

Study of Feminism and Women's Existence in the Novel *Bumi Manusia* by Pramoedya Ananta Toer

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Abstract:

Women are so close to idioms such as adversity, oppression, even to the "concept" that is already accepted by most people, that they are "objects" not "subjects" for men. Gender inequality is manifested in various forms of injustice that occur at various levels of society. This study aims to analyze the personality of the female characters, the gender injustice experienced by the female characters, and the value of character education contained in the novel Bumi Manusia by Pramoedya Ananta Toer. This study uses a qualitative descriptive technique. The object of this research is the meaning of the existence of women in the novel Bumi Manusia by Pramoedya Ananta Toer, a review of feminist literary criticism. The data in the research are in the form of dialogues, paragraphs, and narrations contained in the novel Bumi Manusia by Pramoedya Ananta Toer. Based on the results of the analysis and discussion, the data shows that the author describes several female characters who experience gender bias treatment, namely Nyai Ontosoroh, Annelies, Maiko, Min Hwa, and Sie-sie. The novel Bumi Manusia tends to use socialist feminism. Gender injustice experienced by female characters is the marginalization of women, subordination of women, stereotypes of women, violence against women, and double workload against women.

Keywords:

feminism; women existence; Bumi Manusia; Pramoedya Ananta Toer

I. Introduction

Indonesian women have the same difficulties and experiences as women in countries that still maintain patriarchy or social structures that place power centered on men. It depends on their respective countries' cultural, economic, social, and political systems. Indonesia is still thick with patriarchal gender ideology that places men or rather the power of a handful of men as the winner of hegemony (Ratnawati, 2018).

The female personality often appears as a symbol of subtlety, emotion, something that moves slowly, sometimes even stops. Women are so close to idioms such as adversity, oppression, even to the "concept" that is already accepted by most people, that they are "objects" not "subjects" for men. Gender inequality is manifested in various forms of injustice that occur at various levels of society. These manifestations of injustice cannot be separated, because they are interrelated and related, and influence each other dialectically (Mishra, 2013; Nawawi et al., 2015; Walby, 2002).

Feminism shows that the existence of the social system of modern society has a lame structure due to a very thick patriarchal culture. This inequality occurs in various aspects of life, especially economics and politics. The novel *Bumi Manusia* is studied using a socialist feminism approach. Socialist feminism struggles to abolish the property system. The ownership system in

question is the institution of marriage which legalizes the ownership of men over property and the husband's ownership of the wife, the ownership system is then abolished. Socialist feminism uses class and gender analysis to understand gender, especially to understand women (Barretti, 2001; Grande, n.d.; Prügl, 2015; Walby, 2002).

There are still many people who do not understand the term gender and place it in the same position as sex or gender. Sex or gender refers to biological differences, while gender refers to the social construction formed by society in relation to the relationship between men and women regarding their roles and duties so that they are not formed by nature as men and women are distinguished by gender (Acosta-Alzuru, 2003; Walby, 2002).

Literary works in Indonesia since their birth in the early 1920s or known as the Balai Pustaka generation, the authors are dominated by men who create many works, generally telling the lives of female characters. These female figures always experience suffering, mostly due to their powerlessness against the traditional rules that have been attached to most Indonesian people. This weakness often leads to death. For example, literary works began to show the emancipation of women, namely the novel *Layar Terkembang* by Sutan Takdir Alisyahbana in the 1930s. This novel raises the spirit by awakening women who have experienced oppression (Imran & Evawanti, 2017; Janum et al., 2019).

Novels are complex stories. The complexity of the reality of human life that is raised can be used as enlightenment for humans. Novels can also be used as teaching on events experienced by humans. During the development of this modern era, there is a decline in human morality due to the development of sophisticated technology. This situation makes the novel play an important role in managing life in a better direction because in the novel there are values of life (Imran & Evawanti, 2017; Ratnawati, 2018). A novel is a literary work created from the author's imagination. It is the picture of life because the plot contained in the novel was born through the life experience of either the author himself or others that serves as the idea (Putriyanti, 2019). The novel text is totality as a whole, meaning that the novel has interconnected sections of one another. The elements in question are intrinsic and extrinsic elements. In a novel told of a variety of conflicting characters and one another, the long story makes the novel one of the literary works that is reckoned with other works (Yara et al, 2019).

The selection of the novel by Pramoedya Ananta Toer, entitled *Bumi Manusia* as the object, was based on two things, among which the novel *Bumi Manusia* is the first book of Pramoedya Ananta Toer's *Buru* tetralogy which was written in 1975 while still languishing on *Buru* Island. Second, the issues discussed in the novel are about gender inequality and the value of education, so it is interesting to study the feminist approach and the value of character education.

II. Research Methods

This study used descriptive qualitative research methods. The qualitative research method is a research procedure that produces descriptive data in the form of written or spoken words about the nature of an individual, situation, or symptom of a certain group that can be observed (Merriam, 2013). This study uses a qualitative descriptive technique. The data analysis technique used is the flow analysis technique as stated by Miles and Huberman (2009: 15-20). The techniques used in analyzing the data include data reduction, data presentation, and data conclusions. This study uses two theories to analyze the novel *Bumi Manusia*, namely literary criticism of feminism and feminist theory of existentialism.

As a starting point, the feminism method is used to identify pro-feminist and counterfeminist figures. The analysis of profeminism and counterfeminism figures is used to find out which characters agree with the existence of feminism and disagree with the existence of feminism, a series of events that led to the emergence of the spirit of existentialist feminism.

The object of this research is the meaning of the existence of women in the novel *Bumi Manusia* by Pramoedya Ananta Toer, a review of feminist literary criticism. Literary research data is research material or more precisely, research material contained in the literary work to be studied (Sangidu, 2004: 61). The data in the research are in the form of dialogues, paragraphs, and narrations contained in the novel *Bumi Manusia* by Pramoedya Ananta Toer.

Sources of data used in this study are library data sources in the form of books on the existence of Sartre and the existence of Beauvoir, books on feminism and literary criticism of feminism, journals about women, transcripts, magazines, and others. The data collection technique used in this research is to record all the dialogues, paragraphs, and narrations about the main characters in the novel *Bumi Manusia* by Pramoedya Ananta Toer. In detail, data collection techniques can be carried out by: 1) Reading the novel *Bumi Manusia* by Pramoedya Ananta Toer carefully and thoroughly; 2) Collecting data on the dialogues and paragraphs contained in the novel *Bumi Manusia* by Pramoedya Ananta Toer; 3) After the dialogues and paragraphs have been recorded, then look for words or sentences that reflect the existence of women in the novel *Bumi Manusia* by Pramoedya Ananta Toer.

III. Results and Discussion

3.1 How the Author Describes the Feminism of Female Characters in the Novel *Bumi Manusia*

Women as human beings are together with men in the world. However, their activities and relationships with men are only used to the extent that they support men's activities. Gender injustice against women occurs in the novel *Bumi Manusia* by Pramoedya Ananta Toer. The female characters who experience treatment that shows gender bias are Nyai Ontosoroh, Annelies, Maiko, Min Hwa, and Sie-sie.

Nyai Ontosoroh as the main female character in the novel *Bumi Manusia* experienced gender injustice, especially after she became a slave to Tuan Herman Mellema who made her a Nyai. Meanwhile, Annelies, Maiko, Sie-sie, and Min Hwa as the supporting characters also experienced gender injustice. Annelies experienced it when she was a child but did not get an education, experienced rape and double workload. While Maiko, Sie-sie, and Min Hwa experienced it when they were comfort women, they often experienced violence while serving customers as well as from their employers.

Gender inequality occurs in various forms such as marginalization or the process of economic impoverishment, subordination or women are always placed in an unimportant position or under men, stereotypes or negative labeling and labeling, violence both physically and psychologically, as well as double workload experienced by characters. woman. The impact of this gender injustice is that the female characters suffer physically and psychologically. Nyai Ontosoroh plays a very important role in the life of the main character, Minke. Minke retells the story of Nyai Ontosoroh that he heard from Annelise in which he positions Nyai as the storyteller in the novel, as quoted below.

"Tak dapat aku menahan kecucukanku untuk mengetahui siapa Nyai Ontosoroh yang hebat ini. Beberapa bulan kemudian baru kuketahui dari cerita lisan Annelise tentang ibunya. Setelah kususun kembali cerita itu jadi begini." (BM, 2011: 107).

The story of Nyai Ontosoroh begins with her father who was previously only a clerk who longed for a higher position, namely as a clerk. Many ways have been taken by his father ranging from fawning and harming his friends to using shamans and tirakat but his efforts to become a payer have not been achieved. At the age of thirteen Sanikem began to experience seclusion and only knew the kitchen, back room and bedroom. When she was fourteen years old, Sanikem was considered by the community as an old maid. His father had his own plan by rejecting all the proposals that came. Here's the quote.

"Begitulah keadaanmu, keadaan semua perawakan waktu itu, Ann- hanya bisa menunggu datangnya seorang lelaki yang akan mengambilnya dari rumah, entah ke mana, entah sebagai istri nomor berapa, pertama atau keempat. Ayahku dan hanya ayahku yang menentukan. Memang beruntung kalau jadi yang pertama dan tunggal. Dan itu keluarbiasaan dalam masyarakat pabrik. Masih ada lagi. Apa lelaki yang mengambil dari rumah itu tua atau muda, seorang perawan tak perlu mengetahui sebelumnya. Sekali peristiwa itu terjadi perempuan harus mengabdikan dengan seluruh jiwa dan raganya pada lelaki yang tidak dikenal itu, seumur hidup, sampai mati atau sampai dia bosan dan mengusir. Tak ada jalan yang bisa dipilih. Boleh jadi dia seorang penjahat, penjudi atau pemabuk. orang takkan bakal tahu sebelumnya jadi istrinya. Akan beruntung bila yang datang itu seorang budiman." (BM, 2011: 119).

In addition, his role is also as a storyteller where there is a part where he tells his life so that he becomes a Nyai, where the decision of his father who has sold him to a European businessman, Mr. Herman Mellema, a Dutch entrepreneur in order to get a position as a paymaster, has changed his life from a young girl to a nyai. Nyai and finally Minke got into the problems of Nyai Ontosoroh's life. Here's the quote.

"Tidak seperti ayahku, Ann, aku takkan menentukan bagaimana harusnya macam menantuku kelak. Kau yang menentukan, aku yang menimbang-nimbang." (BM, 2011: 119)

"Di kemudian hari kuketahui, sampul itu berisikan uang duapuluh gulden, penyerahan diriku kepadanya, dan janji Ayah akan diangkat jadi kasssier setelah lulus pemagangan selama dua tahun." (BM, 2011: 123).

Through the quote above, there is opposition from Sanikem as a woman who experiences the fate of her daughter being sold by her own parents. But he found self-resurrection. Her defeat in the form of her helplessness in refusing a Dutch concubine (Nyai) named Herman Mellema prompted Nyai Ontosoroh to absorb various currents of Dutch thought, even controlling her master's company, as can be seen from the following quote.

"Mama pelajari semua yang dapat kupelajari dari kehendak tuanku: kebersihan, bahasa Melayu, menyusun tempat tidur dan rumah, masak cara Eropa. Ya, Ann, aku telah mendendam orangtuaku sendiri. Akan kubuktikan pada mereka, apa pun yang telah diperbuat atas diriku, aku harus bisa lebih berharga daripada mereka, sekalipun hanya sebagai nyai." (BM, 2011: 128).

Nyai Ontosoroh lives at Mr. Herman Mellema's house. He must obey, respect, and serve his Master. There, Nyai Ontosoroh was taught to clean herself, make up, and behave as a princess. He obeyed all orders from his master. This can be seen in the following quote.

“Dengan isyarat pula ia perintahkan aku mandi dan menggosok diri dengan sabun mandi yang wangi. Semua perintahnya aku laksanakan seperti perintah orang tua sendiri. Ia menunggu di depan kamar mandi dengan mandi membawa sandal di tangannya. Ia pasang sandal itu pada kakiku. Sangat, sangat besar-sandal pertama yang pernah aku kenakan dalam hidupku-dari kulit, berat. Ia gendong aku masuk ke rumah, ke kamar. Didudukkannya aku di depan sebuah cermin. Ia gosok rambutku dengan selempar kain tebal, yang kelak aku ketahui bernama anduk, sampai kering, kemudian ia minyaki- begitu wangi baunya” (BM, 2011: 126).

Nyai Ontosoroh is still the helpless female Sanikem in the novel *Bumi Manusia*, who experiences the oppression of feudalism and the patriarchal world. She not only lacks knowledge because she can't go to school and comes from a poor family, but also because she believes that women don't need to go to school because her only role is to accompany and serve her husband, give birth and take care of children. Here's the quote.

“Waktu berumur tigabelas aku mulai dipingit, dan hanya tahu dapur, ruang belakang dan kamarku sendiri. Teman-teman lain sudah pada dikawinkan.” (BM, 2011: 118).

3.2 Criticism of Feminism Contained in the Novel *Bumi Manusia*

As a critique of Marxian feminism, socialist feminism emerged. While Marxian feminism assumes that the patriarchal system emerged when society reached the stage of development of capitalism, socialist feminism argues that the patriarchal system existed before capitalism. In addition, socialist feminism has the belief that the system will not disappear even if capitalism collapses. In understanding the various forms of oppression of women, socialist feminism uses class and gender analysis.

At the same time, socialist feminism agrees with liberal feminism which assumes that patriarchy is also another source of women's oppression. Therefore, the solution that must be taken to eliminate women's oppression is to abolish both the patriarchal system and capitalism. The novel *Bumi Manusia*, tends to use socialist feminism. Socialist feminism struggles to abolish the property system. The marriage institution which legalized the male ownership of property and the husband's ownership of the wife was abolished. Socialist feminism uses class and gender analysis to understand gender (to understand women). At the same time, socialist feminism agrees with liberal feminism which assumes that patriarchy is also another source of women's oppression. Therefore, the solution that must be taken to eliminate women's oppression is to abolish both the patriarchal system and capitalism.

The character Sanikem or Nyai Ontosoroh in the novel *Bumi Manusia* actually finds that the awakening from his struggle with his Master is actually used to learn to understand life, and little by little more knowledge is absorbed, leading to self-enlightenment in attitudes and principles. At first it was an upheaval and inner rebellion because his father had pawned him. Here's the quote.

"Dalam setahun telah dapat kukumpulkan lebih dari seratus gulden. Kalau pada suatu kali Tuan Mellema pergi pulang atau mengusir aku, aku sudah punya modal pergi ke Surabaya dan berdagang apa saja." (BM, 2011: 129).

It can also be seen in the following quote.

"...Sudah sejak di Tulangan ia menternakkan sapi perah dari Australia dan diajarinya aku bagaimana memeliharanya. Di malam hari aku diajarinya baca-tulis, bicara dan menyusun kalimat Belanda." (BM, 2011: 130).

"Pada waktu itu Mama mulai merasa senang, berbahagia. Ia selalu mengindahkan aku, menanyakan pendapatku, mengajak aku memperbincangkan semua hal. Lama kelamaan aku merasa sedrajat dengannya. Aku tak lagi malu bila toh terpaksa bertemu dengan kenalan lama. Segala yang kupelajari dan kakerjakan dalam setahun itu telah mengembalikan harga diriku. Tetapi sikapku tetap: mempersiapkan diri untuk tidak akan lagi tergantung pada siapapun. Tentu saja sangat berlebihan seorang perempuan Jawa bicara tentang harga diri, apalagi semua itu. Papamu yang mengajarku, Ann. Tentu saja jauh di kemudian hari aku dapat rasakan wujud harga diri itu." (BM, 2011: 130).

"...Mama tumbuh jadi pribadi baru dengan penglihatan dan pandangan baru. Rasanya aku bukan budak yang dijual di Tulangan beberapa tahun yang lalu. Rasanya aku tak punya masa lalu lagi...." (BM, 2011: 134).

Everything taught by their master, Sanikem or Nyai Ontosoroh, is studied as well as possible. With this intelligence, Nyai Ontosoroh managed to lead the company owned by her husband Herman Mellema. And the ownership of her husband's company Herman Mellema has been taken over by him. Now that Nyai Ontosoroh has a new personality, she doesn't feel like a slave anymore.

3.3 Inequality Gender in the Novel Bumi Manusia

a. Women Marginalization

The fate of Nyai Ontosoroh as a clerk's son who was dissatisfied with his position and wanted a higher position, resulted in his son, Nyai Ontosoroh. To become the most honorable Native, he sold his son to a Tuan Besar Power. Nyai Ontosoroh became a victim of her parents' wishes. Here he is marginalized. This can be proven by the following quote.

"Untuk pertama kali dalam hidupku, karena silaan Tuan Besar Kuasa, aku duduk di kursi sama tinggi dengan Ayah. Di hadapan kami bertiga: Tuan Besar Kuasa. Ia bicara Melayu. Hanya sedikit kata dapat kutangkap. Selama pembicaraan semua terasa timbul-tenggelam dalam lautan. Tak ada senoktah pun tempat teguh. Dari kantongnya Tuan Besar Kuasa mengeluarkan sampul kertas dan menyerahkannya pada Ayah. Dari saku itu pula ia keluarkan selebar kertas berisi tulisan dan Ayah membubuhkan tandatangan di situ. Di kemudian hari kuketahui, sampul itu berisikan uang duapuluhlima gulden, penyerahan diriku kepadanya, dan janji Ayah akan diangkat jadi kassier setelah lulus dalam pemagangan selama dua tahun." (BM, 2011: 122-123)

It can also be seen in the following quote.

"Begitulah, Ann, upacara sederhana bagaimana seorang anak telah dijual oleh ayahnya sendiri, jurutulis Sastrotomo. Yang dijual adalah diriku: Sanikem. Sejak detik itu hilang sama sekali perhargaan dan hormatku pada ayahku; pada siapa saja yang

dalam hidupnya pernah menjual anaknya sendiri. Untuk tujuan dan maksud apa pun.”
(BM, 2011: 123)

Based on the quote above, it can be seen that Nyai Ontosoroh experienced a process of marginalization due to gender differences which resulted in poverty. Nyai was sold by her father to an overlord of power for a job title and a few guilders. If this is the case, then the process of impoverishment has actually taken place on the grounds of gender.

Besides being marginalized as a clerk's son, Nyai Ontosoroh also experienced marginalization when Mr. Herman Mellema died, he lost his rights. The court decided that all assets were managed by Mr. Herman Mellema's legal son, namely Maurits Mellema. Custody of his children was also given to Maurits Mellema. This is evidenced by the following quote.

“Aku belum sampai bicara tentang pembagian peninggalan yang sama sekali tak menyebut-nyebut hakku. Memang tak mencukupi surat-surat padaku yang membuktikan perusahaan in milikku. Aku hanya mencoba mempertahankan Annelies. Hanya dia yang teringat olehku waktu itu. Kami hanya berurusan dengan Annelies, katanya. Kau seorang Nyai, Pribumi, tak ada urusan dengan pengadilan ini,” dan Mama menggartakkan gigi, geram.” (BM, 2011: 489).

Annelies also experienced marginalization or impoverishment, this happened when Mr. Herman Mellema died, he only received a few inheritance rights because his status was only as an acknowledged child, not a legal child of Mr. Herman Mellema. This can be seen in the following quote.

“Berdasarkan permohonan dari Ir. Maurits Mellema, dan ibunya, Mevrouw Amelia Mellema Hammers, anak dan janda mendiang Tuan Herman Mellema, melalui advokatnya tuan Mr. Hans Graeg, berkedudukan di Amsterdam, berdasarkan surat-surat resmi dari Surabaya yang tidak dapat diragukan kebenarannya, memutuskan menguasai seluruh harta-benda mendiang Tuan Herman Mellema untuk kemudian karena tidak ada tali perkawinan yang syah antara Tuan Herman Mellema dengan Sanikem membagi menjadi: Tuan Ir. Maurits Mellema sebagai anak syah mendapat bagian $\frac{4}{6} \times \frac{1}{2}$ harta peninggalan; Annelies dan Robert Mellema sebagai anak yang diakui masing-masing mendapat $\frac{1}{6} \times \frac{1}{12}$ harta peninggalan. Berhubungan Robert Mellema dinyatakan belum ditemukan baik untuk sementara ataupun untuk selamanya, warisan yang menjadi haknya akan dikelola oleh Ir. Maurits Mellema.”

“Pengadilan Amsterdam telah juga menunjuk Ir. Maurits Mellema menjadi wali bagi Annelies Mellema, karena yang belakangan ini dianggap masih berada di bawah umur, sedangkan haknya atas warisan, sementara ia dianggap belum dewasa, juga dikelola oleh Ir. Maurits Mellema. Dalam menggunakan haknya sebagai wali, melalui advokatnya, Mr. Graeg telah mensubstitusikan kuasa pada confreranya, seorang advokat di Surabaya, yang mengajukan gugatan terhadap Sanikem Alias Nyai Ontosoroh dan Annelies Mellema kepada Pengadilan Putih di Surabaya tentang perwalian atas Annelies dan pengasuhannya di Nederland.” (BM, 2011: 485-486).

Based on the quotations above, it can be interpreted that this marginalization of women does not only occur in the workplace, but can also occur in the household, community, or culture and even the State. Marginalization of women has actually occurred for a long time in the household in the form of discrimination against male family members against women. Marginalization is also reinforced by local customs and religion.

b. Female Subordination

The subordination of women here is also experienced by Nyai Ontosoroh, who was considered a low position by her Master Herman Mellema himself when she was a concubine. Mr. Herman Mellema considered her a puppet. This can be seen in the following quote.

"Sayang, sayangku, bonekaku, sayang, sayang." (BM, 2011: 125)

It can also be seen in the following quote.

"Layani Nyaiku ini baik-baik!" (BM, 2011: 126)

Another subordination experienced by Nyai Ontosoroh when he never received formal education such as school, this happened because his parents thought that women only needed to help at home. This can be proven by the following quote.

"Sekolah?" ia menelengkan kepala seperti sedang mengintai langit, menjernihkan ingatan. "Seingatku belum pernah." (BM, 2011: 105)

Nyai Ontosoroh's daughter, Annelies as a companion character, also experienced subordination, in this case Annelies experienced subordination when she was expelled from school and did not continue her studies, she also worked at home helping her mother, Nyai Ontosoroh. So that Annelies could not criticize education when she was little like other children. This can be seen in the following quote.

"E.L.S., tidak tamat, belum lagi kelas empat." (BM, 2011: 35).

Meanwhile Maiko, Sie-sie, Min Hwa, and the women who were used as sex workers by Ah Tjong at his pleasure house to satisfy the lust of the guests who came to visit. Made to satisfy the appetite of the guests also looked down on a woman. Here's the quote.

"Pelempeuan-pelempeuan cantik begini hiburan hidup, Nyo. Sayang Sinyo tidak suka yang Tionghoa," ia tertawa menusuk, "Nah, ini kamal laja yang kumaksud. Hanya Tuan Majool boleh pakai ini. Kebutuhan dia sedang pigi ke Hongkong." (BM, 2011: 249).

Based on some of these quotes, it can be seen that the position of women is very low compared to men, where many women are used as women who entertain and satisfy the lust of a man. Whereas a woman also has self-respect, the right to live without being a slave to a man's lust.

c. Female Stereotype

Nyai Ontosoroh here also experiences stereotypes when she holds the status of a Nyai or slave/mistress. This causes negative judgments from the people around her. For more details, see the following quote.

"...Dia dalam surat-surat itu disebutkan perempuan Sanikem alias Nyai Ontosoroh, tapi.... Akulah Sanikem. Baik, katanya, tapi Sanikem bukan Mevrouw Mellema. Aku bisa ajukan saksi, kataku, akulah yang telah melahirkan dia. Dia bilang: Annelies Mellema berada di bawah hukum Eropa, Nyai tidak. Nyai hanya Pribumi." (BM, 2011: 488).

It can also be seen in the following quote.

"Buaya! Desisnya geram."Kukeluarkan kau dari E.L.S di T. dulu juga karena perkara yang sama. Semuda itu! Makin tinggi sekolah makin jadi buaya bangkong! Bosan main-main dengan gadis-gadis sebaya sekarang mengeram di sarang Nyai. Mau jadi apa kau ini?" (BM, LD 2011: 184).

Based on this quote, this stereotype against women has happened everywhere. Many government regulations, religious rules, culture and customs of society were developed because of these stereotypes. However, until now stereotypes are still thick in people's lives.

d. Violence against Women

Violence against women is caused by the inequalities of power that exist in society. Annelies, Maiko, Min Hwa and Sie-sie are characters who experience violence in this novel. Annelies experienced violence when she was raped by her own brother, namely Robert Mellema. Robert Mellema did this without Annelies' consent. Annelies herself is her younger sister. However, Robert Mellema did not care about Annelies' feelings and pain. The following quote is evidence of the rape.

"Kemudian ternyata olehku dia hendak perkosa aku, sebelum membunuh. Ia sobeki pakaianku. Mulutku tetap tersumbat. Dan kudaku meringkik- ringkik keras. Betapa sekarang kupinta pada kudaku untuk menolong. Kubelitkan kedua belah kakiku seperti tambang, tapi ia urai dengan lututnya yang perkasa. Kecelakaan itu tak dapat dihindarkan." (BM, 2011: 362-363).

It can also be seen in the following quote.

"Tangannya yang kotor memegang bahu dan aku marahi. Dia merangsang aku, Mas, seperti kerbau gila. Karena kehilangan keseimbangan aku jatuh dalam glagahan. Sekiranya waktu itu ada tunggul glagah tajam, matilah aku tertembusi. Ia menjatuhkan dirinya padaku. Dipeluknya aku dengan tangan kirinya yang sekaligus menyumbat mulutku. Aku tahu akan dibunuh. Dan aku meronta, mencakari mukanya. Otot-ototnya yang kuat tak dapat aku lawan. Aku berteriak-teriak memanggil Mama dan Darsam. Suara itu mati di balik telapak tangannya. Pada waktu itu aku baru mengerti peringatan Mama: Jangan dekat pada abangmu. Sekarang aku baru mengerti, hanya sudah terlambat. Sudah lama Mama menyindirkan kemungkinan dia rakus akan warisan Papa." (BM, 2011: 362).

e. Double Workload on Women

Nyai Ontosoroh experienced this double workload on women, she took care of all her household needs, starting from work, raising children, and also serving all the needs of her husband Herman Mellema. This can be proven by the following quote.

"Kalau kau pergi, bagaimana aku? Bagaimana sapi-sapi itu? Tak ada yang bisa mengurusnya." (BM, 2011: 131).

After the arrival of Maurits Mellema, Mr. Herman Mellema is no longer working, he is only busy with himself appearing and disappearing at will. Nyai Ontosoroh could do nothing but be burdened with factory work and take care of Annelies and Robert Mellema. In addition to housework, he has to take care of and lead the company, administration, and so on. This can be proven by the following quote.

"Semua. Buku, dagang, surat-menyurat, bank..." (BM, 2011: 45).

Seeing the increasing number of jobs, Nyai Ontosoroh left some matters to Annelies. So Annelies also experienced a double workload. This can be seen in the following quote.

"Apa pekerjaanmu sesungguhnya?"

"Semua, kecuali pekerjaan kantor. Mama sendiri yang lakukan itu." (BM, 2011: 45).

Based on the quotations above, gender bias is often reinforced and is caused by the view or belief in society that jobs that are considered by society as a type of "women's work" are considered and valued lower than jobs that are considered as "men's work" so that the type of "work for men" women" are not taken into account in the country's economic statistics. Basically, gender bias is a view and attitude that prioritizes one particular gender, for example being more in favor of men than women. For example, men are more competent, more capable than women, so that men are considered more capable of bearing heavy burdens and have potential as leaders.

IV. Conclusion

Personality of the female character in the novel, Nyai Ontosoroh has a good personality even though she is a mistress. Sanikem's mother has a beautiful personality, is good at taking care of herself and still respects her husband. Annelies has a gentle, obedient personality, and does not like to argue with what her mother says. Sarah the eldest and Miriam the youngest are intelligent, forward-thinking, critical, courageous to express their opinions, and are typical of modern women. Trunodongso's wife has a kind, motherly and loyal personality. Minke's mother is a Javanese woman with a gentle personality, motherly, patient, skilled at making batik, and wise in responding to the behavior of her children.

Second, the author describes the feminism of female characters in the novel, the author describes several female characters who experience gender bias treatment, namely Nyai Ontosoroh, Annelies, Maiko, Min Hwa, and Sie-sie. Nyai Ontosoroh as the main female character in the novel Bumi Manusia experienced gender injustice, especially when she was thirteen years old, she experienced seclusion from her father and after she was sold by her father to become a slave to Mr. Herman Mellema who made her a Nyai. Annelies, Maiko, Sie-sie and Min Hwa as supporting characters also experience gender injustice.

Third, the analysis of feminist criticism in the novel Bumi Manusia tends to use socialist feminism. Socialist feminism is seen when Nyai Ontosoroh has found her resurrection from her struggle with Tuan Herman Mellema. This is where Nyai Ontosoroh succeeded in leading the company owned by Mr. Herman Mellema. And the ownership of her husband's company Mr. Herman Mellema has been taken over by Nyai Ontosoroh. Fourth, the gender injustice experienced by the female characters of the novel is experienced by female characters, namely the marginalization of women, subordination of women, stereotypes of women, violence against women, and double workloads against women. Fifth, the value of character education contained in the novel Bumi Manusia. The novel Bumi Manusia, is able to present the value of character education in several characters, namely Nyai Ontosoroh, Minke's mother, Annelies Mellema, Herman Mellema, Jean Marais, and Minke. The educational values that should be imitated by readers of the novel Bumi Manusia are responsibility, love for the homeland, religion, tolerance, friendship, hard work, independence, and love of peace.

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