. Although actually Alia is already married and her husband lives in Jakarta. Lateef's parents from Pakistan come to America as doctoral students. Other things about Lateef are known by Alia via internet. When talking of a novel for multicultural literature class assignment, Lateef cynically comments "Typical female novel ... Of course I hope that the multicultural turbulence after the nine eleven tragedy is raised more. But, of course Ali wants to talk about personal upheaval in women migrants. Cultural conflict has always been a universal theme" (Dewayani, 2010, p.36). A month passes, and Lateef moves to California without telling her. Alia only knows about Lateef's moving through Lateef's blog. This condition describes America as a place where people from different countries meet, get acquainted easily, and go easily as well. There is no personal closeness. At the same time, there is a cynical representation of a male from Pakistan to the issue of female migrants.

The short story of "*Dialog Dua Nama*" (Dewayani, 2010, pp.61-74) raises the story of Sri Prihatini, a middle-aged Javanese woman who changes her name

to Fabiana Martinez. She changes her age and actualizes herself as a Hispanic descendant to be able to easily work as a shopkeeper in America to support the family. She falls in love with a middle-aged man who becomes a supplier in her shop. There is a dialogue in her heart between herself as Sri Prihatini and herself as Fabiana Martinez.

The short story of "*Ketika Tuhan Berjubah Putih*" (Dewayani, 2010, pp.75-80) begins with a background picture as follows. "Our mosque is like a grim cave that is estranged from the excitement of Christmas cheerfulness. Only in this mosque are people running quickly to save their bodies from the bite of cold naughty wind. The mosque is an occasional shelter, while the shops and malls are out there in colorful decorations." Then, it is continued by the story of a Muslim family in America that is tempted to buy sale goods at Christmas. The mother wants a purple coat and the husband wants a camera. While the wishes of the children are muffled with the advice, "We are not celebrating Christmas". The child mumbles, why do Muslims not have Santa Claus in red who always smiles and gives presents? Why do Muslims have a God dressed in white? During the trip to the store, their car stalls. The money which is planned to buy the coat and the camera is eventually used to repair the car. In the midst of panic repairing the car, the youngest child goes missing. She is reunited to her parents by a native Iraqi Mosque *imam* in white cloak. The boy says that he has been helped by the God in white cloak. Through that event, this Muslim family has regained their original identity.

The identity depicted in these short stories is the tension of American migrants in facing a new world. This new world makes them experience the tension between the idealism of the success in adaptation and the failure of adaptation.

#### ***Dian Nugraheni in This is America, Beibeh***

Dian Nugraheni was born in Purworejo, Central Java, December 7, 1969. After finishing her study at the Faculty of Law of Gadjah Mada University in 1994, she worked for several companies in Jakarta. She also lived for two years in Purwokerto before leaving for America. She left with her two daughters to America for winning the green card from the Indonesian Embassy following her husband who lived there first. Not long after living in America, she got divorced from her husband.

Because of her move in America with this green card, she has the facilities to be an official resident and can work legally. However, she does not have the right to vote in the General Election.

In order to survive, she financed her two children by working as an employee at one of the Sandwich stores in the University of George Washington (Washington DC, US) complex. She currently lives in Virginia, about 15 minutes from Washington DC.

Reading *This is America, Beibeh* which was published in 2013 by *Kompas* publisher, is like reading the memories of N.H. Dini's *Padang Ilalang di Belakang Rumah*. The difference is that Dian's book contains a collection of short memorable stories. Dian originally wrote these stories on her Facebook account, telling the stories of Dian's memories of her daily life in a new environment with her two children, in America.

The collection of writings in the book *This Is America, Beibeh* is divided into 6 chapters and each chapter consists of several writings as follows: (1) *GE Supermarket*, consisting of 7 writings, (2) *Deli, Kedai Sanwich*, consisting of 6 writings, (3) *Orang Amerika*, consisting of 10 writings, (4) *Alam Amerika*, consisting of 5 writings, (5) *Budaya Amerika*, consisting of 11 writings, and (6) *Sekolah di Amerika*, consisting of 11 writings. The division of the chapters is based on Dian Nugraheni's experiences in relation to those matters.

The first writing in this book, entitled '*Betapa*' begins with a clear phrase indicating the beginning of Dian's life as a migrant in America, "This is the art of living in a foreign country, all things are new, all things are different, we always have to learn and adapt" (Nugraheni, 2013, p.3). That positive expression colors Dian's following writings. Eventhough adapting and surviving in America is difficult and hard, Dian is able to live it well using her experiences in Indonesia and the Javanese values embedded in her life.

There are features in Dian's writings that construct a migrant identity in this work, (1) adaptation as a migrant viewed from a positive point of view (2) comparing her experience in America using her life experience in Indonesia (Java), (3) America is a good country, (4) her love of Indonesia and Indonesian language, and (5) education in America is more humane and fun.

Quite often, Dian always compares her past experiences in a humorous way. When she was assigned as a cashier at the Deli Sandwich shop at the University of Washington, she initially had a hard time getting to know American coins.

*Si pemilik menjawab dengan sangat tenang. "Dalam dua minggu, kamu akan terbiasa dan hafal luar kepala harga-harga barang di sini..."*

*Aku sama sekali tidak percaya. Memang butir-butir Pancasila yang segitu-gitunya saja jumlah butirnya. Itu saja susahny minta ampun untuk menghafalnya, apalagi barang-barang kecil sebanyak ini...?*

*Sekarang masalahnya aku tak kenal mata uang Amerika yang recehan, Penny (satu sen), Nickel (lima sen), Dime (10 sen). Repotya lagi, mesin kasirnya kuno, kemampuan si mesin hitung ini cuma menjumlah, tak ada item bayar dengan uang berapa, kembaliannya berapa. (Nugraheni, 2013, p.39).*

Positively, the note ends with "It's been the fourth week I work as a cashier. It's getting better and running well.... Okay my friends, let's keep the spirit. Do not be afraid to try." (Nugraheni 2013, p.41)

Likewise, when she has to first adapt to become a sandwich maker in a small kitchen in Deli outlets, the following is her expression:

*Dapur ala Amerika tentu sangat asing bagiku, berbagai macam daging, dressing (saus), keju, roti, dan semua bahan makanan yang sangat banyak jumlahnya itu, masing-masing punya namanya sendiri, dan harus dicocokkan dengan jenis sandwich yang dipesan.*

*Seminggu pertama, pastilah masih banyak trunak-trunuk, bingung... (Nugraheni, 2013, pp.68-69).*

With a positive tone, she ends her writings by the words, "ha ha ha, wherever it is, life is full of color ... So even though I'm in the kitchen which is narrow and hot, I always want to be happy" (Nugraheni, 2013, p.74).

By the time she had to adapt to the seasons in America, she welcomed them well even though Dian's anxiety was also depicted. She illustrated that in America there are many channels or bureaus explaining about the weather in a single day or even in a week. Thus, Americans will prepare well when going out of the house. However, she was very anxious to keep protecting her two children, when strong winds and rain hit her apartment until the tree in front of her apartment collapsed. She was very happy and comfortable to enjoy the winter with the snow falling and spring that displays many flowers.

Like any migrant anywhere, there is an attempt to always compare the experiences she encounters in America with the experiences she has experienced in Indonesia. When she served as a cashier with the consequences of memorizing rapidly the shards of American money, she compared it with her difficulty in memorizing the Pancasila items.

When Dian encounters the process of making sandwiches every day, she compares it with her experience of buying *gudeg* when she studied in Yogyakarta. According to her, sandwiches and *gudeg* are both mixed. *Gudeg* was mixed by the seller with bare hands while taking the chicken claws, *tempe*, tofu, vegetable jackfruit, etc. The sandwich maker tucks vegetables, cuts of meat by hands that are coated with rubber gloves by the maker.

When migrant children start studying in America, they undergo the "High Intensive Language Training" program. After about three months, they are tested and if they pass, they can directly study together with other children. This is very different from that in Indonesia; according to Dian ... "I imagine in Indonesia which in fact has a lot of other regional languages, this regional language problem is often a scourge for the children themselves as well as their parents. They do not get the new regional language with an intensive program, but still have to follow the test and even the examination. (Nugraheni, 2013, pp.265-267).

The characteristics of migrants' identity are her positive views of America. According to Dian, human rights are highly respected in America. This is evident from the school appeal letter to the parents of the students. There is no impression of coercion, it seems to be an appreciation of the difference of the nation. Education in America is very good; this is seen through (1) attention to the importance of respecting parents and teachers, (2) the US government acts that education is the right of all children in the world so that they free all the children education in public schools for all nations, (3) curriculum by using appropriate English learning methods and techniques that are easy for migrant children, (4) develops and greatly appreciates children expression, (5) there is a special training for teenage girls.

However, other than her admiration for America, this text describes the love of migrants to the nation and their homeland, Indonesia. Through the writing entitled "*Berbahasa*", Dian's effort to keep talking using the Indonesian language with her children when at home can be seen. Though her youngest son often feels it is difficult to understand the meaning of his mother's words. (Nugraheni, 2013, pp.191-195). Through the writing entitled "*Sebuah Surat untuk Anak-anakku*", the full love of the homeland is reflected. The letter was written during the anniversary of the Indonesia's independence on August 17, 1945. "Remember your nation, striving to uphold the dignity of the Indonesian people. Do not despair when you hear bad news about Indonesia. Please pray for blessing so that

the children of Indonesia in America, smoothly carry the task of the nation to raise the Red and White flag (Nugraheni 2013, pp.196-198). Likewise, through the writing entitled "*Pentas Angklung Kolosal di Washington*", the love of the national anthem of *Indonesia Raya* is reflected (Nugraheni, 2013, pp.207-213). The writing ends with "Tears are unbearable when I put my right hand on the left chest, following, voicing the song of *Indonesia Raya* .... Whatever, My Indonesia, you are mine, and I am yours."

This book also illustrated the negative things about living in America, that is the existence of homeless people who live in the city park, the forecasters on the roadside, the people asking for money by lying, the people making money by forecasting, and the condition of the nature that in many ways is not friendly, that is often in the form of rain accompanied by lightning and wind and hot air but humid so that it feels like living in a sauna.

Interestingly, Dian can accept the negative things the way she is, she anticipates them with pleasure and with carefree attitude. Even for things that were initially judged negatively, Dian was able to take the lesson, and she finally followed that attitude and made it an identity. This is seen in the writing "*Bule itu Pelit*". At first she judged that Americans were stingy because they were not ashamed to pick up coins that fell nearby, which did not belong to them; they also never miss a change of money that might only be two penny be it famous lawyers, soldiers, or even professors; Americans are diligent in picking up shopping vouchers; young people who are dating will pay for their own snacks. Finally, after a long time in America, she concluded that the attitude is a picture of a careful, meticulous and appreciation of money, no matter how small. This is because people in America have to work hard to earn money. Then, Dian realized that she also ended up following the "stingy" behavior of the Americans.

## Conclusion

The studies on Indonesian-diaspora literature written by Indonesian immigrants in America in the 2010s include *Only a Girl: Menantang Phoenix* by Lian Gouw, *Candik Ala 1965* by Tinuk R. Yampolsky, *Mantra Maia* by Sofie Dewayani, and *This is America, Beibeh* by Dian Nugraheni.

Based on the genre, the literary works consists of firstly the history novel of *Only a Girl: Menantang Phoenix* and *Candik Ala 1965*. These two diaspora novels raise the issue of history in Indonesia. The second is short story genre, which is *Mantra Maia* that talks about the Indonesian migrants' problems in America. The third is a memory story, which is *This is America, Beibeh*, that also tells about the Indonesian migrants' story in America.

In the form of a table, the American-diaspora literature genre is described as follows.

**Tabel 1: American-Diaspora Literature Genre**

<b>Fiction/ Non-Fiction</b>	<b>Type</b>	<b>Title of Work</b>	<b>Problems of the Story</b>
Fiction	History Novel	<i>Only a Girl: Menantang Phoenix</i> <i>Candik Ala 1965</i>	Historical events in Indonesia
Non-fiction	Short Story Memory Story	<i>Mantra Maia</i> <i>This is America, Beibeh</i>	Indonesian migrants in America

The identity constructed in Indonesian diaspora literature written by Indonesian migrants in America is as follows. The history novel *Only a Girl: Menantang Phoenix* by Lian Gouw reveals Chinese identity in their migration in Indonesia which includes social and cultural identity, politics, economy, and women. The first three identities are closely related to the Dutch political policy to the privileged status of Chinese citizens who place their positions under the Dutch and above the natives. The overall identity of the Chinese leads to one identity, namely migration and avoidance of racial issues. The first to third generation of Chinese in Indonesia is the result of Chinese migration to Indonesia; they form a new culture, which is the diaspora culture. The third generation in Indonesia migrated again to the Netherlands and America. The main figures in this generation choose to migrate to America because there are fewer racial issues. This is linear with the author's choice, Lian Gouw, who also migrated to America in 1962. In addition, in this work, there are two layers of diaspora, which are the identity of Chinese diaspora in Indonesia written by the Indonesian diaspora in America.

History novel *Candik Ala 1965* by Tinuk R. Yampolsky reveals the political identity of Indonesian migrants in America to see the political condition of the nation. This politics puts itself on the side of the victims who were traumatized by the violence of the Suharto regime that can be voiced when the author is in America. This work serves as a defensive and critical form towards violence and oppression by the New Order government to its political opponents, as well as to the innocent people.

Sofie Dewayani's *Mantra Maia* short story collection reveals a new world (America) identity that makes the migrants experience a tense between the idealism of successful adaptation and the failure of adaptation. This tension of success and failure produces a psychological problem for Indonesian migrants in America.

The memory stories in *This is America, Beibeh* by Dian Nugraheni reveals the identity of Indonesian migrants in America as follows: (1) adaptation as migrants viewed from a positive point of view (2) comparing migrant experiences in America based on the experience in Indonesia (Java), (3) America is a good nation, (4) love of Indonesia and Indonesian language, and (5) education in America is more humane and fun.

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