

Contrasting Images of Two Women in Ananta Pramoedya Toer's

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ABSTRACT

This paper aims to describe the contrasting images of two women in Pramoedya Ananta Toer's *Roman Bumi Manusia*, namely Nyai Ontosoroh and her daughter, Annelis. The description of the contradictory self-images of Nyai Ontosoroh and Annelis is interesting to discuss considering the differences in racial background, social class, education, and the relationship between these characters and Minke, which is the storyteller's point of view in this novel. This research on *Roman Bumi Manusia* by Pramoedya Ananta Toer uses a feminist literary criticism approach. *Roman Bumi Manusia* has been widely studied through a feminist approach by emphasizing the character of Nyai Ontosoroh as a figure with the qualities of a feminist, but fails to see that the character of Annelis is depicted as the exact opposite of her mother. Annelis' character is depicted through the ideal and normative female self-image, as the other who depends on her mother and Minke's character who later becomes her partner. Annelis is described as an inferior and bound character, a depiction of a woman's self-image that is very far from feminist qualities.

Keywords: *Bumi Manusia*, Contradiction, *Citra Perempuan*, Nyai Ontosoroh, Annelis.

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INTRODUCTION

Fiction is one of the means by which a social problem is conveyed to the reader. In her writing entitled *Ideology and Literature*, Gülrüh (2016) describes the relationship between fiction (literacy) and reality. According to him, novelists transform reality into something that is sometimes more/less than the original object. Novel is a genre that has dualism, namely imagination on the one hand and a social protest against the real life of a society on the other. Although the writer/novelist writes his work in a very imaginative, poetic, and without ideological drive, the novel pushes the author in a confrontation with the routine activities that occur in real life. Moreover, compared to other forms of literacy, the novel is a genre whose task is to reveal the most resistant things, the worst things that happened, a secret, intolerable things and shameful things. Therefore, the novel is considered as a special literacy that has the quality in stating a truth. The novel is considered ambiguous because on the one hand it appears as a perpetuation of the culture of the highest social class, but on the other hand it seems as a resistance to the same culture.

Bumi Manusia is the first part of the Roman work of Pulau Buru tetralogy consisting of *Bumi Manusia* (1980), *Children of All Nations* (1980), *Footsteps and the Greenhouse*. This novel has been widely read and translated into more than 33 languages, including Dutch, Japanese, German, Russian, and English (Susanti, 2013). The background of the time during the Dutch colonial period in Indonesia caused this novel to be widely read and loved in the Netherlands,

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more than in Indonesia itself. *Bumi Manusia* is a novel that describes the differences in social class, race (Indigenous, Indo, Totok Dutch), educational background, and culture. Set in the Dutch colonial era in the early 20th century in Indonesia, this novel describes the social life of the people of East Java by emphasizing the story of Minke, Nyai Ontosoroh and their daughter Annelis. In *Bumi Manusia*, Javanese feudal culture is contrasted with Western culture which is considered more advanced and civilized from the perspective of Minke's character. Although at the end of the story, there is a change in the mindset of Minke's character on European culture which he admires, caused by arbitrariness and excessive domination of the natives, including himself and the character Nyai Ontosoroh.

In *Bumi Manusia*, one of the things that needs to be considered is the depiction of the image of the female characters. Pramoedya describes various self-images of women ranging from indigenous women, mixed Indonesian-European (Indo) descent, other Asian women such as from Japan and China, and white women who live (temporarily) in the Dutch East Indies. Vyomakesisri (2017) mentions that literature is evidence of the evolution of women and their role over time. The literature also reflects the perception and behavior of society towards women. Pramoedya Ananta Toer's *Bumi Manusia* is a testament to women and their role in Indonesia in the early 20th century. This novel describes the problems and issues that befell women in the Dutch East Indies society. This novel describes the position, status, perception, and behavior of society towards women who come from various racial and social class backgrounds. This novel was widely reviewed through its depiction of the feminist qualities of the character Nyai Ontosoroh despite her background in race, social class, and the lowest educational status in society at that time. The depiction of the feminist self-image of the character Nyai Ontosoroh is also an important element that attracts readers and researchers, in addition to the reputation of Pramoedya Ananta Toer.

However, apart from the figure of Nyai Ontosoroh, Pramoedya also presents several images of women that are far from feminist in quality. On the contrary, they are depicted as other and inferior with all the qualities of an ideal female image. Moreover, the depiction of a woman's very contrasting self-image is shown through the character Nyai Ontosoroh and her daughter, Annelis. Based on the arguments of Gülräh (2016) and Vyomakesisri (2017) that the novel has two sides, namely imagination and reality and a reflection of society, *Bumi Manusia* can also be considered as a picture of the lives of Indonesian women at that time. Reviewing the Earth of Mankind through only Nyai Ontosoroh's self-image is a failure in seeing the reality of women's social life. The figure of Nyai Ontosoroh is an anomaly in the reality of Indonesian women during the Dutch colonial period. Moreover, *Bumi Manusia* is widely considered to be ambivalent in describing the characters in it, so that the depiction of women's self-image cannot be seen from one particular point of view. Nyai Ontosoroh, Annelis, and the female characters in *Bumi Manusia* each have a dominant and different self-image, but it doesn't stay steady from the beginning to the end of the whole story. This can be considered as the author's goal in describing the various self-images of women that were different from the stereotypes inherent in Dutch society and literature about Indonesian women at that time (Hellwig, 1993). The stereotypes of "Nyai" (concubine) who are always considered lowly and Indo women who are always considered to be trying to attract the attention of white men in Roman *Bumi Manusia* are represented differently.

RESEARCH METHODS

This research is a research with qualitative descriptive method. Qualitative research method is a method that produces interpretive and descriptive data. Data is obtained through the process of collecting, describing, classifying, and analyzing data, and then compiling a conclusion. Pramoedya

Ananta Toer's *Roman Earth of Man*, published by Hasta Mitra, the third edition of 353 pages, is the primary data for this research. Other alternative data is obtained by collecting information related to *Roman Earth of Mankind*, including articles, criticisms/reviews, books, or from other forms of literacy. The data collection technique was carried out by the process of reading novels repeatedly, marking important words, sentences, and paragraphs related to the research theme, classifying data, making conclusions from research results and formulating suggestions obtained after conducting research.

This study uses a feminist literary criticism approach. Feminist literacy critique is a critical analysis of an article using feminist perspectives, theories, and politics (Guo, 2018). Feminist literacy critique tries to find a narrative about the domination of men (patriarchy) over women (bodies) in economic, social, political, and psychological aspects, in a literature. The depiction of female characters, the language used, and the relationship between the characters are some of the things that can be considered in the feminist literacy critique approach. The feminist literacy criticism approach implements woman as a reader, namely how women respond differently to text/literature. Hellwig (1993) who also uses a feminist literacy critique approach, states that through novels and short stories, it is possible to understand the roles and positions of women as well as understanding gender ideology. According to Hellwig (1993), all interpretations made in feminist literacy criticism are political. Literature cannot be separated from sites that represent women and how texts relate to the relationship between gender and sexual differences. In the literature, the description of men and women is narrated and should the reader believe in or against the cultural norms that exist in society. Women must resist the internalization of norms made by men, and rely entirely on experiences as women when reading a text/literature. With a feminist literary criticism approach, this paper aims to describe the image of women in *Roman Bumi Manusia*, and how that depiction represents Indonesian women and their problems in the early 20th century. Through a feminist literary criticism approach, it can be explained that there were stereotypes attached to women in Indonesia from different social classes, races, and educational backgrounds at that time.

DISCUSSION

Romance of *Bumi Manusia* has been widely reviewed and studied by writers and researchers both from within and outside the country. This is certainly related to the popularity of the novel and the reputation of the author, Pramoedya Ananta Toer. The *Romance of Bumi Manusia*, especially the first part of the *Buru Island Tetralogy*, has been widely reviewed with regard to the character of Nyai Ontosoroh. Nyai Ontosoroh is a fictional character who is described as a woman with feminist qualities. However, Nyai Ontosoroh is not the only interesting female character to be discussed in this novel. *Romance Bumi Manusia* presents several images of other female characters, one of which is Annelis who is the daughter of Nyai Ontosoroh's character. According to Rodgers (2005), the characters of Minke and Annelis describe an imaginative life that occurred during the Dutch colonial period in Indonesia. The story of Minke, who is an H.B.S student with a Javanese background, and Annelis, a mixed blood, bound in city life, school, science, national debate, and colonial bureaucracy. This indicates that every female character in the *Roman Earth of Mankind* is interesting to be reviewed in writing. The review of female characters in *Roman Bumi Manusia* in this paper focuses on the contrast between Annelis and Nyai Ontosoroh's self-images. The self-images of Nyai Ontosoroh and Annelis contradict each other and are different from the stereotypes attached to women from their social class and race at that time.

The contradiction in the female character's self-image is clearly depicted in the second part of this novel, namely during the first meeting between Minke's character and Nyai Ontosoroh and Annelis. The depiction of Annelis' character from Minke's point of view begins and is dominated by images of her face, body, skin color and beauty. Annelis character is described as a beautiful woman compared to the stars, pearls, beauty and luxury that appear in the house of the richest family in Wonokromo. The depiction that emphasizes on physical appearance marks the sexual attraction of Minke (male) to Annelis.

A new atmosphere took its place: in front of us stood a girl of white skin, smooth, European face, hair and eyes of a native. And those eyes, those sparkling eyes like a pair of mornings: and his smiling lips destroy faith (Earth of Man: 12)

Her beauty is mesmerizing. In the midst of this luxury he appears majestic, a part that transcends all that is beautiful and luxurious (Earth of Man: 13)

The beauty of the Annelis character is described as a natural beauty obtained from heredity, as an Indo who inherits white (caucasian) genes. According to Rhode (2016), in the 19th century to the beginning of the 20th century, beauty and honor were two interrelated things. At that time, women who used makeup and tried to improve their appearance were considered immoral because beauty must seem natural, even or especially, when it can only be accomplished through considerable unnatural effort (Rhode, 2016). Dressing up excessively with the aim of beautifying oneself is considered immoral. In those days, women were humiliated if they were not beautiful, but they were also humiliated if they tried to be beautiful. In the early 20th century, the discourses of self-expression, women's freedom, rights and emancipation were voiced by feminists, opposed to the construction of femininity and physical appearance. Women and feminism themselves have long been faced with differences of opinion about beauty. On the one hand, beautifying oneself is seen as a right and self-expression, while on the other hand, it is seen as a perpetuation of what men want from women. The natural beauty of Annelis character is directly assessed by Minke as a high quality that deserves to be admired. However, Minke's admiration for Annelis made this female character only judged by the quality of her beauty and physical appearance. This is because Annelis in the Roman Earth of Mankind is then depicted continuously only as a beautiful woman and the sexual object of men. As according to Hooks (2000), that is a sexist thought if the value of women is only in appearance, especially when it is decided that a woman is attractive or not, by men. Emphasis on beauty deprives women of credibility and shifts attention that should be paid to other abilities and work achievements (Rhode, 2016).

Her teeth were sparkling, looking more beautiful than pearls I had never seen (Earth of Mankind, 14)

Annelis' self-image depiction in Roman Bumi Manusia reflects the perception of Indonesian society at the beginning of the 20th century on women whose value is valued through beauty and physical appearance. In the story, Minke is described as highly appreciating the character of Annelis but for readers, the character of Annelis is then reduced to nothing more than just a beautiful woman and male sexual object. Loughnan & Pacilli (2014) review sexual objectification by citing Langton's thought that women are considered and treated as sexual objects when their personal values are dwarfed only by their body and physical appearance. The depiction of Annelis characterizes the idea that beauty and physical appearance are considered the most superior qualities that women must possess, compared to other qualities as human beings. The purpose of women's physical appearance and beauty is nothing but to be attractive to men.

Ann. Keep that in mind. And every bad thing is never interesting. A woman who cannot take care of her own beauty, if I were a man, I would say to my friends: don't marry such a woman; he can't do anything, he can't even take care of his own skin (Earth of Man: 83)

Nyai Ontosoroh's words towards Annelis mark a thought that women are objects of men's views. As Berger (1972) thinks in his book *Ways of Seeing*, women are aware of men's views on them. Women, then have to examine everything about themselves because how women appear to men is an important thing that marks the normal assumption of success in life. Women's self-esteem is assessed through the awards given by other people, in this context, men. For Annelis, beauty is an assessment of her and Minke is an eye that judges and gives a price to that beauty. Annelis is described as a woman who should be proud of her beauty and physical appearance because that is what makes people appreciate the character of Annelis. Nyai Ontosoroh's statement towards Annelis also marks a sexual objectification of women from other women. This statement implies that women are worthless if they have an ugly physical appearance and fail to achieve normative beauty. In this statement, women are dwarfed as sexual objects, which it is imperative for them to be sexually attractive for men to be respected.

Annelis' self-description is what Bordo (1993) describes that women must manage and discipline their bodies in order to pursue the relentless pursuit of ideal femininity. Discipline and normalization of women's bodies for Bordo are a form of oppression against women of any age, social class, race, sexual orientation, becoming a social control on women. Bordo (1993) and Bartky (1997) review Michel Foucault's idea of the docile body, that there are institutions/institutions and regulations that discipline the body to comply with social norms. Bartky (1997) argues that femininity causes women's bodies to be more obedient (docile) than men's. Foucault uses Jeremy Bentham's prison model as the panopticon in formulating the formation of a disciplined society and how power operates automatically. Everyone then is on the assumption of permanent surveillance and vision of him. For Bartky (1997) then it is considered as a reference that everyone can be a panopticon for women. Nyai Ontosoroh's statement to Annelis regarding the importance for women to maintain their beauty and physical appearance shows how women are panopticons to other women. In the context of the relationship between Nyai Ontosoroh and Annelis, a mother becomes the panopticon for her daughter. Women then undergo disciplinary practices that require and produce a feminine body. In the *Romance of Bumi Manusia*, being feminine is about being beautiful and taking care of one's physical appearance. Bartky (1997) quotes Judith Butler, that femininity is an achievement because if a woman fails to be feminine, she fails to become a woman. Nyai Ontosoroh's statement implements that being a woman is the same as being successful in attracting men.

If it was this girl that Suurhof meant, he was right: not only rivaling but also surpassing the Queen (Earth of Man: 12)

"Have you seen the picture of the Queen?"

"Of course. Incredibly beautiful!"

"Yes. You're not wrong."

"Why?"

"You are more than him"

He stopped walking, just to look at me, and:

"Te-ri-ma-ka-sih, Minke" he answered blushing (Earth of Mankind: 16).

The comparison of Annelis to Queen Wilhemwina marks a comparison to the race that was considered the most superior at the time, namely the Caucasian race or European descent. Hellwig (1993) explains that in Dutch literature, Indonesian women are generally represented by cunning characters who try to attract white men. White women are represented as protagonists, whereas natives and Indos are generally represented as antagonists. In the Roman Earth of Mankind, on the other hand, Annelis, who is an Indo, is represented as a woman who is gentle and far from cunning. Annelis is different from the Indonesian women in Dutch literature, not being attracted to white men but to an indigenous named Minke, who incidentally was considered the lowest in the strata of social class and race at that time. Minke, who admires the beauty of European women is described as having no sexual attraction to white women like Magda Peters or Sarah and Miriam de la Croix. Minke's disinterest in the white women he meets is directly related to the social status between himself and these women. Magda Peters is a literature teacher who is respected by Minke, who enjoys writing and reading, while Miriam and Sarah are the daughters of Mr. Assistant Resident Herbert de la Croix. Minke's relationship with these white women is filled with narratives and debates about science. There is no description of the physical appearance of the white women that Minke met because they were not sexual objects like Annelis.

An indo, for the people of Indonesia is a representation of "close to white", which in the Romance of Bumi Manusia is represented by the figure of Annelis. In some parts of the story, Minke, who admires all about European civilization and culture, also admires the beauty of white women represented by the character of Queen Wilhemwina. Minke's interest in the character of Annelis is a manifestation of the thought that the ideal beauty is represented by "white skin". Indos are not white because this race inherits half of its genes from races other than whites, but they are the closest race to the white race for Indonesians. If you borrow the opinion of Priyatna (2013) in his book *Becoming White*, that indo can be interpreted as "white but not quite white" (not quite white). Minke's interest in Annelis marks an interest in female beauty represented by white (indo) skin. The manifestation of Indo beauty (of mixed race descent) in Indonesia then continued in the post-colonial period. Indos, in post-colonial society in Indonesia later became a celebrity and adorned visual media such as television, advertisements, magazines/tabloids and discoursed on Indonesian women's beauty standards to this day. The comparison of Annelis with Queen Wilhemwina who is a beautiful white woman indicates that the character of Annelis for Minke is the embodiment of the figure of a white woman who can be achieved with the status of an indigenous man.

Unlike the character of Annelis who is constantly portrayed through her beauty, the physical appearance of Nyai Ontosoroh, who is also a beautiful native, is described by Minke's character only at a glance. This is because the character of Nyai Ontosoroh is described through other qualities than only through her physical appearance. The depiction of Nyai Ontosoroh's self-image that does not emphasize physical appearance, although at first glance it is explained that this character is a beautiful woman, marks a different relationship with Minke. For Minke, Nyai Ontosoroh is not a sexual object. In several local news pages, Pramoedya is said to have used the figure of his biological mother as inspiration in creating the character of Nyai Ontosoroh. The relationship between Minke and Nyai Ontosoroh in Roman Bumi Manusia is different from that of Annelis, so the description of Nyai Ontosoroh's physical appearance is not widely narrated.

This indicates that the discourse of women's ideal beauty is discussed in relation to men's judgments, both in reality and in the literature.

And soon an Indigenous woman appeared, clothed, in a white kebaya adorned with expensive lace, probably made by Naarden as E.L.S. taught. before. He wore black velvet sandals embroidered with silver thread. Her appearance was so impressive because of her neat makeup, her clear face, her motherly smile, and her makeup that was too simple. He looks human and young, fair skinned (Earth of Man: 16).

Minke saw other qualities of Nyai Ontosoroh's character besides female beauty. The description of Nyai Ontosoroh's self-image is filled with more diverse definitions such as intelligence (language), knowledge and love of reading, attitude (wisdom) and forward thinking, and the ability to work in companies and offices. In contrast to the character of Annelis, who is always compared to beautiful and luxurious objects, the character of Nyai Ontosoroh, on the other hand, is compared to the figure of a teacher or a genuine European woman, whom she considers to be an advanced woman.

I'm still fascinated to see a native woman not only speak Dutch well, more so because she doesn't have a complex with male guests. Where else can a woman like her be found? What was the school before? And why only a nyai. a mistress? Who had educated her to be so free as a European woman? (Human Earth: 17)

And I can't say he's stupid. His Dutch language is quite fluent, kind and civilized; his attitude towards his children was gentle, and wise, and open, unlike native mothers; (Human Earth: 19)

He reads European books, this one Nyai! (Human Earth: 20)

Nyai eats quietly like a real European woman who graduated from a British boarding school (Earth of Man: 22)

It turned out that my knowledge of it was meaningless. He knows a lot of European terms that I don't know. Sometimes he even explains like a teacher. And he can explain! What is this Nyai beside me? (Human Earth: 33)

What school graduate does he appear to be so educated, intelligent and able to serve several people at once with different attitudes? (Earth of Man: 39).

The depiction of Nyai Ontosoroh's self-image is an anomaly considering that her character is a Nyai (concubine). Hellwig (1993) explains that generally, a Nyai in Dutch literary works is described as a woman who has no self-respect and is cunning, indicating a bias between white and male people. Nyai characters are generally portrayed as lowly women who try to raise their status through relationships with white men. Dutch literature fantasizes "nyai" as mysterious oriental women, who use magic to attract white men. Nyai are depicted as characters who use their sexuality to achieve economic gain. However, unlike Dutch literature written by white men, Pramoedya Ananta Toer's *Roman Earth of Man* depicts a much different Nyai character. Linda (2009) mentions that in contrast to literature written by white men who tend to describe "nyai" into one general representation, namely evil women, Malay literature written by natives presents a more diverse representation of "nyai".

In one passage, Pramoedya writes that Nyai is a position in society that is considered low and is seen as only thinking about sexual desire, confirming that such a stereotype existed in society

at that time. However, by presenting the character of Nyai Ontosoroh, it is as if Pramoedya is trying to resist stereotypes against Nyai. As Hellwig (1993) mentions that all depictions of Nyai's self-image are the result of men's writings depicting them from a biased and fantasy-filled point of view. These women cannot voice their opinions, personal experiences, either in personal documents or works of fiction so that no one knows what their real life is like. The stereotypes for "Nyai" in society and in Dutch literature do not represent every experience of indigenous women in Java, Sumatra, or other parts of Indonesia who were illegally married to white men at that time.

Ming (1983) in his writing entitled *Barrack-Concubinage in The Indies, 1887-1920* explained that having "nyai" was commonplace in Indo-European society at that time. Starting from soldiers, generals, office / government employees, governors, and residents (residents) have "nyai" if their status is not/unmarried so the number of women who become "nyai" is not small at that time. The depiction of Nyai Ontosoroh's self-image is different from the stereotypes of the Dutch East Indies society and the generalizations found in Dutch literature that describe "nyai" as women who tend to be immoral. Nyai Ontosoroh is a daughter who was sold by her parents for economic gain and promotion. It is not possible to generalize the experiences of many women to one experience. Negative generalizations and stereotypes are products of gender bias, demeaning and objectifying women. Moreover, the "question" in Dutch East Indies society at that time was in the interest of white men. The Dutch were ambivalent towards "nyai" by considering them as lowly women but allowing the practice of "questioning" to fulfill the interests of white men who had to live in the Dutch East Indies at that time. The debate about "pernyaian" by religious people in the Netherlands then reduced this practice, by then increasing white women who lived in the Dutch East Indies to accompany their husbands/partners who had to work/task. This shows that colonialism had more impact on women, both in the colonized and the colonizer. Both indigenous women who became "nyai" and white women became victims in fulfilling men's interests and colonialism.

Nyai Ontosoroh, who is always described as a feminist figure with other qualities such as intelligence and ability to work, is also described as a person who prioritizes beauty. Even as has been explained that the character of Nyai Ontosoroh actually has sexist thoughts by looking at beauty as the main asset of women. However, the sexist thoughts of the character Nyai Ontosoroh constitute a small portion of the depiction of her self-image. Nyai Ontosoroh is described as a woman who is well developed in attitude and way of thinking. Nyai Ontosoroh realized that a woman needed other qualities than just beauty. This motivates him to study and work. The character of Nyai Ontosoroh is described as a person who realizes that beauty and other qualities of women have the same importance. Her position and status as an illegitimate wife (concubine) makes Nyai Ontosoroh not economically and psychologically dependent on her husband, but on the contrary, this character is described as independent and assumes work responsibilities and acts as the head of the family. ally married to white men at that time.

When the factory stops working and the employees and workers go home, I often see people coming from inside the house and looking at our house. Of course. The female guests who visit always praise me as a beautiful girl, the Tulangan flower, the Sidoarjo flower. If I look in the mirror, there is no other reason than to justify their flattery.

The ability to work and other qualities in Annelis are not important to be narrated from Minke's point of view, indicating once again that this woman is only a sexual object in relation to men. The ability to work and other activities carried out by Annelis is not widely narrated because this character is mostly discussed through her relationship with Minke. Annelis is actually a

character who since childhood has learned the trade and helps her mother with the work. This girl is respected by both male and female workers/subordinates, and she is a much more responsible figure than the men in the family such as Mr. Mellema and Robert Mellema. However, this positive picture of Annelis is only told in a small portion, contrary to the picture of her mother.

That's the first time I know, this beautiful childish girl turned out to be a supervisor that must be heeded by workers, men and women (Earth of Man: 23)

This childish girl who had never finished elementary school suddenly appeared before me as an extraordinary girl: not only could manage so many jobs, but also a horseman, could blush more than all the milkers (Earth of Man: 26)

The contradiction in the self-image of Annelis and Nyai Ontosoroh from Minke's point of view is an irony. Nyai Ontosoroh is a native and has a poor family background, is a mistress of Mr. Mellema, and has never attended school. On the other hand, Annelis is an Indo who at that time was considered a superior race than the natives, had attended school, and was born into a wealthy family since childhood. The depiction of Nyai Ontosoroh's self-image as a strong and powerful woman, while Annelis as a weak woman is further explained through the relationship between the two characters and Minke. Nyai Ontosoroh who is Tuan Mellema's mistress makes her status even lower by the natives. However, from the perspective of Minke, who is a descendant of priyayi and a student of H.B.S, Nyai Ontosoroh is described as equal and even more dominant than him. Nyai Ontosoroh is described as a figure who provides learning and can be an example. Nyai Ontosoroh is depicted through the feminist and positive qualities that exist in humans.

It's not just any song. He confronted me, H.B.S. without feeling inferior. He had the courage to express his opinion. And he is conscious of his personal power (Earth of Man: 62-63)

I was really surprised to hear that answer. Never said that by any of my teachers (Earth of Man: 64)

I see it from another angle: from all that he is capable of doing, from all that he speaks (Earth of Man: 64).

The contradictory self-images of the characters of Nyai Ontosoroh and Annelis are also depicted through their relationship with men. Nyai Ontosoroh who is the illegitimate wife of a white man, Mr. Mellema, is described as an independent woman. Nyai Ontosoroh realized her position as a concubine and prepared herself if Mr. Mellema later returned to the Netherlands. Nyai Ontosoroh prepares both economically and psychologically, there is not the slightest picture of women who depend on men. Nyai Ontosoroh is not a woman described by Friedan (1963) in the feminine mystique that when she becomes a wife, a woman then devotes herself to her husband. When married, women construct false values to find personal achievement and identity through devoting themselves to their husbands and children. This can be understood because Nyai Ontosoroh is not legally married and is not recognized by the constitution as a wife so that the character of this woman is described as building other positive qualities that can be useful for

herself. However, the character of Nyai Ontosoroh shows the attitude of a woman who has ambition for her personal life after marriage.

That's how I began to understand, in fact Mama did not depend on Mr. Mellema at all. Instead, he's the one who depends on me. So Mama then took a stand to decide everything. Master never refuses. He never forced me except in studying. In this respect he is a strict but good teacher, I am an obedient and good student. Mama knows that everything she teaches will someday be useful to me and my children when you return to the Netherlands.

On the other hand, Annelis is depicted as a woman who depends excessively on Minke. Annelis' character is described as psychologically dependent on Minke's character as a man who becomes her partner. Annelis and Minke's relationship cannot be seen as a relationship between social classes and races, namely indigenous and indo, but simply as a relationship between men and women. In relation to Minke, Annelis is what Beauvoir (1949) mentions in *The Second Sex* that women are the other. According to Beauvoir, women never make themselves into the essential or as a subject but as an other. Women do not transform themselves into qualities other than what men/partners are attracted to. The dependence of women on men according to Beauvoir is something that makes women the other. However, the dependence of the Annelis character on Minke is not in the relationship that this man is more powerful socially and economically but psychologically. Annelis is a character with a higher racial background and better economic standing than Minke. The depiction of Annelis' character who is psychologically dependent on men shows the inferiority of women. A very clear contradiction between the self-image of Nyai Ontosoroh and Annelis, in their relationship with men.

I am beyond happy that Annelis and I, Sinyo, have come. Look, Nyo, he's back to work again, getting his original agility. Sinyo's arrival was not only to help the smooth running of the company, especially for Annelis' own interests. He loves Sinyo. He needs your attention (Earth of Man: 61)

Sorry for this kid. He can't face violence. He dreams of someone who loves, loves him sincerely. He felt that he lived alone, unprotected, ignorant of the world. He hangs all his hopes on the Lord (Earth of Mankind, 197)

This girl's heart is too soft, too soft, unable to bear it really, must always be cuddled, guarded, caressed, protected. His personality seems to have been taken from him (Bumi Manusia: 198).

In the story, Nyai Ontosoroh expressed her wish that Annelis would have a different way of life from hers, namely marrying of her own will and choice. Nyai Ontosoroh views her status as a “nyai” as shameful and immoral. For him, when a woman becomes a “nyai”, she has no power over her own body, a human being without rights and a voice. But ironically, the status of “nyai” which makes Nyai Ontosoroh considered immoral to society, does not make this woman inferior in relation to men. On the other hand, Annelis builds her own inferiority despite having a higher social class, race, and economic status than Minke. Annelis' self-image is described as obsessed with getting attention from men. Annelis is described as a woman who is weak, spoiled, easy to cry, sick and jealous. Annelis is attached to all the typical traits that mark the inferiority of women.

Absolutely unavoidable. She cries. Cry like a child.

Why are you crying? Just a week, Ann, just a week. After that I will definitely come. Is that so, Darsam? (Earth of Man: 149)

Nyai is worried that her child will fall ill. He increasingly saw the emergence of symptoms of irregularities in his son. (Earth of Man: 153)

He doesn't intervene. Only his eyes seemed to reach more and more into the distance. Annelis is jealous (Earth of Man: 218)

If Nyai Ontosoroh is described as fond of reading and attracts admiration from Minke and the literature teacher from H.B.S, namely Magda Peters, Annelis is on the other hand described as liking Minke more than books. The Mellema family's house is filled with books and the character Nyai Ontosoroh's passion for reading does not affect Annelis to love reading.

On nights like recent nights I sit at the table in Annelis' room. He was reading the Dutch translation of Defoe Robinson Crosoe, which divides each page into two columns. I have compiled a list of books he must read. All youth books: Dumas and Stevenson. It should be completed in one month. And beside it lay an old dictionary that Mama uses every day (Earth of Man: 213)

In one part, it is told that Annelis is a victim of sexual violence and the rape of her own brother, Robert Mellema. The disclosure of sexual violence and rape against Annelis was when Minke found out that the woman was no longer a virgin. It is said that Annelis hid the sexual violence that happened to her because of fear and shame. Socially, it is considered that virginity is a symbol of the honor of the family or group in which the woman lives. The concept of virginity can be seen in various contexts but the story of Annelis' loss of virginity in Roman Man is a picture of the loss of the sacred nature of a woman, which is always emphasized in patriarchal society. As according to Beauvoir that virginity is a proper gift that exists in girls (1949). When he found out that Annelis was no longer a virgin, Minke was told to feel disappointed and his first assumption was not that Annelis was a rape victim, but whether the woman of his dreams had been in a relationship with a man other than herself. The problem of women's virginity in the Romance of Bumi Manusia is a reflection of society that considers virginity a necessity for unmarried girls. For Beauvoir, men's desire for the virginity of women/partners marks the notion that women are property. Women are only valued through their bodies, and what makes virginity valuable is because it is a form of male domination over women. Losing virginity like what happened to Annelis is considered a shame. According to Beauvoir, women who have lost their virginity are likened to used goods, goods that have been used so that they are no longer sexually attractive (1949).

We were silent for a while again. It was then that I became skeptical of Doctor Martinet's message. He's quite mature. He knows how to defend himself even if he fails. He knows the meaning of death and belief (Earth of Man: 238)

Until the end of the story, the character of Annelis is described as a figure who has no power over him. Annelis was required to leave her mother, husband and place of residence to return to the Netherlands. During the long process of struggling to maintain Annelis, her character is depicted as an object that must be preserved or must be taken back by its original owner. On the other hand, Minke and Nyai Ontosoroh are depicted as warriors who defend their property. Nyai Ontosoroh, who has no rights as a native and the illegitimate wife of Mr. Mellema, is described as being against the constitution and daring to voice her opinion. At the end of the *Romance of Bumi Manusia*, the character of Nyai Ontosoroh is described as a "commander" who is fighting to defend his rights, while Annelis is a "puppet" waiting for a decision against him. Both the characters of Nyai Ontosoroh and Annelis are figures who are powerless and disadvantaged before the constitution but both are described as reacting differently to domination and oppression.

"Against, Mama, against. We fight"

"If you can make Annelis get up to fight, she will not fall back and forth in pain and disability" (*Earth of Man*: 327)

"We lost, Mom," I whispered.

"We have fought, son, Nyo, to the best of our ability, with all due respect" (*Earth of Mankind*: 353).

Pramoedya presents a unique depiction of two female characters namely Nyai Ontosoroh and Annelis in *Roman Bumi Manusia*. Nyai Ontosoroh who is a native and a concubine is a character with the lowest strata in terms of social class, race, and education level. In fact, his status as a "nyai" was considered religiously and constitutionally immoral at that time. However, the character of Nyai Ontosoroh is the protagonist and central character in *Roman Bumi Manusia*, with a depiction of a woman who is filled with all positive qualities. Nyai Ontosoroh is depicted through the self-image of a woman who is independent, hardworking, thoughtful and wise, intelligent and courageous in expressing opinions, and taking a firm stand. The depiction of the self-image of the character Nyai Ontosoroh is different from the discourse in Dutch literature written by white men. Likewise with the depiction of the self-image of Annelis, who is an Indo. Dutch literature generalizes Indonesian women as people who want the status and position of white women. Indos and natives are depicted as pursuing economic and social improvement through relationships with white (totok Dutch) men. On the other hand, Annelis is described as an Indo woman who likes natives. Despite having a higher social class, race, and economic status than Minke, Annelis is portrayed as not more powerful but on the other hand and inferior. Annelis is described as a woman who likes to depend, helpless, and weak, to men. Pramoedya presents a picture of women's self-image that contrasts not only with each other, but also contrasts with the stereotypes that exist in society and other literatures. Besides Nyai Ontosoroh and Annelis, *Romance of Bumi Manusia* also depicts other characters such as Acehnese women who are warriors who eventually fall in love and give birth to the daughter of a company soldier. Women from China or Japan who worked for prostitution owners in the Dutch East Indies at that time were also presented in this novel. Pramoedya also presents images of white women such as Magda Peters who is a literature teacher at H.B.S and someone who is considered a liberal because she dares to voice class and racial equality. Miriam and Sarah de la Croix are two white women who like to argue and intimidate but actually have a noble heart and hope for the advancement of thinking and status for the natives. If literature is the other side of reality, then Pramoedya has

presented various images and social problems which women [in] Indonesia have gone through at the beginning of the 20th century.

CONCLUSION

Nyai Ontosoroh and Annelis are two portraits of women in the early 20th century in Indonesia, which were repressed by patriarchy and colonialism. Nyai Ontosoroh is a poor native who is a victim of human trafficking by her own parents and becomes a “nyai” for the benefit of men and the colonial party. This woman then has no legal status as a wife and has no right to her husband and children. Likewise Annelis, who is a picture of a beautiful Indonesian woman who is always judged by her physical appearance so that her role is dwarfed only as a male object of view and sexuality. Annelis is a victim of sexual violence and rape (rape) by her own sister. As an Indo, Annelis has an ambiguous status because she is not native but also not white. This character is an outsider and insider figure both in indigenous society and for the white race. Her status as Indo and female, made Annelis not have voting rights and power over herself. Nyai Ontosoroh and Annelis are two female figures of different races and social classes described by Pramoedya through *Roman Earth Manusia*. Pramoedya presents a picture of women's self-image with different experiences but produces the same conclusion, that the patriarchal system and colonialism oppress women, whether they are indigenous, Indo, or white.

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