Staying local in a global discourse: A study of comments on selected minifictions by a Sundanese woman writer in Fiksimini Basa Sunda Facebook group

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ABSTRACT
This paper examines the social meanings from interactions of a Facebook group which posts mini fictions in the Sundanese language. The examination was more specifically focused on comments for mini fiction posts written by a woman writer. Following the idea of locality as essentially 'a situatedness' (Ahmed, 2000), the study framed the interactions as locality and situated the locality as it intertwines and intersects with more global issues. The study began by selecting mini-fictions in the Sundanese language that received at least 100 comments from their readers. Interactions arising from comments about the selected texts were examined to situate the intertwine of locality in the texts and the more global responses in the comment sections. Selected interactions were then examined using a Hallidayan critical discourse analysis. Taking situatedness as the focus, the analysis indicates that interpersonal themes attracted comments where locality and globality are situated to construct irony where locality pales in the face of globality. Therefore, it seems that more efforts should be made to strategically situate locality in a more vantage point in the global world.

Keywords: Globality; locality; mini-fiction; situatedness; Sundanese; women

INTRODUCTION
Globalization is not a new phenomenon. However, its influence remains prevalent and has been brought up in discussions and debates that globalization issues keep resonating and renewed. Globalization has enriched the ways meanings were construed in the past decades. Its prevalence is intensified by the internet and the rapid pace of communication technology progress which has created an increasingly borderless world. Gardels and Medavoy (2007) aptly concluded that "in the age of globalization we are no longer home alone" (p. 9). His statement indicates that even in the smallest social units such as home, the presence of others cannot be fenced in. This is made possible by the media and social media which are able to penetrate even a walled world of privacy and establish their presence as human beings' new basic needs. Various forms and kinds of presence from the global world can enter a very local and personal space of the home and the other way around.

In a context like this, interactions occurring between everything local and global vary. The global might be external but might also seep into the local as the presence of other worlds in personal domestic space; for example, the internet which penetrates via gadgets. Interactions can complement, refuse, collide or shape one space to another. This phenomenon is attested to by Giddens (1990) who argues that globalization can be seen as an

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intensification of social relations that give birth to local events resulting from the linking of remote localities with other physically remote events, and vice versa. At present, the majority of the local and globality links are supported by the internet such as Whatsapp, Twitter, Instagram and Facebook.

Facebook, which was originally developed for students at Harvard, has transformed into a global institution that facilitates communication and interaction with various social dimensions. Facebook has come to be used by a variety of users for various interests such as politics, cultures or economic. In the presidential election in the United States in 2008, for example, Facebook was used by President Obama to raise grass-root votes, and it was one of the factors considered to have contributed to his winning at that time (Schoon & Cain, 2011). Facebook is also an effective media for marketing products. Facebook is now the biggest social network worldwide. Until the end of 2021, there were an estimated 2.89 billion active Facebook users (statista.com)). Caers et al. (2013) added that most of these users are outside the US interacting in more than 70 languages. Facebook is thus considered as a world platform.

With such a platform, Facebook has become one of the global institutions that can be easily accessed by and intersected with various types of localities. One of the localities that will be the focus here is the Sundanese language interactions in a Facebook Group that manages mini fiction writing. This group is called *Fiksmini Basa Sunda* (hereinafter referred to as FBS). Interactions in Sundanese occur in the form of responses or comments to a posted mini fiction, while at the beginning, comments are about the posted mini-fiction. Further commentaries become comments on comments. Interactions develop and are not solely about the mini fiction posts anymore. A range of issues might emerge which might bear relevance or otherwise to the posted mini fiction.

With this in mind, a selection of mini fiction which touched upon women issues -considered as a global issue- were analysed to construct possible meanings arising from the intersecting global issues and local comments. The selected mini fictions were written by a woman writer from a small city in the West Java province. The women issues taken up in the mini fiction were considered as a global issue as they are issues commonly voiced by women across nationalities and localities. However, the fact that that they were written in the local Sundanese language with a local context is justification for their localities. Localities and golbalities further intersected in the comments that the minifictions received from the audience. It is these intersections which were then analysed to help construct and make meanings from.

Locality and Globality, Some Definitions
In this paper, locality and globality will be discussed together. This is because it is assumed that in the global world the two, as Giddens (1990) implied at the beginning of this paper, emerge simultaneously. More broadly, Steger (2003) considers that in globalization, which is a multidimensional process, there is an expansion and strengthening of the attachment and interrelation of social interdependencies in such a way that leads to a global entity (globality). However, according to Steger (2003), at the same time this process increases strong awareness of local things. This simultaneity means that, in essence, locality and globality almost always coincide in the global world.

Locality itself is not a steady and easily defined concept. Out of the myriad ideas about locality, the idea of locality as situatedness is the most relevant to be addressed here because it explains the concept of locality in relation to one's existence individually and contextually. As Blackler (1995) evinces, locality as situatedness "emphasizes the significance of people's interpretations of the context within which they act" (p. 1041). This opinion promotes the idea that people's interpretation of context is an important aspect of locality.

More specifically, Ahmed (2000) suggests that context is the main element of locality. Locality, according to Ahmed, is a space that exists and determines everything that is smelled, heard, felt, and/or remembered. It is very close and personal. Locality is like a second skin, according to Ahmed, which does not only contain the subject but also gives the subject a chance to be touched and touch the world. That is why locality is never a given but always forms part of a variety of ever-changing contexts. In Ahmed's (2000) perspective, it can be said that locality is something that is attached to the self and builds meanings with the contexts around it.

The intertwine of self, meaning and contexts creates texts which from a Hallidayan perspective is marked among others by a theme (Emilia, 2011). A theme indicates what is considered as given or common sense by an author (Halliday & Matthiessen, 2004). Determining a theme in a text may be initiated by tracing what is made foregrounded in a text. What is brought to the front of the text by its author(s) indicates what is highlighted, considered or made as common sense and given. This strategy often attracts or distracts readers' attention because it leads readers to focus on the foregrounded idea of the text. The text works for the idea even though the authors might have done so unintentionally. The readers then will work on the working of the text and build meaning out of it. This is an independent and deliberate act from the readers' part, and the result is the interpretation. However, the meaning of texts is what is interpreted

by readers. The readers' interpretation becomes the actual meaning of the text but with potential meanings representing the choices made by the readers.

Investigating theme system, therefore, might construct the way the features of a text distract readers and might disclose possible meanings from what gets to be represented by the readers' interpretation. The Theme system in this study refers to the concept of theme from the perspective of Systemic Functional Linguistics (henceforth SFL). The theme system is concerned with the organization of information within individual clauses, and through this, with the organization of a larger text (Martin et al., 1997, in Emilia, 2011). This system is realized through a structure in which the clause falls into just two main constituents: "a Theme and a Rheme" (Emilia, 2011, p. 8)

The Theme is the element which serves as the point of departure of the message (Halliday & Matthiessen, 2004). It provides a kind of frame for the interpretation of the rest of the message (Lock, 2005). In a clause, the structure of the Theme and Rheme is expressed by the order- whatever is chosen as the theme is put first (Halliday & Matthiessen, 2004), the theme comes first, then is followed by the rheme. Meanwhile, the rheme is the remainder of the message, the part in which the theme is developed (Coffin et al., 2009; Halliday, 2004). The rheme typically contains unfamiliar, or 'new', information. The themes are divided into three types: ideational theme indicating the topic coming at the beginning of clauses; textual theme indicating transitional words connecting clauses coming at the beginning of the clause, and interpersonal theme indicating interrogative structure or subject descriptor coming at the beginning of the clause (Eggins, 2004; Halliday & Matthiessen, 2004). In this paper, both perspectives are used to examine the interrelation of locality and globality in the interactions between responders (commenters) with texts and fellow commenters when the issue of women is raised in FSB by a woman writer.

METHOD

In this study, mini fictions from a woman writer were chosen with the criteria that the stories raise/imply the issue of women and received more than fifty comments. The selected mini-fiction stories are documented at www.fikminsunda.com between 2011-2015. From the selection process, 3 (three) mini-fiction stories written by Endah Dinda Jenura (EDJ) were obtained; they are "*Putus*" (Break Up), "*Jempling*" (Silence), and "*Awewe*" (Women).

The selected mini fiction stories were first analyzed for their particular themes. The analysis focused on interpersonal theme in the comments to identify how they contribute to form an issue, that is the specific issues about women that they raise by paying specific attention to the plot, setting, and character and characterization. The interpersonal theme analysis followed Halliday's (1994) theme identification in clauses to reveal the realization of textual meaning in each of the story's elements: plot, setting, character, and characterization. Once the issues were determined, themes were coded. The themes were then analyzed to situate locality and globality. After analyzing the mini-fiction stories, the researcher explored the comments. The comments were also analyzed thematically to find the general categories, namely comments on the story and comments on the work. The broad categories were further narrowed into more specific categories. Comments on the story include comments that sympathize with the female character and those that antagonize her. Comments on the work are divided into those that complement the story or the writer's craft, and comments that go beyond what is in the texts.

FINDINGS AND DISCUSSION

In general, locality as a space appears in the mini fiction stories through the use of Sundanese language and the characterization of the characters. The characterization of the characters simultaneously serves to extend the locality to globality, as represented by the global stereotypical traits of women and men attached to the characters. The locality is also linked to globality through the comments generated from the stories. In these comments, the readers interact "locally" with the story, the work as a whole, and the author. Their local interaction extends "globally" when they respond to each other's comments and talking about the global issue of women and writing.

"Putus"

This mini fiction captures a telephone conversation between a woman and a man. The man seemed to forget about her birthday, and the woman was really angry because of that. The man gave some reasonable excuses to the woman and promised not to forget about it in the coming years. But the woman was adamant. She could not readily forgive her lover. After more than 10 minutes of ranting about this matter, the woman was still not satisfied. However, the man had had it enough and eventually offered her to break the line and officially break up. The line did break, but not because the woman agreed to break up with him. Her battery went dead.

Locality as a space that determines what is smelled, heard, touched, felt and remembered in the mini fiction story "*Putus*", in addition to being present through Sundanese, is present as a second skin in Ahmed's proposition (2000). The second skin that is present in the things that are done and

felt by the character Neng in the mini fiction story titled "*Putus*" is embodied in such action words as *nyarekan* (which means to scold, as implicitly conveyed in *dicarekan*), *ngawakwak* (speaking loudly and without stopping), *dikekesek* (crushed to the lowest point), underlining strong emotions and ignorance of the logics. Other excerpts that corroborate this second skin include "*Nyaho kuring ge, manehna teh keur loba proyek, aya bejana*" (I knew very well he was busy with his many projects, I heard about it. But I haven't scolded him enough). The pairing of Neng's emotional attitudes with the rational attitude of Akang builds locality as the second skin which implies a gendered locality. This pairing is especially conspicuous because of the stereotypical emotional traits characterizing the female character and the rational trait characterizing the male character. This personal locality (attached to characters) subsequently extends because it triggers comments from readers outside the text who respond to the text and also respond to other readers' comments or the author's responses.

This mini fiction thus embodies the linkage of locality and globality in the relationship between a woman and a man through the stereotypical attributes for women and men. In this context, the comments relate to, or may even give birth to, the outer skins. The comments in the global world outside text are classified into two types, namely comments about the content of the story and about the integrity of the work. Comments about the content of the story are further divided into two namely: those commenting on the text and those commenting on other readers' or authors' comments.

Comments on the story

a. Comments that corner (*mupuas*) the female character

- *Hag siah... ?! Puas..ah! ha ha ha*
  (Translation: Got you…?! There you have it...ah! ha ha ha)
  [author's response: *sanes hag siah-hag siah... ieu kumaha batere seep, wkwkwk!*]
  [Translation: Don't just say gotcha… What to do? Am running out of battery, lol]
- *Hahahaha cuma satu kata: lebookkss*
  (Translation: Ha ha ha ha, just one word: 'Eat it/Stuff yourself!)
  [author's response: *wkwkwkkwk! cuma dua kata: mana sanguna?]*
  (Translation: *lol!* Only these words: Where's the rice?]

Both comments and the author's responses indicate a strong partiality with the male character indicated by the minor clause such as "*hag siah*" or "*Puas*". The clauses present the mental state of the speakers when establishing social relations. "*Hag siah*" serves to function as a warning, while "*puas*" serves to amplify the disagreement, both of which indicate the presence of strong emotional nuance. The partiality may also be triggered by the portrayal of the male character as silent, patient, and defeated; consequently, the dead phone arouses sympathy for the male figure who is depicted as weak. The emotions were aroused possibly because of EDJ's skills in writing, and her skill in moving her reader emotionally reinforces the proposition of Ahmed (2004,) who said that "emotions do things, and work to align individuals with collectives –or bodily space with social space- through the very intensity of their attachments" (p. 33).

Referring to Ahmed's statement, the emotions that are evoked in the mini fiction have 'worked' and given birth to comments that can also be emotional in a wider and collective space. In other words, EDJ as a mini-fiction writer, as shown by the sample comments above, has succeeded in building what is called "the textuality of emotions" (Ahmed, 2004). EDJ's responses to these comments also tend to show confirmation of the emotions that arise. Emotions that are activated in this text trigger reactions in favor of the male character, as shown by the following excerpts.

b. Comments sympathizing with the male character

- *hahaha.... Watiiir! *urang pulung tah nu sholeh teh...*
  [author's response: pas nyerat ieu rada dipikiran oge, saha nu kudu dibela? tapi tungtungna mah dikieukeun we ah, hahhaha! yoyoy tos ngaplek ieu ge. tos ieu bade bobo heula sakedap mah...]
  (Translation: hahaha… so pitiful! *let me adopt this pious man….
  [When I was writing this mini-fiction story, it came across my mind a question on <u>which character I should defend. But eventually I decided to end the story this way</u>, hahaha! I was exhausted, too. After this, I'm going to take a nap])
- *ahh..tragis, sami da, nu ngajak putus ge bogoh keneh..bogoh kenehpisan.. nyaan.. demi Alloh... Ah.. [uhun ieu bogoh itu bogoh, tapi da tos asa rawing ceuli nu ngajak putusna, nganggo earphone ge tos sesah bakating ku tos rawing diwakwak wae cepilna, cenah :D]*
  (ahh… how tragic, I had the same experience actually, the one who asked to break up is still in love. Very much in love. Swear to God.

[Right, in love with that one, in love with this one, but the one asking to break up is fed up and his ears pained because I kept asking him to break up. Even wearing an earphone is impossible because of the pain from hearing the breakup requests. :D].

Strengthening the pattern of the previous comments, the two comments above essentially put the female character in an unfavorable position. Linguistically, those clauses possess emotional comments, positioned as given messages. The difference between the two sets of comments lies in the emphasized sympathy for the male character in the second set of comments. Those comments again serve as interpersonal themes, showing and emohasizing emotions such as *"ah watir"* or *"tragis"*. Emotions are more foregrounded than the presented topics in the discussion.

Comments on the work

Likewise, the comments about the quality of the work are divided into two, namely:

a. Complimenting the work

- *Halaaah...!* Ngajerejes kieu ieu fikmin. Asa ruhak dileob cai, rame dumadak simpe. *Beu,* kari ngebulna.. kari ngebulna.. haruuh.. *Asik pisan!*
  [halah eta ngajerejes, wkwkkwk! hatur nuhun, mang. --newak kebul]
  (Oh, dear! How touching this mini-fiction story is. It felt like water thrown on flames, from loud noise to total silence. What is left is the smoke, just the smoke… uh, so enjoyable!
  [Author's response: touching, heh? Heheheh, thank you, *mang*—catching the smoke])

b. Expanding the work: It means the comments contain ideas for alternative endings.

- *Saparantos hp seepeun batre, si Neng gura-giru ngecas. Teras salajengna sms, "Kang, sanes maksad mareuman, namung hp Neng seep batre. Neng, nyaah ka Akang. Dugi ka iraha wae ge. Swear![sipsipsip... teu langkung carios saterasna mah, nyanggakeun kumaha imajinasi sewang-sewang. pokona mah judulna putus... tus... tus... :D]*
  (When the phone battery died, Neng hurried to charge her phone. She then typed, "Kang, I didn't mean to end the call, but I ran out of battery. Neng loves you, Akang. Forever. I swear!
  Author's response: I got it… it's up to you how you would like the ending to be, it's up to your individual imagination. The main thing is the title remains break up . . . up. . . up :D)

- *Dijawab ku si akang dina SMS; sagala nu tos PUTUS teu tiasa disambung deui. Teu aya elasan cinta di dieuna. Punten. Akang tos gaduh deui nu langkung sagalana ti Neng. Dagh......!!! [tiada elas bagimuh, huhuy! :D]*
  (Akang's reply to her message: anything that is BROKEN cannot be unbroken. Love is not a reason. Sorry. I have met another woman who is above you in anything.)
  [Author's response: No excuse for you, huhuy! :D]

Both complementing the work and expanding the work are realized through dominantly interpersonal themes (see the underlined words). The addressers such as "*kang* … ", "*Neng* …" were realized to keep interpersonal relationships in a Sundanese way, making this local value show up in the online texts. "*Daagh* …", "sorry …", "*huhuy*" added to the local features of commenting regardless of the topics being discussed.

Interactions in the text "*Putus*" or Break Up' indicated that the global issue such as gender relations presented and wrapped in localities such as the use of the Sundanese language and the closeness of the issue to things local have actually implied a diverting of increased attention to the more obvious local aspects of the text. The more hidden aspects of the global issue are also local as the idea about gendered relation might be something close or experienced on a personal basis. This implies that there are localities that might have to be more open and directly addressed so that they become collective, something shared by a wider audience in their comments. While the writer has successfully created a textuality of emotions, the text has not made the core issue visible that it has remained seemingly neglected in the interactions.

Another example is presented in how readers comment on the following texts
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"*Jempling / Sunyi*"

Leungeun usik, nunjuk slokina nu ngagaring, nyintreuk senar peuting. Jentreng. Awewe burahay lisptik, rok mini, bujalna kucap-kiceup dianting. Jentreng. Whiskey-Tequila diranggeum kuku leungeun buburicakan, lampu bar muyung	The arm moves, pointing at the drying wineglass, strumming the fingers on the night strings. Tring. Woman with fiery red lipstick, mini skirt, pierced blinking belly button. Tring. Whiskey- Tequila grabbed by colorful fingernails, pensive bar lamps

ngalangkangan gelas-gelas herang. Jentreng. Dina sawangan kakalicesan, indungna di lembur, ranggah dimukena, tasbe ngagulawing, dunga-dunga mancawura. Jentreng. Jentreng. Haneut renghap dina ceulina, harewos cunihin nu biasa: "Sabaraha?" Jentreng.	overshadowing shining glasses. Tring. In shadows disappearing blown in the wind, her mother back home, saying her prayers, chanting, counting God's name. Tring. Tring. Warmth touched her ear, the usual flirty whisper: "How much?" Tring.

This mini-fiction story is about a conflict faced by a woman who seems to contemplate thoughts about her mother praying back home and her own immediate situation when someone asks for her price. Again, locality is shaped from the presence of the senses: that is locality as a space that determines what is smelled, heard, touched, felt and remembered. The satory is initiated by something very local -the movements of the arm- *leungeun usik.* In fact, the text on a slow manner describes a situation highlighting the presence of the senses. The sensory is exploited to guide us to the irony that is implied in the sound of a traditional Sundanese string instrument: *Jentreng!* In this text, locality is made present from the generated senses. Movement of the arms, the fingers strumming, the implied red lips to the sounds of her mother's prayers and the whispers of a flirtatious customer are selected elements of the text which are bodily close. Elements forming a second skin. They are the localities established in the text with words and/or expressions evoking emotions.

The local aspects that have triggered emotional evocation were responded in a variety of ways. In general, the responses -in the forms of comments came up in two categories. They are comments which sympathizes with the characters in the story, and comments which focus on the writer's craft.

Focusing on the comments, the analysis includes two categories:
A. Sympathizing with the female character
- *"Fikmin nu nenggel pisan kana mamaras, dua dunya nu bodas sareng hideung, katalian ku hubungan ibu nu sholeha sareng putrana nu janten ' Penjaja Cinta'. Deudeuh teuing anaking..*
  [*nyanggakeun hideung-bodasna mah, teu langkung idealisme nu maos, abi mah ngjentrengkeun wungkul, heuheu! nuhun, Ceu...*]
  (It's a mini-fiction story that brutally touched the core of my heart, two worlds of black and white, tied by blood relationship between a pious mother and her daughter who works as a Love Seller. So sad for you, kid……
  [Author's response: It's up to you to decide who is black and who is white, depending on the reader's idealism, I was just strumming it out (voicing out), hehe! Thanks, Sis...)

Here the comment indicates that it sympathized with the main female character. It was obvious in the statement: *Deudeuh teuin anaking* or so sad for you, kid. The word *deudeuh* is an adjective implying a deep sense of caring love and attention, where *anaking* is an endearment for one's own child laden with intimate affection. The comment foregrounded the emotions felt by a reader of the text that it confirmed how local the situation was for the reader.

The author, in this case, has also highlighted her part as the one voicing an issue rather than siding or opposing the reader's opinion. So, while the comment is geared toward the emotional aspect of the text (locality), the author's response re-affirms that there is more to the locality. She emphasized the idea that she voiced something. *Abi mah ngajentrengkeun wungkul* or I was just strumming it out (voicing the issue). There is an interplay of locality and globality in the comment interactions. The author's way of voicing a more global perspective on women issue is local as it used a local language and played out emotions at the forefront of the text. However, she downplayed the emotional comments.

B. Commenting on the work
   Comments which are made to highlight, criticize or praise the story are found to fall into two categories,
   a. Complimenting the work
   - *"Asoooy...!* Tos lami pisan teu mikmin. Ari jebul fikmin nu ngiwari pisan. Cocok pisan, tequila sareng jentreng hitar. Kantun ngangge topi sombrero..
     [*bati kumecrot we ningalian fikmin ka ayeunakeun. aredun. lahlahan deui nopi sombrero sareng kumis murintil. nuhun, Kang :)*]
     (Yahoo…! It's been a while since I last read a mini-fiction story. And here I encountered a contemporary story. What a good pairing, tequila, and the sound of guitar. What is left is to wear the sombrero. . .
     Author's note: I can't help drooling over today's mini-fiction stories. The more so if I had to put on sombrero and curled moustache. Thank you, Kang 😊]

- *Hadooh... Didagorkeun dua kali, ku buricak jeung ku tasbeh. Paradoxna keuna pisan Teh Neng. Asa nyetrok jengkol ngora nu dicoelkeun kana eskrim...* [*cobi etah jengkol ngora dicoelkeun kana es krim, hihihi!* *amis-tiis-pahang. tuang sareng kulumudna, Bah, supados teu bau teuing :D*]
  Ouch. . . I was hit twice by the glittering lighst and the prayer beads. The paradox is on point, Teh Neng. It felt like biting on an unripe smelly bean and dipping it in ice cream. . .
  Author's response: Try dipping the unripe smelly bean in the ice cream, *tee he he*! Sweet-cold-bitter. Eat with all its soft skin, Bah, to reduce its smell :D]

b. Expanding the work

- *Waas mun difilmkeun juag. Viasualna buburicakan ku lampu disko, si enon nyorangan, nu jaroged maceuh. Tapi audion cekak ku jentreng, atawa leotna tarawangsa. Mun uing sutradara, rek dicobaan da. Hanjakal uing ukur tukang kolontong...*
  [*janten ngahuleng. tadi mah basa ngunclungkeun, abi teu ngemutan visualisasi fikmin ieu... hanjakal abi ge mung emak-emak purah ngumbah wadah... nuhun, Kang :)*]
  (I can't imagine if the story was adopted into a movie. The visuals of disco lamps glittering, the woman all by herself, the dancers moved like crazy. But the audio was filled with the sound of *jentreng* or the soft melody of *tarawangsa*. If I were the director, I would really try it. Alas, I am just a grocer. . .)
  Author's response: [Your comment] made me stop and think, when I was writing the story, I didn't think of the visualization of the mini-fiction story. . . alas, I am also a mere old woman whose job is washing the dishes. . . thank you, Kang 😊]

- "singapur sling, sagelas" saur anjeuna sabari ngiceupan…
  [*dikatepel ti Singapur mah moal benjol ah, hahha!*]
  "singapore sling, one shot" she said with a wink. . .
  Author's response: Getting slingshot from Singapore won't hurt you though, haha!]

- :"*Jentreng. Tiasa dianjuk? Mangga.... cenah. Jentreng. Nampi jangjina nyanggakeun nikmat sareng panyawatna. Jentreng".*
  [*jenteng. Nyi, si Dede bade daftar sakola, si Bapa tos taluk ku biayana. sugan di Nyai aya... jentreng. mangga, Ma, dungakeun sing aya rejekina. jentreng.*]
  (:"*jentreng* [the sound of a guitar]. Can I pay later? Please. . . she said. *Jentreng* [the sound of a guitar]. I hereby take your promise and give you the pleasure along with its disease. *Jentreng* [the sound of a guitar)."
  Author's response: *jentreng* (sic, the sound of a guitar). Nyi, the little one would like to register for school.

Both complementing the work and expanding the work present local ways of addressing the specific topic that attracts the commenters' attention. In complementing the work, the interpersonal themes amplified the core topics as realized by the words: *Asoooy, Cocok pisan, Hadooh...* Meanwhile, to expand the work, the comments similarly amplified the irony of the rising locality issues such as by complementing comments with *Waas, sagelas, Jentreng, Tiasa dianjuk?* at the beginning of the clauses. This interpersonal use of language pushes others to cast positive attitudes towards the aspects supporting issue rather than the core issue of the story. This is a repeated tendency as this tendency was also disclosed in the previous mini fiction. There is an irony underlining the interactions.

The irony implied in the mother-daughter relationship is the locality raised and becomes the second skin of the public who are touched when they read the story, especially because of the form or style of writing. The majority of the comments highlight the writing skills much more than the locality of femininity that the story raises. Does it mean collective feelings about women are second to writing skills?

An already constituted space which defines what one smells, hears, touches, feels and remembers (Ahmed, 2000). Locality is like a second skin which does not only contain the (homely) subject but allows the subject to be touched and touch the world (Ahmed, 2000) Hence, situatedness or locality is never a given, but always part of different and constantly changing local contexts, "emotions do things, and work to align individuals with collectives –or bodily space with social space- through the very intensity of their attachments" (Ahmed, 2004, p. 33).

"*Awewe*" or "Woman"

This mini fiction is about a woman who desires and wants things.

Jaman baheula aya hiji awewe. Di jerona simpe. "Abdi hoyong..." harewosna hiji poe basa deku ngeunteung na beungeut talaga. Aya nu otel dina dadana. Reup mega-mega. Hiuk angin. Bray. Dunya cekah ngeprulkeun sapaneja, pluk jeung bungahna. "Abdi hoyong..." pokna deui bari nangkeup pasir nu laju ngagibrig murulukkeun surti. Gorehel. "Kuring hoyong..." Sok. "Kuring hayang..." Bro. Bro. Bro. Simpe ngahephep dirampes teu repeh. Karep digugu napsu nu gagalacangan di hiji jaman. Di hiji jaman. Di hiji jaman aya hiji awewe nu ngalanglang sagala nu bisa kasaba ku dampal sukuna, gugurawilan dina lenjang areuy leuweung, lampar ngagilindingan kahayang. Anu. Itu. Ieu. Eta. Kabeh keur manehna. Nu manehna. Keur aing. Nu aing. Aing ngawasa hayang. "Aing hayang!" gerewekna ka Langit. Gubrag! Langit murag.	In the past there was once a woman. Inside her is stillness. "I am wanting…" she one day whispered when kneeling looking into her reflection on the lake. Something moved in her chest. Clouds shifted. Wind blows. *Bray.* The world cracked sprinkling desires, falling with pleasures. "I am wanting…." Again, she said hugging the hills knowingly shrugging understanding. Suddenly. "I am wanting…" Granted. "I am wanting…." Granted. Granted. Granted. Stillness dumfounded could not be pacified. Often desires were fulfilled in one particular time. In one time. In one time there was one woman roamed places her feet took her, swaying from one branch to another, going far following her wants. Which. That. This. Here. Everything for her. Everything was hers. For her. It's hers. I ruled wants. "I am wanting!" she screamed to the Sky. *Gubrag!* The sky fall.

While the story is more surrealistic compared to the other two, the idea that there is an unsatiated drive of desires or wants inside the woman tends to be stereotypical. There is an unexamined assumption about a woman who wants and desires things. To this extent, the idea implied a global issue paired with the locality of the language. Similar to the other mini-fiction stories, the comments on this mini-fiction story can be divided into the following:

Comments on the story

While the writer's craft was mostly the most commented on, the issue brought about was generally agreed upon. For example:

Ih, kamana komen si Nyai da tadi teh komen, siga kieu yeuh komanna teh:
Enya nya awewe mah kararitu, loba kahayang, loba pamenta! geus dicukupan ge ngan kurang jeung kurang. Untung si Nyai mah teu bogoh ka awewe!

[Ih, where did my comment go? Here it is: Yes. It's true. Women are like that, they want many things, they ask for many things! Even when everything was sufficient, they just want more. And more. It's good that I do not fall in love with women!]

The comment is in agreement with the issue put forth in the text, and the use of emotional introduction [*Ih*] or [*Enya nya*] again emphasized the need to set the emotional bond with the text, the writer and the other comments.

The emotions as crafted in the text and paired with the assumption of what women's wants played a more significant role in establishing this agreement. While there were few critical comments about the story, the foregrounded issue is the writer's craft. Like the following comment:

1. Fikmin awewe rasa lalaki (deui wae). *2. Fikmin edisi Kartini* *3. Cobi ieu pangarang fikminna nganggo sandiasma, angger wae pasti ka toong, nu kieu mah EDJ banget.* *4. Fikmin ngajak lumpat, matak ngahegak!*	1. A woman fiction with a male flavor (again) 2.Mini fiction Kartini edition 3.Had the writer used a pseudonym, people would still recognize her. This is very EDJ. 4.The min fiction invited us to race. It's breathtaking!

Implicating the work as having a male flavor is interesting as it implied an inclination towards the dominant discourse. However, the way the comment is presented has detached it from emotional nuances. There is a pull towards globality although locality is again made presnt in sentence number which uses words indicating movement and senses.

The two comments represent the negotiation between locality and globality. The writer's writing craft, in particular, has strengthened the need for locality and the way globality is touched in the interactions implies an awareness of the presence of globality. However, since the issue taken up implies a conformity with a streotypical trait of women, the unison of agreement of the content implies the power of a global pull or a local bond with the writer who has proven her mastery in creating the textuality of emotions.Again, irony overshadows the interactions.

Comments on the work

Complimenting the work

- *Waah! Dahsyat, resep ku papantaanana.. Ti kawit "Abdi hoyong" dugi ka "Aing hayang". Gustii.. Hatur nuhun, Eteh.. Katampi pepelingna.. [aw aw aw gak ku kuuuuu... hahhaha! Pairan Amang ngeuyeuban tur mundel pisan, abi nyalira teu nyangka fikmin abi tiasa dibahas panjang lebar kitu, wew jadi isin. Hatur nuhun, Bageur, didungakeun sing enggal gaduh kabogoh... opat, wkwkwkwk!]*

(Wow! Amazing, I like the language strata . . . starting from "*Abdi hoyong* (polite Sundanese)" to "*Aing hayang*" (impolite). God, thank you, *Eteh*. I get your message. . .)

Author's response: aw aw aw! I really can't stand it . . . ha ha ha! It's been flooding with comments, I didn't expect my mini-fiction story can generate such an expanded discussion, *wew*, I feel shy. Thank you, dear, I pray you get a girlfriend soon . . , four of them, hehehe!]

- *"Breh 'Jaman baheula aya hiji awewe'. Di jerona simpe. Tepi ka dinya ge uingah geus ngalenggak. Heup heula. Ngarenghap heula. Endaaah pisaaaan....!" "Ngundak teras nu kitu teh, nya...? Ngundakeun takeran emosi...!"*

(As the story begins, 'In the past, there was a woman. Inside her was silence.' Up to that point I was taken aback. I stopped. I took a breath. So beautifuuuul . . .! Such an emotional ascent that excerpt, isn't it. . .? Ascending the emotion . . .!"

[*bareubeu kieu raray abi macaan komen-komen Akang, ti luhur dugika handap dipapayan, Gustiiii... ngimpen naon abi tadi wengi? hilap deui. mung sanes ngimpen dikabaya nu pasti mah, hahha! hatur nuhun, disuhun dina ubun-ubun, katampi pisan heman sareng nyaahna, reugreug abi. nuhun sakali deui, Kang, nuhuuuuunn...]*

[Author's response: My tears are flowing down my face reading the comments, *Akang,* from the first comment I read up to the newest ones. My God, what did I dream last night? I don't remember. But certainly, I did not dream of wearing a kebaya, ha ha! Thank you, thank you very much from the deepest part of my heart, I am grateful for your support, I feel encouraged. Thank you once again, *Kang,* thank youuuuu. . . !]

The themes in both comments are emotion-laden. Similarly, the underlined words serve to strongly pushed the comments to the issue of irony. Locality in EDJ's work is a combination of collective feelings and global feelings. The local women in EDJ's work carry Sundanese locality because of the language used, but in terms of content and topics, there is no certainty of the conclusion.

It is not impossible that a locality rooted in collective feelings also manifests as global feelings. Implied in the reader interactions, the comments on the issue of women presented in these mini-fiction stories are built through emotional provocation that is materialized and intensified through word choices (in Sundanese) that are indeed emotionally dense. This emotional inducement touches most readers, creating emotional affirmations about the issues women raised. Even though the issue is actually stereotypical.

However, this consolidation of meaning is more oriented to the affirmation of existing stereotypes rather than strengthening the text's veiled criticism against the relation of women and their dominant culture.

EDJ developed the textuality of emotions which also give birth to the emotionality of texts which, in my observation, has reduced sensitivity to the locality of womanhood and highlights instead her writing skills.

CONCLUSION

Locality is a significant part that actually helps shape what constitutes the global now. While different kinds of locality struggle to stay alive in a global world, the attempts made by the Fiksimini Basa Sunda prove that locality which manifests in the use of the local language is worth fighting for. The mini fictions written in the Sundanese language such as discussed in this article have shown the bond between the Sundanese texts, the writer, and the commenters. The bond is constructed from the emotions in the theme system operating in the interpersonal interaction and from the emotional weight placed on the words. However, there is the irony that the emotions are directed more towards the writer's writing craft rather than the issues implied in the writing which are often times issues with a more global perspective. To a certain extent, this might be a concern because it implies the need to raise a more critical way of reading. On the other extent, however, the emotion showered to the writer's use of the language is an empowering act that might sustain the local language in the face of more global languages.

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