

## CHAPTER II

### GENERAL DESCRIPTION OF THE OBJECT OF THE STUDY

#### II.1 The Definition of Novel

According to *Oxford Advanced Learner's Dictionary of Current English* novel is story in prose, long enough to fill one or more volumes, about either imaginary or historical people. While *Webster's New World™ College Dictionary* states that novel is a relatively long fictional prose narrative with a more or less complex plot or pattern of events, about actions, feelings, motives, etc. of a group of characters. It is the type or form of literature represented by such narrative. A novel deals with human experiences, including feelings and passions, by means of a plot in specific settings. Novelists try to make their plots true to life...In a novel the plot makes the first event cause the second event, the second event cause the third, and so on. The action develops from a given situation. It goes through complications, rises to a climax, and is resolved (Cayne, 1987: 345).

Situations and plots almost always contain conflicts, dilemmas, that confront characters, who struggle against forces beyond their control (nature), or against the wishes of other people (individuals or society), or against their own inner problems (de Silva, 1991: 328). Novelists base their plot on such events as a fire, a robbery, the sentencing of an innocent person, or a mother's cruelty to her child. They can also base their plot on such situations or states of mind as a person's despair, desire for revenge, sadness, discouragement, or on someone's generosity, forgiveness, optimism, hopefulness and many other conditions.

## II.2 The Brief Description of *Child of All Nations*

*Child of All Nations*, the second volume of *The Buru Quartet* written by Pramoedya Ananta Toer, an Indonesian novelist, consists of eighteen chapters built up into a story. Pramoedya Ananta Toer wrote *The Buru Quartet* during his confinement on Buru Island from 1969 to 1979. It consists of *This Earth of Mankind*, *Child of All Nations*, *Footsteps* and *House of Glass*. The author of the novel used facts on his novel. He also revealed his comments and feelings about his surrounding environment through the novel's characters. The writer looks at the topic of the story as an extraordinary topic. The novel gives something new, something special, to the readers through the development of its characters, especially the main one.

The story is about Minke, a young man who represents young generations in the early twentieth century in Indies. He is an eighteen-year-old Javanese, the first to be educated in an exclusive Dutch school in Surabaya. Striving for his own personal and intellectual development, he is drawn into the more immediate and dramatic struggle that faces his formidable native mentor, and also his mother-in-law, Nyai Ontosoroh. He is married to Annelies, a Eurasian girl. She is the daughter of Nyai Ontosoroh and her Dutch master Herman Mellema. He meets kinds of people and gets involved with complex evidences. Through his experience and others' experiences, he learns to be a man who really loves his country and countrymen without being a chauvinist.

### II.3. The Brief Description of The Buru Quartet

*The Buru Quartet* consists of *This Earth of Mankind*, *Child of All Nations*, *Footsteps* and *House of Glass*. Pramoedya told his story to other prisoners while he was on his confinement on Buru Island from 1969 to 1979 and wrote the story after getting out of prison. There were reports by the judiciary team, which repeated the government accusation in the press, that *The Buru Quartet* subversively spread Marxism, Leninism, and Communism. That is why these novels were banned when they were released around the 80s.

Indonesian language is indeed the preeminent form for Indonesian national imaginings. His writing in Indonesian is aimed at popularizing Indonesian language, and making it a living, modern language. The politics of language is an integral part of Minke's story from the beginning. It is shaped by his dilemma of what language he should write in. Whether he should write in Dutch, Javanese, Malay or, even, English.

This story involves a whole variety of linguistic interactions reflecting the multiplicity of cultural conflicts that shape Indonesian society. Minke's disparaging comments on Malay capture something of the extraordinary scope of this dialogic exchange of languages and cultures in the novels. As unwilling to write in Malay as in Javanese, Minke, in *Child of All Nations*, asks, "What can you say in Malay? An impoverished language like that? Riddled with borrowed words from every country in the world?" *The Buru Quartet* itself provides an answer to Minke's questions: it is anticolonial Indonesian nationalism that can be articulated in the Malay.

Pramoedya Ananta Toer's *Buru Quartet* has a special importance for contemporary politics. *The Buru Quartet* is shaped around the absence as much as around the documentation of historical fact. The formal structure of the novels fits the genre called *nationalism's autobiography*. These novels develop a critique of the discourse of enlightenment and awakening to modernity. The model of an awakening national consciousness itself undergoes a crucial transformation. What initially had seemed an autobiography of Indonesian nationalism becomes the unfinished story of Indonesia's transition from colonial to postcolonial state.

According to Pramoedya, names are nothing more than appearances. That is why Minke's own name is never revealed. There is no need to give his real name because the historical reality is given in his novel, *Sang Pemula*.

There is opinion that *The Buru Quartet* also talks about the feminist awakenings. Some people might say that the hero of *The Buru Quartet* is not Minke and his conception of mankind, but the women whose stories and experiences shape that narrative perspective. In Pramoedya Ananta Toer's view, women deliver everything. In the back of his mind is always his own mother - his mother as teacher, educator and bearer of ideas. That is why, in *The Buru Quartet*, where there is Minke there is always a woman.

#### II.4 The Biography of Pramoedya Ananta Toer

Pramoedya Ananta Toer, Indonesia's leading prose writer, was born in Blora, February 6, 1925. He is the eldest child of M. Toer, director-headmaster of

the nationalist school *Instituut Boedi Oetomo* in Blora. His father who was also a writer had a lot of influence on Pramoedya's perspective.

Pramoedya completed his elementary school course at the IBO in 1939. In 1940 he went to Surabaya to continue his schooling. He was graduated from the *Radiovakschool* at the end of 1941. He went on to study at the *Taman Dewasa* as well as working in the Japanese news agency *Domei* in Jakarta. In 1945 he attended lectures at the Islamic University.

Pramoedya played an increasingly important role in Indonesian literature. Beginning with his appearance through the short story *Kemana* in the magazine *Pancaraya*, 1947, his name grew prominent with the novel *Kranji-Bekasi Jatuh* and *Sepuluh Kepala Nica* in the same year.

After hearing the Indonesian Independence Proclamation, Pramoedya joined a youth paramilitary organization and entered an army unit of the Siliwangi Division's Regiment 6, which operated in East Jakarta. From July 23, 1947 to December 18, 1949, he was imprisoned by the Dutch in various places. While being imprisoned, he wrote the short story collection *Percikan Revolusi* and the novel *Perburuan*, which won the First Prize from *the Balai Pustaka*. On getting out of prison, he wrote the short story *Mereka Yang Dilumpuhkan*, which won the BMKN prize, 1952-1953. Later *Bukan Pasar Malam* also appeared. When the Republican government carried out its rationalization program, he voluntarily resigned with the final rank of 2nd lieutenant. Returning to Jakarta he edited the journal *Sadar*, the Indonesian edition of *The Voice of Free Indonesia*.

From May 1950 to the end of 1951 he was editor in the Modern Indonesian Literature department of the *Balai Pustaka*, the magazine *Indonesia* and the children's magazine *Kunang-kunang*. In 1953 he lived in the Netherlands with his family at the invitation of the Dutch Indonesian Institute for Cultural Cooperation. There he wrote *Korupsi* and *Midah si Manis Bergigi Emas*. Up through 1960, he wrote *Sekali Peristiwa di Banten Selatan*. After that he began to take interest in historical matters. *The First and Second Edition of Panggil Aku Kartini Saja* were born then.

In 1958 Pramoedya became a member of Lekra, the Institute of People's Culture. He was appointed as member of Lekra's Plenum. In 1959 he was appointed as member of the Executive of the Indonesian Peace Committee. From 1962 until 1965, he became the editor of *Lentera*, the cultural supplement of the left-wing daily *Bintang Timur*. He was a lecturer of Indonesian language and literature at the Res Publica University, a teacher at the Dr. Abdul Rivai Academy for Journalism and one of the founders of the Multatuli Literature Academy, which all in Jakarta.

From October 13, 1965 until December 20, 1979, Pramoedya was imprisoned and exiled in various places in Jakarta, Tangerang, Nusa Kambangan, Buru (August 1969-November 1979), Magelang, and Semarang. His work was banned and his unpublished writings, personal archives and research materials were confiscated and either destroyed or lost. In Buru Island prison camp, he reconstructed the historical work he had conducted before imprisonment and recited his story orally to his fellow prison-mates. The story is known as *The Buru*

*Quartet: This Earth of Mankind, Child of All Nations, Footsteps and House of Glass.*

In 1988 Pramoedya Ananta Toer received the PEN Freedom-to-Write Award. Most recently, in August 1995, he received the Wertheim Award, from the Netherlands, and, from the Philippines, the prestigious Ramon Magsaysay Award for journalism, literature, and creative communication arts. His fiction has been translated into 24 languages.

## **CHAPTER III**

# **DATA PRESENTATION AND ANALYSIS**