

APPENDIX I

SUMMARY OF THE GIRL FROM THE COAST

The Girl from the Coast tells the story of a young girl who came from a fishing village on the northern coast of Java, Jepara Rembang, Central Java. She is just fourteen years old. Her father was a fisherman. One day, she had to married to a *keris* or dagger as a representation of her husband, of a Javanese aristocracy bridegroom. As a woman who comes from a lower class, The Girl's bridegroom just only represented by a *keris* and she never knows who being her husband. What the young woman does not know is that she is merely a practice wife who, once she has produced a child, will be abandoned and divorced by her noble husband. From her parents' perspective, they are very happy because her daughter married to a nobleman and her life will be better because her husband is wealthy, not like them, only a poor fisherman family in northern coast of Java.

The Girl's marriage just as an experiment wife, the wife of her husband trial before her husband get real wife. Real wife means that a noble woman. Actually she is only a woman who serves the needs of the Bendoro. After her marriage with Bendoro she is called Mas Nganten, the name gives to woman from lower class who marriage with a high class people.

The Girl from the Coast is woman who oppressed by patriarchy cultural. She does not have authority for herself. As a daughter of her father, she does not have a choice to married with someone she likes. She has to follow the will of her father, to get married. Her mother cannot do anything for her; she always follows

her husband's will. And as a wife, she is oppressed by the patriarchy system by her husband. Bendoro is the man who coming from high class or *priyayi* with prosperous and wealthy condition. She is only a servant to her husband.

The Girl lives in house of Bendoro for two years and the large family of Bendoro does not like her. Because she is a girl who came from a lower class, not equal with Bendoro, the people who come from a high class. Until one day, a Bendoro of Demak wants his daughter to marry with Bendoro. Bendoro of Demak sent Mardinah (as a servant) to finish off her. The plan was carried out when The Girl returned to her hometown, fishing village.

Shortly, after a few months later, The Girl from the Coast is pregnant and give birth a baby girl. When Bendoro knows that his child is a girl, Bendoro is disappointed because he wants to have a baby boy. After three months of his child, Bendoro expelled and divorce The Girl. She cannot bring her own baby. The baby must stay at Bendoro's house. As a mother, The Girl try to bring the baby but at the end she cannot. She left from Bendoro's house with a broken heart of leave her daughter. Embarrassed by the situation The Girl has decided not to return again to her village. She said goodbye to her father go to Blora.

APPENDIX II

SHORT BIOGRAPHY OF PRAMOEDYA ANANTA TOER

Pramoedya Ananta Toer was born in Blora, in central Java, on February 6, 1925. He was one of nine children. Pramoedya's father was an educator and a member of a pro independence group called Budi Otomo. Pramoedya began to speak out about the conditions facing ethnic Chinese in Indonesia, a prosperous but often persecuted minority in the country. This earned him the enmity of Soekarno, whom Pramoedya generally admired, and in 1960 he spent another nine months in prison.

In 1979 Pramoedya was released from prison, although his writings were mostly banned, he was allowed to write, and he turned his prison stories into a linked series of four novels, known as the Buru Quartet. The four books were *Bumi Manusia* (translated as *The Earth of Mankind* , 1991), *Anak Semua Bangsa* (*Child of All Nations* , 1993), *Jejak Langkah* (*Footsteps* , 1993), and *Rumah Kaca* (*House of Glass*) . These books, especially the first one, were hailed internationally as masterpieces and were translated into some 20 languages. Set in Indonesia in the early twentieth century, they traced the mechanisms of colonial repression through the interlocking tales of an Indonesian and a Dutch family. The central character, an Indonesian named Minke who narrates several of the books, was based on an actual figure, a journalist named Tito Adi Surya who was influential in early Indonesian nationalism. Pramoedya became an international symbol of creative freedom, and he was given the prestigious Freedom-to-Write

Award by the international PEN writers' organization in 1988. With the rise of Internet technology, scanned copies of Pramoedya's books began to find their way into Indonesia and to circulate clandestinely. Although the ban on his works was never formally lifted, copies of the Buru Quartet were available in some Jakarta bookstores by the early 2000s.