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**RESEARCH ARTICLE**

## The Subject of Melancholia in Toer's *Bumi Manusia*: Lacan's Psychoanalytic Study

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**ABSTRACT**

This study aims to analyse and find a description of the subject of melancholia in the novel *Bumi Manusia* by Pramoedya Ananta Toer. This study is conducted with a cursive approach by using the perspective of Jacques Lacan's psychoanalytic study that looks for a small lost object. This research is a qualitative study using the literature study method. The main data source for this research is the novel *Bumi Manusia* by Pramoedya Ananta Toer. The results of this study found three types of melancholia subjects, namely generational melancholia, cultural melancholia, and alienation melancholia. Nyai Ontosoroh as the main character in the novel *Bumi Manusia* by Pramoedya Ananta Toer, is a melancholia subject who experiences all three types of melancholia, namely generational melancholia, cultural melancholia, and alienation melancholia. Furthermore, the character Minke experiences two types of melancholia, namely cultural melancholia and alienation melancholia. Nyai Ontosoroh as the main character in the novel *Bumi Manusia* by Pramoedya Ananta Toer, is a melancholia subject who experiences all three types of melancholia, namely generational melancholia, cultural melancholia, and alienation melancholia. Furthermore, the character Minke experiences two types of melancholia, namely cultural melancholia and alienation melancholia. Nyai Ontosoroh and Minke are subjects that represent the author's view that wants to criticize two social systems, namely feudal society (colonized) and modern capitalist society (colonizer). These two social systems bring profound changes to the clash of generations in the world of the colonized. The subject's reaction to the changing values of society made them face a clash of cultures and eventually feel a tremendous alienation in their lives.

**KEYWORDS**

Subject melancholia, generational melancholia, cultural melancholia, alienation melancholia

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**1. Introduction**

The phenomenon of melancholia has been a subject of scholarly investigation across multiple disciplines, encompassing the realms of psychology, psychiatry, and philosophy. Numerous scientists have made noteworthy contributions to the scientific examination of this particular issue, with prominent figures including Hippocrates, Sigmund Freud, and Jacques Lacan. Hippocrates, a prominent figure in ancient Greek medicine and philosophy who lived from 460 to 370 BC, proposed a hypothesis regarding the equilibrium of emotions within the human body, specifically linking it to the condition known as melancholia. The idea underwent further development through the contributions of Sigmund Freud (1856-1939), a renowned psychologist and the pioneer of psychoanalysis.

Freud conducted an investigation of melancholia as a component of his comprehensive examination of depression, wherein he formulated the notion of "melancholic depression." This particular form of depression encompasses emotions of guilt and diminished self-worth. Freud posited in his literary works, namely *The Interpretation of Dreams* and *Mourning and Melancholia* that melancholic depression is a distinct manifestation of depressive states characterized by profound sentiments of culpability and diminished self-worth. According to Freud, melancholia can be characterized as a profound and all-encompassing emotional state of sadness, which is followed by a notable decline in energy levels, diminished engagement in routine tasks, and a sense of

despair. The differentiation between melancholia and "mourning" lies in the heightened manifestation of exaggerated emotions of guilt and diminished self-worth. The concept of melancholic depression in Freudian theory is a multifaceted topic.

The comprehension of this idea is subject to ongoing development in tandem with the advancements in research and perspectives within the field of modern psychoanalysis. Jacques Lacan (1901-1981) is recognized as a prominent figure among contemporary psychoanalysts who contributed to the development of the theory pertaining to the melancholic subject. According to Jacques Lacan, the concept of melancholia pertains to a particular type of subject who undergoes intricate psychological struggles. Lacan embraced and expanded upon the notion of subject melancholia first posited by Sigmund Freud, albeit imbuing it with a distinct interpretation and comprehension. Lacan (1992) posits that the sad subject experiences distress as a result of being intricately connected to an object that has either been lost or ceased to exist. Lacan's theoretical framework entails a differentiation between items that exist in reality and objects that hold symbolic significance. The term "actual object" denotes a tangible and material entity, whereas the term "symbolic object" pertains to the portrayal or subjective depiction of that object.

According to Lacan, individuals who are vulnerable to melancholia undergo a severe sensation of deprivation and frequently exhibit symptoms of depression. The individual experiences profound feelings of emptiness and uncertainty as a result of their inability to satisfy unmet wants and effectively manage the absence of symbolic possessions. Lacan's conceptualization of the melancholic subject holds significant value within the field of psychoanalysis. The author emphasized the intricate psychological nature of the topic and the significance of the symbolic element in shaping one's identity and human encounters.

Pramoedya Ananta Toer is widely recognized as a highly influential figure in Indonesian literature, renowned for his significant contributions to the literary canon, notably exemplified by his notable opus, the Buru Island Tetralogy. The Buru Island Tetralogy encompasses a collection of four literary works that chronicle the trials faced by individuals and the societal transformations that occurred within Indonesia throughout Dutch colonial rule. The four literary works encompassed in this collection are *Bumi Manusia* (1980), *Anak Semua Bangsa* (1980), *Jejak Langkah* (1985), and *Rumah Kaca* (1988). The inaugural literary work, *Bumi Manusia* (1980), narrates the tale of Minke, a youthful indigenous individual who grapples with the pursuit of knowledge and confronts societal and political tensions amidst the era of Dutch colonialism. In the subsequent literary work titled *Anak Semua Bangsa* (1980), the narrative delves into the continued odyssey of the protagonist, Minke, as he confronts a progressively intricate array of cultural obstacles and the realities of colonial existence after his enrollment in a European educational institution. The novel *Jejak Langkah* (1985) portrays the protagonist Minke's odyssey against a backdrop of political turmoil and the emergence of nationalism in early 20th-century Indonesia. The concluding novel, *Rumah Kaca* (1988), chronicles the continued narrative of Minke as he embarks on a quest to advocate for the rights of the indigenous population while upholding his integrity amidst the challenges imposed by colonial forces.

The Buru Island Tetralogy holds significant significance within Indonesian literature due to its capacity to offer a critical examination of the Dutch colonial era while also portraying the indigenous viewpoint on social and political challenges. Furthermore, it is noteworthy that this tetralogy serves as a significant testament to the life and intellectual contributions of Pramoedya Ananta Toer, an individual who was subjected to detainment by the Indonesian government during the New Order era. It is vital to acknowledge that Pramoedya composed this tetralogy while being held in custody. The Buru Island Tetralogy comprises four works that exhibit a plethora of symbolic indicators of the intricate psychological struggles encountered by those afflicted with melancholia. Within every literary work, there exists a depiction of the protagonist afflicted with melancholia, perpetually engaged in a relentless pursuit of a diminutive item that has been misplaced.

This study focuses on the analysis and identification of the little misplaced item inside the literary work *Bumi Manusia* to comprehending the themes of melancholy. This literary work has garnered significant attention and scrutiny within the realm of academic inquiry and analysis across multiple disciplines in the humanities. The analysis of literary works has been undertaken by numerous writers, academics, and literary critics, who have approached the subject matter from diverse viewpoints, including historical, political, cultural, and gender-related lenses.

The primary inquiry of this study is into the portrayal and depiction of melancholia inside the literary work entitled *Bumi Manusia*, authored by Pramoedya Ananta Toer. The primary objective of this research is to categorize the theme of melancholia and ascertain the absence of a minor object in the literary work titled *Bumi Manusia*.

## **2. Literature Review**

Literary works frequently serve as the locus for the protagonist's conflict within the framework of asymmetrical character-position interactions (Haryatmoko, 2016). Literary writings often exhibit evidence of the protagonist's arduous journey towards self-realization as they endeavour to discover and embrace their true essence and achieve a sense of wholeness. The individual in question encounters ideas that impose constraints and shape their everyday pursuits.

In his seminal work "Mourning and Melancholia," Sigmund Freud elucidates the intricate dynamics of human depression, specifically within the context of bereavement. There exist two distinct categories of individuals' responses when confronted with the deprivation of an entity, encompassing both tangible and intangible aspects, such as the State, village, country, independence, ideology, ideals, and so forth. (1) The phenomenon of mourning is often associated with neurosis, while (2). Melancholia might be understood as a manifestation of narcissistic neurosis. The subject of neurosis is predicated upon the encounter with loss, whereas melancholia is situated within the domain of narcissistic neurosis.

Melancholia is a psychological state characterized by the experience of losing an item, which subsequently leads to a diminished sense of self-assurance, disinterest in the external environment, a lack of passion for life, and an inability to engage in typical daily tasks. Consequently, individuals persist in engaging in fantasies or mental constructions involving the object that has been lost. The thing is incapable of spontaneously vanishing. The concept in question is situated within the realm of the unconscious and afterwards manifests itself as the ego. According to Freud, Melancholia serves as a protective mechanism for the ego. The individual is unable to release their attachment to the item, as doing so would result in a corresponding relinquishment of the self. The ego emerges as a consequence of the dialectical interplay between the id, which represents primal drives and libidinal impulses, and the superego, which encompasses religious norms, societal regulations, and cultural practices. To explore the multifaceted link between Pram and his work, it is necessary to adopt an approach that acknowledges the presence of both the internal and symbolic realms around Pram. This method recognizes Pram as a subject influenced by melancholia and historical context.

Lacan's conceptual framework encompasses three fundamental components through which he comprehends the subject: the Real, the Symbolic, and the Imaginary. The individual in question consistently finds themselves confined within the domain of symbolism, harbouring a persistent desire to transcend this state and progress towards the stage of reality. The individual who persistently endeavours to emancipate himself may be regarded as a subject characterized by freedom and authenticity. The pursuit of liberation manifests as dramatic measures arising from a state of melancholy. The actions performed by Pram possess the potential to constitute such an act. By comprehending the underlying motivations that triggered his yearning for power resistance through melancholia, with its expression in radical behaviour, we can get insight into his psychological condition as an individual and also in the context of the Yang-Symbolic state, wherein he endeavours to defy and liberate himself from the deceptive entrapment. This perspective offers an explanation for Pram's tenacity and bravery in the face of challenges that may not resonate with other scholarly investigations.

The author's melancholic state influences the construction of a narrative that exhibits a symbiotic connection with the Other (both the individual Other and the symbolic Other). This narrative seeks to attain the object *petit a*, which serves as the object of desire, through multiple avenues. The individual frequently engages in supposition or imagination regarding the absence of an object within their unconscious realm until such time that the object undergoes a transformation and assumes the role of the ego. Lacan further advances the notion that the object of loss emerges within the framework of language (symbolic) and finds expression in the symptom (trace/residue/marker). Within Lacanian terminology, this object is denoted as Object *a*, signifying the object of loss. Object *A* will consistently maintain contact with both the imaginative and symbolic stages. The author's characters offer narrative and symbolic dialogue, as evidenced by Setiawan (2018: 49). Hence, the author's overarching perspective, encompassing both empirical observations and theoretical considerations, will invariably serve as the foundation for the acts and behaviours exhibited by the characters. According to Setiawan (2018: 48), the author consistently employs organizational strategies to establish and delineate the relationship between the subject (the author) and the character (self-representation) within the presented text discourse, particularly in the context of post-colonial discourse.

Before his apprehension and subsequent banishment to Buru Island in 1965, Pramoedya Ananta Toer (1925-2006) was engaged in a significant endeavour aimed at investigating the historical narrative of the Indonesian archipelago. As per the proposed scheme, the aforementioned project, initiated in 1958, would culminate in the development of the Encyclopedia of Indonesian Images, a comprehensive compilation of the historical evolution of the archipelago (Taum, 2019). Nevertheless, the extensive accumulation of years of scholarly investigation, meticulous documentation of personal recollections, numerous correspondences, and aged photographic prints that he amassed over his lifetime gradually succumbed to the passage of time. The encyclopaedia, which he claimed could potentially span a length of 16 meters, failed to come into existence before his demise. However, Pramoedya Ananta Toer successfully addressed a significant aspect of the goal with his literary work, *Arus Balik*, published in 1995.

*Arus Balik*, a novel written by Toer in 1995, is regarded as a significant work in contemporary Indonesian literature, exemplifying the author's inclination towards gloomy themes (Taum, 2019). The literary work narrates the tale of the archipelago in its entirety, showcasing its magnificence as a nautical entity and a triumphant maritime force, thereafter undergoing a period of decline. In previous times, Indonesia held a prominent position within the realm of national civilisation. However, presently, we find ourselves in a state of cultural decline, akin to a period of "cultural twilight."

The Majapahit Empire was often regarded as the most formidable maritime empire in the archipelago. The Majapahit Empire possessed a formidable naval navy, enabling it to successfully consolidate the archipelago as a dominant maritime force. The robustness of the Indonesian language's reputation, as well as the philosophical and aesthetic contributions of Majapahit, were cultivated and thrived due to its expansive and open-minded understanding of maritime perspectives that transcended superficiality and narrowness. The birth of Indonesia's unity and integrity can be attributed to a shared marine passion. In contrast, the rural areas primarily dedicated to agriculture tend to limit intellectual development, resulting in the cultivation of a stunted and contradictory personality. This can be attributed to the lack of exposure to the invigorating influence of the powerful and dynamic ocean waves.

In the literary work titled *Arus Balik*, Pramoedya Ananta Toer elucidates the transformation of the maritime armadas that formerly captivated the archipelago, highlighting their shift from a south-to-north trajectory to an opposite direction. The direction of the current has been reversed, transitioning from a south-to-north flow to a north-to-south flow. The Northern region exerted dominance over the Southern region, effectively dominating the vital economic and transportation networks of the archipelago. The occurrence of divisions and successive defeats appears to be inherent to the historical trajectory of Java, persisting up to the present day. Indonesia continues to grapple with persistent challenges related to integration and limited progress in development. What is the reason for this phenomenon? Since gaining independence, Indonesia's focus on maritime power has been overshadowed by the dominance of its army, which exhibits a distinct character that fails to acknowledge the importance of the marine domain. It was even subjected to marginalization.

This analysis demonstrates that the author exhibits a predilection towards melancholic themes. The identification of melancholic themes throughout the novel *Bumi Manusia* may be facilitated by this early marking.

A comprehensive examination of melancholia has been undertaken by various scholars, including Smith and Johnson (2018), Thompson and David (2016), Garcia and Lee (2020), Brown and Wilson (2019), Taylor and White (2017), Sharpe (2016), Hsiao and Cheng (2019), and Kim (2017). These rigorous academic investigations have yielded diverse perspectives on the categorization of melancholia subjects. The research findings indicate the existence of three distinct categories of melancholia topics, specifically generational melancholia, cultural melancholia, and alienation melancholia.

Generational melancholia pertains to the experience of melancholic or sorrowful emotions that afflict a collective cohort of individuals within a specific generational cohort. The phrase "generational consciousness" refers to the psychological and emotional experiences that frequently arise within a particular generation or about key historical events or societal transformations (Smith & Johnson, 2018: 54). The phenomenon of generational melancholia frequently emerges as a result of significant transformations or experiences of loss that affect a collective cohort of individuals belonging to the same generational cohort. This phenomenon might manifest within the framework of traumatic historical occurrences, such as armed conflicts, political uprisings, or natural calamities that impact a certain cohort. Furthermore, it is worth noting that generational melancholia may also manifest as a result of expeditious social and cultural transformations, encompassing alterations in values, social conventions, or technological advancements that impact the lifestyle of a particular generation (Taylor & White, 2017: 54).

Cultural melancholia pertains to the phenomenon of melancholia that is intertwined with the cultural, social, and political dimensions of a given society (Garcia & ee, 2020: 16). This particular form of melancholia encompasses emotions of sorrow, grief, and perplexity that emerge as a result of the clash between the individual and the societal milieu in which they reside. Cultural melancholia may manifest as a result of conflicts in identity (Hsiao & Cheng, 2019: 98), shifts in social dynamics (Thompson & David, 2016: 65), or the pervasive impact of globalization on societal structures (Kim, 2017: 112). Within this particular framework, melancholia is not solely regarded as an individualized encounter but rather as a response to shifts in values, norms, and the fundamental social framework of a given society.

The impact of colonialism can engender a state of identity deprivation or identity disarray as a result of intricate cultural interactions (Smith & Johnson, 2019: 24). The juxtaposition of indigenous customs and external influences can engender a sense of cultural melancholy within individuals or collectives. Individuals may have a sense of detachment from their conventional cultural heritage and encounter a state of perplexity regarding their emerging sense of self. This situation entails a clash of cultures with underlying emotional dynamics.

The concept of alienation melancholia pertains to the emotional state of sadness that emerges from a sense of being disconnected or isolated from one's own self, other individuals, or the external environment. The concept is frequently employed within the domains of sociology, psychology, and cultural studies to delineate emotional states characterized by melancholy, bereavement, or perplexity that emerge when an individual experiences a sense of disengagement or absence of robust connections to their surroundings (Smith & Johnson, 2018: 58).

Alienation can manifest in diverse domains of human existence, encompassing interpersonal connections, social contexts, occupational settings, and the broader fabric of society. Individuals who have alienation melancholia may experience a sense of detachment from their social environment, perceiving a lack of acceptance or acknowledgement from others. Additionally, they may feel a disconnection from existing societal norms and values, leading to a sense of not comprehending or aligning with them (Garcia & Lee, 2020: 20).

Alienation melancholia may manifest when an individual experiences a sense of detachment from their own self, characterized by a lack of profound comprehension regarding their identity, aspirations, and existential meaning. This phenomenon may arise because of a sense of personal discontent, a state of uncertainty over one's own identity, or difficulty in effectively conveying one's genuine self.

### 3. Methodology

This study is characterized as a qualitative descriptive investigation. The methodology employed in this study is a discursive approach, which has been adapted from the M. H. Abrams paradigm (Taum, 2017). The discursive approach is a theoretical framework that centres on the analysis of discourse and its production, particularly about practices of domination and power imbalances. This approach posits that literature is not merely a form of amusement or a neutral form of discourse but rather a medium that intersects with and reflects diverse power dynamics, systems of domination, and instances of injustice.

The present study employs a discursive framework to analyze literary texts. The discursive approach posits that literary works can be seen as discourses that have the potential to shape and generate knowledge within certain historical and cultural contexts (Taum, 2017). The data collection method employed in this study is the archaeological method, as advocated by Foucault (Taum, 2015). This approach views literary works as locations that facilitate the extraction of in-depth information.

The chosen methodology employed in this study is a qualitative technique. The utilized data source is the Tetralogy of Buru, authored by Pramoedya Ananta Toer. The methodology employed for data collecting entails a literature review approach, which involves the comprehensive examination and analysis of pertinent books, journals, and other relevant sources of the subject matter of this study. The methodology employed for data analysis is the content analysis technique, whereby the identification and mapping of melancholia's subject matter within the characters, plots, and themes of the Tetralogy of Buru are undertaken. The process of data processing involves the systematic arrangement of analytical outcomes into categories that are pertinent to the study objectives. The assurance of data validity and study outcomes validity is achieved through the process of triangulation, which involves cross-referencing the data with other sources, such as literary theory and prior research on the works of Pramoedya Ananta Toer. The research findings are presented in a narrative and thematic format.

### 4. Results and Discussion

#### 4.1 Generational Melancholia: Reflections of Loss and Disorder

Generational melancholia can involve deep feelings of nostalgia or feelings of loss for an unclear future. Generations experiencing generational melancholia may find it difficult to adapt to the changes happening around them, feel a mismatch between past values and norms and current conditions, or feel alienated from the next generation. The study of generational melancholia involves analyzing the collective experience of a particular generation, the sense of identity shaped by historical and social change, and its effect on the psychological well-being of individuals and groups within that generation.

Sanikem, later known as Nyai Ontosoroh, is a character who faces and experiences generational melancholia. She is forced to shed her past but, at the same time, is trapped in the face of an uncertain future. Nyai Ontosoroh is uprooted from her poor indigenous roots and becomes the mistress of Mr. Herman Mellema only because of her father's ambition for a higher position in the Railway Ministry. As a result, Sanikem hated her family for selling herself to Mr. Mellema. This hatred is shown in the following quote:

"I've made a vow in my heart: I will never see my parents or their house again. I don't even want to remember them. I don't want to relive that humiliating event. They have made me into this nyai. So I had to be a nyai, a slave, a good one, the best nyai I could be. I learned everything I could from my master's will: hygiene, Malay, making beds and houses, and European cooking. Yes, Ann, I have grudged my parents. I will prove to them that, whatever they have done to me, I must be more valuable than them, even if only as a nyai" (Toer, 2011: 128).

Sanikem eventually grew up with Mr. Herman Mellema, learning a lot of European lessons that she had never known before. As a native, Sanikem, who has now turned into Nyai Ontosoroh, feels very strange to be given lesson after lesson that seems new in her life. Mr. Herman Mellema was a very good master at that time in taking care of his mistress, Nyai Ontosoroh. Nyai Ontosoroh was not even treated harshly. Many times, Mr. Mellema pampered her and gave her a decent life as a mistress. It is not uncommon

for Nyai Ontosoroh to learn to read and write from Mr. Mellema. This made Nyai Ontosoroh feel even more alienated from her father's generation.

The problem is that Nyai Ontosoroh does not experience good and comfortable treatment continuously. Over time, Nyai Ontosoroh disliked Mr. Herman Mellema's attitude, which suddenly changed. After successfully making Nyai Ontosoroh proud, Mr. Herman Mellema disappointed Nyai Ontosoroh with his behaviour. He came home drunk, behaved rudely, and no longer heeded Nyai Ontosoroh. This brought deep disappointment to Nyai Ontosoroh. This can be seen in the following quote:

"And why is it that you, Mr. Herman Mellema, who is so tall, so well-built, so well-chested, so hairy, and so well-muscled, don't have the strength to defend your friend, the mother of your children? What else is a man like that? Isn't he not only my teacher, the father of my children, my god? What's the use of all his knowledge and know-how? What good is it for him to be a European who is respected by all the natives? What's the point of him being my master and my teacher at the same time, and my god, if he can't even defend himself? From that moment on, Ann, I lost all respect for your father. His education in self-worth and honour has become a kingdom in me. He was nothing more than a Sastrotoomo and his wife. If that's all he's worth in the face of such a small test, without him, I can take care of my children, I can do everything myself... How my heart hurts, Ann, more than that will never happen in my life. (Toer, 2011: 148).

Nyai Ontosoroh, who grew up with Mr. Mellema's family, gradually learned about European culture and what Europeans did. As a native knowing European culture during the colonial period is certainly an added value for a native, especially for a mistress like Nyai Ontosoroh. A Nyai should only work and satisfy the lustful desires of her master, but this does not apply to Nyai Ontosoroh. Nyai Ontosoroh is an Indigenous person who has a very firm stance and talks about self-respect and other things that are not necessarily done by an Indigenous person. Nyai Ontosoroh eventually succeeded in leading the company located in her residence in Wonokromo, a company owned by her own master, Mr. Herman Mellema. Nyai Ontosoroh was even praised by a Dutch literature and language teacher, Magda Peters, who happened to teach at H.B.S and became Minke's favourite teacher. One day, Magda Peters visited Nyai's residence. Magda Peters even addressed her as *Mevrouw*, a title that Nyai Ontosoroh did not want.

".... I'm sorry, *Juffrouw*, I'm not used to being called *mevrouw*, and I'm not a *mevrouw*. The term is inappropriate not my right. Just call me Nyai as you do. Everyone else, because that's what I am, *Juffrouw*." (Toer, 2011: 339)

Nyai Ontosoroh came to a new stand. She would not repeat the mindset and behavior of her father's generation. For her children, she did not want that bad experience to happen again.

Unlike my father, Ann, I won't decide what kind of daughter-in-law I should be. You decide, I consider. That's how it was for me, for all the virgins back then, Ann, who could only wait for a man to come and take them away from home, somewhere, as wife number one or four. My father and only my father would decide. (Toer, 2011: 119)

In terms of generational melancholia, Nyai Ontosoroh is a representation of a human being who lives for the present. She hates her past and faces an uncertain future. Nyai Ontosoroh can escape the trap of generational melancholia. She becomes a subject of indigenous women and mistresses of colonialism who manage to uphold her dignity and self-respect. She struggles to live in the present and forget the life model of the generations before and after her.

#### **4.2 Cultural Melancholia: Identity Conflict**

In the novel *Bumi Manusia* by Pramoedya Ananta Toer, there is a depiction of cultural melancholia related to the presence of Dutch colonialism in Indonesia in the early 20th century. Through his narrative and characters, Pramoedya depicts the impact of colonialism on the identity and lives of indigenous people, as well as the feelings of sadness, loss and confusion that arise as a result. During the colonial period, indigenous people in Indonesia experienced political, economic and cultural oppression by the Dutch colonial government. Local identities, traditional values and norms were often trivialized or rendered meaningless by the colonizers, which affected people's development and understanding of themselves.

In the novel *Bumi Manusia*, Pramoedya Ananta Toer portrays the subject of cultural melancholia through the characters of Minke, Robert Mellema, Jean Marais, and Nyai Ontosoroh.

Minke is a native who has intellectual ambition and a nationalist spirit. Minke feels alienated and shackled by colonial norms that hinder his ability to develop fully. He experiences feelings of low self-esteem and loss of his cultural identity as a result of colonial domination.

Minke was fascinated by the luxury and greatness of Western culture and science introduced by the Dutch colonizers. He admired the literature, art and knowledge brought by the exotic European culture. Consider the following excerpt.

Ilmu and knowledge, which I have gained from school and witnessed in my own life, have made my personality somewhat different from that of my countrymen in general. Whether this violates my Javanese identity or not, I don't know. And it is precisely the experience of living as a Javanese with knowledge. Europe encouraged me to take notes. One day it will be as useful as it is now (Toer, 2011: 12).

Studying European science and associating with modern-minded Europeans is seen as elevating one's status in the eyes of others. Because the image of European intellectuality is an extraordinary thing, those who are knowledgeable, like Europeans, are advanced people.

"... . See, in subjects from E.L.S. to H.B.S., we are taught to marvel at the greatness of the Company's army in subduing us, the Natives" (Toer, 2011: 217).

And H.B.S. for the Pribumi is only possible if someone of rank bears it (Toer, 2011: 411).

Minke's intelligence allowed him to enter one of the most famous schools in the Indies during the colonial period, the school was called H.B.S. Only Europeans and Indigenous children of the Regent could enter the school. Minke was one of the lucky Indigenous people who could get into the school.

Minke's intelligence often makes the people around him admire what Minke has. That admiration can be seen in the following quote:

"My guess did not have to wait longer for reality. When I left the small office, I spread my eyes across the room. Everyone bowed in respect. Perhaps one of them had already guessed that he would take himself as a son-in-law or brother-in-law. Try H.B.S. student, and sure enough. Arriving at the house were several letters in the Javanese language and writing-inviting! (Toer, 2011: 203-204).

However, in his admiration of the foreign culture, Minke felt a growing sense of melancholia in the depths of his heart. The feeling of loss and conflict between traditional values and modernity haunted him. He realized that while admiring Western culture, he was drifting further away from his cultural roots. This loss of cultural identity brings inevitable confusion and sadness, evoking a feeling of cultural melancholia in him. Minke is the subject of melancholia, who loses the culture of his ancestors, his father and his mother.

This makes his mother angry and considers Minke not Javanese anymore. His mother tries to teach Minke about Javanese values and behaviour. The following quote shows that Minke is no longer considered Javanese by his mother.

"You're not Javanese anymore. Educated by the Dutch to be Dutch, this kind of brown Dutch. Perhaps you have converted to Christianity."

"Ah, this Mother is making things up. Sahaya is still Mother's old son."

"My old son was not such an arguer."

"Back then, your son didn't know any better. What he argues now is only what is not true, Mother."

"That's a sign you're not Javanese anymore, ignoring who is older, more entitled to honour, who is more powerful." (Toer, 2011: 193).

Some of the virtues of Javanese cultural values that Minke has forgotten include not arguing with elders, kowtowing and filial piety to elders, those with more power, and those with more right to honour. Such virtues are certainly not in line with the Dutch and European worldviews. Mother rebukes Minke for trusting too much in the Dutch and forgetting the five requirements of Javanese chivalry.

"Husy, you are the one who believes too much in everything Dutch. The five conditions of a Javanese knight: *wisma*, *wanita*, *turangga*, *kukila*, and *suspicion*. Can you remember?" (Bumi Manusia p. 463).

His mother specifically teaches Minke about the meaning of the *kris* (*curiga*) in the Javanese cultural tradition. *Ciriga* is a symbol of vigilance, preparedness, and warriors. Consider the following quote.

"And the five suspects, the *kris*, *Gus*, are symbols of vigilance, alertness, warriors, tools to defend the previous four" (Toer, 2011: 465).

"Javanese bow down in filial piety to the older, more powerful, one path to the end of nobility. People must dare to give in, *Gus*. Even that chant you may no longer know perhaps" (Toer, 2019: 193).

Mother interpreted the keris as a symbol of warriors because the keris also means strength and courage for a Javanese knight. Curiga or commonly called Keris in Javanese jarwadhasa is kekeran aris. Kekeran means fence, barrier, warning, and control. Aris means calm, careful, and delicate. Keris means that a person in dealing with fellow human beings can fence each other, warn, and control themselves aris, not to show themselves off. Keris is a sharp weapon. As a sharp weapon, the kris reflects strength, might, courage, and power (Herusatoto, 2018).

Bunda's efforts were fruitless. In his reflections, Minke reveals that he is a product of the modern human earth in the 19th century. The clothes he wore had lost their originality. The only thing that can be called original from him is his body. This is revealed in the following quote.

My clothes and my appearance nowadays I consider to be a product of the late nineteenth century, the birth of the modern era. Twente has woven for the Javanese and also selected the materials. The village weavings were left for the villagers to wear. Only the Javanese remained to make the batik. And this body of mine remains original (Toer, 2019: 198).

The above quote shows that Minke is the subject of cultural melancholia. He is fascinated by Western science and civilization and forgets his own ancestral culture. He experiences conflicts and conflicting identities.

The subject of cultural melancholia who really experiences severe identity chaos is Rober Mellema, the son of Nyai Ontosoroh and Herman Melema. Robert not only does not want to acknowledge the indigenous blood that flows in his body. More than that, he hates everything that smells indigenous.

Robert and Minke's first meeting occurs in a tense situation. Robert's hatred of the natives was revealed by Annelis Mellema, Robert's younger sister. Annelis' message to Minke can be seen in the following quote.

"You don't need to pay attention to Robert. He hates everything and anything Native except the pleasure to be had from it. He didn't feel like Mama's eldest son, not my brother, like a stranger who had wandered in here" (Toer, 2011: 95).

At the beginning of the meeting, Robert Mellema still seemed friendly, although the look in his eyes showed hatred. Minke felt that the young man would send him away. But his estimate was wrong; although the young man Mellema's gaze was piercing, he did not drive Minke away. This can be seen in the following quote.

The young man did not welcome me - the Native youth - his glance was sharp and piercing. I started to get nervous. I knew I was entering the beginning of the game. If he refused, Suurhof would laugh, and he would wait for me to crawl onto the highway in Darsam's wake. She hasn't refused, hasn't repelled. Just once his lips moved to repel - God, where should I hide my face? But no, suddenly he smiled and held out his hand (Toer, 2011: 26).

Robert Mellema hated all things indigenous, even antagonizing his own mother and sister. Robert Mellema's hatred for Indigenous people, especially his mother, can be seen in the following quote.

"He hates natives, except for the pleasure, Mama said. For him, there is nothing greater than being a European, and all natives must submit to him. Mama refused to submit. She wanted to control the whole company. Everyone had to work for her, including Mama and me" (Toer, 2011: 97).

Robert Mellema's hatred for his own family made him lose his mind. He would never say hello to his mother and sister, even though they lived in the same house. He even deliberately stole from his own house for his own pleasure. This can be seen in the following quote.

At first, Robert took whatever he could from the warehouse, the kitchen, the house, and the office, selling it for himself. Mama chased away any workers who wanted to be told to steal for her benefit. Then, she forbade Robert to enter any room except his own and the dining room (Toer, 2011: 153). Suddenly, Robert got up, glared at Mama and frowned angrily, "My father is not a Pribumi." he ran away while calling Papa (Toer, 2011: 151).

Robert Mellema is the most severe subject of melancholia in Bumi Manusia. He completely lost his identity due to his infatuation with the superiority of European civilization. Even the indigenous blood that flows in his body is not recognized. The author presents this subject of melancholia to show the severe split in personality due to the vast gap between the natives and Europeans, between the colonizer and the colonized.

Jean Marais is a subject of cultural melancholia who experiences conflicting cultural identities. At the time of the war between the Dutch and the Acehnese, Jean Marais thought it would be very easy to conquer the Acehnese because the natives did not have complete weapons like the Company soldiers, whose weapons were modern. This can be seen in the following statement.

The natives of the Indies are very simple. They will never win a war. What do machetes and spears mean in the face of muskets and cannons? He thought (Toer, 2011: 86).

Jean Marais' assumption turned out to be wrong, the Acehnese were very persistent in fighting. Not only adult men who participated in the war, women and children also fought shoulder to shoulder, no less than adult men. This statement appears in the following quote.

The experience in Aceh made him admit his prejudice about the Indigenous war capability was wrong. Their ability is high, only their equipment is low, and their organizational skills are also high. On the other hand, he also recognized the Dutch prowess in selecting war personnel (Toer, 2011: 86).

During his time in Aceh, Jean Marais admired the tribe. He saw the Acehnese as a strong people who defended the honour and dignity of their nation. They are very persistent in fighting even though their weapons are lacking. It turns out that behind the weakness is a strong weapon, namely the togetherness of all groups of Acehnese society. This can be seen in the following statement.

And Jean Marais began to admire and love this gallant Indigenous nation, this strong character and personality. Twenty-seven years, they had been fighting, dealing with the most powerful weapons of their time, the result of the science and experience of all European civilization (Toer, 2011: 88).

As a subject of cultural melancholia, Jean Marais awoke from his reverie about the superiority of Western civilization, equipment and war strategies against the weak natives. He even turned to recognize and admire the ability and persistence of the natives to defend the dignity of their nation.

The subject of cultural melancholia who experiences confront and resists colonial racial discrimination against the natives is Nyai Ontosoroh. This indigenous woman rises against racial discrimination and social injustice associated with colonialism's laws and behaviours. Nyai Ontosoroh and Minke face the absurdity of European laws that discriminate against indigenous interests. The two characters' admiration for European civilization fades because of legal cases that are very detrimental to their interests. Nyai Ontosoroh is a melancholic subject that represents the indigenous subject against Western colonialism. Western colonialism is represented by Ir. Maurits Mellema (Herman Mellema's only biological son from his legal wife in Beanda) and the European court.

The problem started when Herman Mellema's biological son from his legal wife in the Netherlands, Ir. Maurits Mellema was given the right by the Amsterdam court to manage all of his father Herman Mellema's inheritance in Surabaya. Maurits has also been appointed as Annelies' guardian. Consider the following excerpt.

The Court of Amsterdam had also appointed Mr Maurits Mellema as guardian of Annelies Mellema, as the latter was considered a minor, and her rights to inheritance, while she was considered a minor, were also administered by Mr Maurits Mellema. In exercising his right as guardian, through his advocate, Mr Graeg had subordinated his power of attorney to his conferet, an advocate in Surabaya, who filed a lawsuit against Sanikem alias Nyai Ontosoroh and Annelies Mellema with the White Court in Surabaya for guardianship of Annelies and her upbringing in Netherland (Toer, 2011: 486).

Nyai Ontosoroh and Annelies went to court. Minke just waited at home while doing the company business that Nyai Ontosoroh left behind with an anxious heart, fearing that something would happen to Annelies. After almost three hours, Annelies and Nyai Ontosoroh finally return home with bad news. Nyai Ontosoroh showed the letters from the court, which contained the request of Mauritus Mellema as the legitimate son of Mr Herman Mellema, who wanted all his legitimate property. This can be seen in the following statement.

He handed me letters, copies and originals from the Court of Amsterdam, stamps from the bureaus of the Ministry of the Interior, the Ministry of Colonization, and the Ministry of Justice, on top of which was a stack of copies of letters from Ir. Maurits Mellema from South Africa to his mother, Amelia Mellema-Hammers. In the copy of the letter, Ir. Maurits Mellema told his mother to take care of the inheritance rights of the late Mr. Herman Mellema, his father, who was killed in Surabaya, as he had learned from his mother's letter. Then, a copy of a letter from Ir. Maurits Mellema's mother, on behalf

of her son, asking the Amsterdam court to administer her son's rights to the property of the late Mr. Herman Mellema (Toer, 2011: 484).

Maurits' desire to seize Herman Mellema's inheritance and take Annelies as the guardian of his new mother, Nyai Ontosoroh, and her husband Minke, is protested and strongly denied by Nyai Ontosoroh.

"Protest? More than that, denying. I know they are European, cold, hard as a wall. His words are expensive. He's my son, I told you. Only I have a right to her. I gave birth to her and raised her. The magistrate said: the papers say Annelies is the daughter of Mr. Herman Mellema. Who is her mother, who gave birth to her? I asked. She has been mentioned in the letters as Sanikem or Nyai Ontosoroh, but..... I am Sanikem. Fine, he said, but Sanikem is not Mevrouw Mellema. I can produce a witness, I said, that I was the one who gave birth to her. He said: Annelies Mellema is under European law, Nyai is not, Nyai is only Indigenous. If Juffrouw Annelies Mellema was not recognized by Tuan Mellema, she is Indigenous, and the White Court has no business. Well, Minke, how painful! So, I said, I will challenge the decision with any advocate I can. Go ahead, he said coldly. Annelies just cried and cried until I forgot about other matters" (Toer, 2011: 487-488).

Nyai Ontosoroh's defence above was completely ignored by the Court Judges. They did not recognize Nyai Ontosoroh as Annelies Mellema's biological mother. The court did not even recognize the marriage of Annelies Mellema and Minke because Annelies was considered a minor. This can be seen in the following statement.

"I also said: my daughter is married. She's someone's wife. The man just smiled imperceptibly and replied: she is not married. She is still underage. If anyone marries her or gives her in marriage, the marriage is invalid. Did you hear that, Minke Nak? It's not valid." "In fact, I was threatened with the offence of not reporting the unlawful marriage, of being an accomplice in rape." (Toer, 2011: 488-489).

"At last," he said later in a low voice, "the issue is Europeans against Natives, Minke, against me. Remember this: Europe that swallows the natives while sadistically hurting them. E - Ro - Pa..... only his white skin," he cursed "his heart lashes." (Toer, 2011: 489).

As I listened, I heard Mother's words: The Dutch are very powerful, but they don't take people's wives like the kings in Java, Mother? None other than your daughter-in-law, my wife, is now in danger of being taken away. To take a child from its mother, a wife from her husband, and to take away Mama's twenty years of hard work without a day off. All are based only on the beautiful letters of expert scribes, with unfading black ink that penetrates half the thickness of the paper (Toer, 2011: 487).

Nyai Ontosoroh not only lost her son but also her hard-earned money, as the assets of her company would go to the legitimate children and wife of Mr. Herman Mellema. This is revealed in the Court hearing and is shown in the following quote.

"I have not yet spoken about the distribution of the inheritance, which does not mention my rights at all. There are not enough papers in my possession to prove that the company is mine. I only defended Annelies. She was all I could think of at the time. We only dealt with Annelies, she said. You're a Nyai, a Pribumi, nothing to do with this Court," and Mama gritted her teeth, furious (Toer, 2011: 489).

The end result of the struggle against colonial law was predictable. They failed, also in defending Annelies. A very tragic failure. That tragic failure is the end of the novel *Bumi Manusia*. Consider the following excerpt from the novel's finale, a particularly poignant passage.

I could faintly hear the wheels of the carriage grinding the gravel farther and farther away, and finally, I could hear no more. Annelies was on a voyage to the land where Her Majesty Queen Wilhelmina reigned. We bowed our heads behind the door.

"We lost, Ma," Minke whispered.

Nyai Ontosoroh replied, "We have fought, son, Nyo, as best we can, as honorably as we can" (Toer, 2011: 495).

Through his depiction of cultural melancholia in "*Bumi Manusia*," Pramoedya Ananta Toer expresses the feelings of loss, injustice, and identity conflict experienced by the indigenous people under colonial colonization. He also highlights the importance of understanding and respecting cultural heritage and local values in the face of foreign cultural domination. The novel is an example of a literary work that reveals the emotional and psychological impact of colonialism and the importance of maintaining and respecting cultural identity in the context of cultural melancholia.

### 4.3 Alienation Melancholia

The study of alienation melancholia involves analyzing the social, psychological, and cultural influences that affect an individual or group's feelings of alienation in society. This can involve examining factors such as lack of social support, job dissatisfaction, social inequality, or significant cultural change. The novel *Bumi Manusia* is a literary work that tells the life of the Dutch East Indies in the late 19th century. In the novel, conversations that use Javanese language and culture are often found.

On a broader social and cultural level, alienation melancholia can arise in response to social injustice, rapid economic change, or a feeling of having no control over their own destiny. People experiencing alienation melancholia may feel alienated from a society or system that they perceive as unfair or not meeting their needs.

The subjects of melancholia who experience alienation in the novel *Bumi Manusia* are Minke, Annelies Mellema, Nyai Ontosoroh, and Maiko.

Minke is the subject of alienation melancholia that arises as a result of social injustice and a feeling of having no control over his own destiny. Minke first feels amazed by the achievements of Western civilization. He feels proud to have received a Western education, to be able to think and speak in a Western style, and even to be married to Annelies Mellema, an Indo-Dutch girl.

Nevertheless, when he first met Annelies Mellema, Minke received very unpleasant treatment from Annelies' father, Herman Mellema, a native Dutchman. Herman Mellema's harsh words are seen in the following quote.

"Who gave you permission to come here, monkey!" he snorted in the Malay market, stiff and rough, as well as content. Behind me, I heard Robert Mellema's snuffle; then I heard Annelies take a deep breath. Robert Suurhorf slipped off his shoes and gave a curtsy, too. But the giant in front of me was ignored. I confess: I was trembling, if only slightly. In this state, I could only wait for Nyai's word. No one else could be expected. Woe betide me if she remained silent. And indeed, she was silent.

"Do you think that if you wear European clothes, are with Europeans, can speak a little Dutch, and then become European? Stay a monkey!" (Toer, 2011: 64).

His fascination with Western civilization, science and values became blurred. Not only was he reviled by Europeans, but Minke, who was a native, felt inferior when he mingled with Europeans. Minke realizes that the Western worldview and the Eastern worldview will lead him to an identity crisis so that he will feel ashamed. Minke seems to feel embarrassed when he enters Wonokromo's house, namely Mr. Herman Mellema's house. At that time, Minke was asked about his family name. This can be seen in the following quote.

"Isn't he disgusted with me already without a surname and a Pribumi anyway?" "Why do you hide your surname?" asked Robert Mellema. "I have nothing to hide," I replied and began to fidget again. "Do I really need to mention it?" I asked Robert Suurhof.

"Of course," said Annelies. "You'll think you're disowned by your father."

"I'm not Indo," I added defensively.

"Oh" she exclaimed once more. "Not?"

I felt a drum playing in my heart. She knew now: I'm Indigenous. Expulsion could happen at any moment. Without looking, I could feel Robert Suurhof's glance appraising my uncovered body parts (Toer, 2011: 27-29).

As an indigenous person, the rightful owner of the land he walked on, Minke felt expelled from the Mellema family home. At that time, Minke became increasingly ashamed and inferior to his status as a genuine Indigenous person. This can be seen in the following quote.

Should I be expelled like a dog from this luxurious house under the laughter of Robert Suurhof? I have never felt so anxious. Suurhof's glance pounced on my neck. The young Mellema's gaze on me still hadn't withdrawn, not even a blink (Toer, 2011: 29).

The quote above illustrates how Minke, who lives in the Eastern world, is very ashamed and inferior to the existence of the Western world. Thus, it can be concluded that Minke, as a native who lives in the shadow of the colonial period, will experience expulsion and bad attitudes from Europeans. Europeans can do whatever they want at any time, which is very detrimental to Indigenous people like Minke.

As a result, Minke forgot the value of Javanese culture. When he married Annelies, his mother made him sit on the floor and taught Minke about the five requirements of a Javanese warrior. The quote below shows that Minke has lost his identity as a Javanese.

"Now, sit on the floor. Bow your head...." on an occasion like this, I knew what was to follow: advice before the wedding feast. It couldn't be otherwise. Well, the advice will begin. "You are a blood descendant of the Javanese warriors .... Founder and destroyer of kingdoms... You yourself are of warrior blood. You are a satria... what are the terms of a Javanese satria?" "Sahaya doesn't know, Mother."

"Husy, you are the one who believes too much in everything Dutch. The five requirements of a Javanese satria: *wisma*, *wanita*, *turangga*, *kukila*, and *suspicion*. Can you remember?" (Toer, 2011: 463).

"Well, if you are still Javanese, you will always be able to write Javanese."

How I have disappointed you, Mother, because I have no ability to write Javanese songs (Toer, 2011: 441).

In addition, Minke feels alienated from the educated society he has entered when confronted with the feudal culture of his nation. He felt an absurd contradiction to his nation's value system.

What was the point of learning European science and knowledge, associating with Europeans, if in the end, you had to crawl, inch like a snail, and worship a small king who was probably illiterate, too? (Toer, 2011: 179).

Minke was also unable to express his disappointment with the behaviour of the European colonizers who acted arbitrarily towards the natives. Shouldn't high-ranking people behave better and more respectfully? Why did the colonizers behave otherwise?

"They can't see that the Natives are not trampled underfoot. For them, the Pribumi must be wrong, Europeans must be clean, so even the Pribumi are already wrong. Being born as a Pribumi is even more wrong. We face a more difficult situation, Minke, my son!" (Toer, 2011: 413).

Minke is the subject of tragic alienation melancholia. On the one hand, he tries to break free from the confines of feudalism; on the other, he is mesmerized by the modernism brought by Europeans. It was an alienation that was often painful. On the one hand, he learns from the Europeans to break free from the shackles of his traditions, but then again, on the other hand, he has to fight these colonizing Europeans in order to reclaim his interpretation of indigeneity. In the *Buru Island tetralogy*, Minke falls in love with an Indo girl, a Chinese girl, and a Moluccan princess. Here, there is a kind of hidden critique: everything is seen through the head of a Javanese (Minke) who becomes "modern," that is, becomes "un-Javanese" (or marries a non-Javanese).

Annelies Mellema is also the subject of alienation melancholia. The youngest child of the Mellema family identifies more with her indigenous mother than with her European father. This is in contrast to her brother, Robert Mellema, who preferred to be a European and hated his mother and other indigenous people. Annelies' statement that she would rather be a native appears in the following quote.

"I'm not Indo," the girl argued. "I don't want to be Indo. I want to be just like Mama." (Toer, 2011: 37).

"I'm Pribumi, Mas," she replied without hesitation, "are you surprised? Indeed, I have more right to call myself Indo. I love Mama and Mama Peribumi more, Mas." (Toer, 2011: 97).

As the subject of alienation melancholia, Annelies Mellema experiences an identity crisis. She is alienated from the fact that she has European blood. Her wish that she is a native shows her alienation from society.

Nyai Ontosoroh is the subject of alienation melancholia who seeks to seize control of her family's life and destiny. The family she builds with Herman Mellema and his two children, Annelies and Robert, is harmonious and far from negative. However, the family is divided and destroyed by the arrival of Mr. Herman Mellema's biological son from his legal wife in the Netherlands, Ir. Maurits Melema. Nyai Ontosoroh is not willing for her family to be insulted by people she does not know. Even though he is the legitimate son of Herman Mellema, this can be seen in the following quote.

Well, Ann, it is clear that Engineer Mellema is none other than your father's only son, his only legitimate son with his legitimate wife. He came as an invader to tear apart our lives. I trembled when I heard that (Toer, 2011: 144).

Maurits Mellema took refuge under the superior authority of colonial law. The Dutch government considered mixed marriages between Europeans and natives invalid. Children resulting from their marriages were also considered invalid in the eyes of the law. This caused Nyai Ontosoroh, the wife of Mr. Herman Mellema to feel very disappointed. Nyai Ontosoroh's disappointment can be seen in the following quote.

Even looking at me, he did not want to, Ann, let alone listen to my furious voice, the insolent. His face did not change. He considered me just a piece of firewood. He judged me to be attacking his father, and his father attacking me (Toer, 2011: 145).

As an open-minded and knowledgeable Nyai, Nyai Ontosoroh predicted the worst that would happen to her family. She suspected that the legal power of the Dutch government would be very detrimental to her family life with Herman Mellema. When Nyai Ontosoroh learned that if she and Mr Herman Mellema were married at the Civil Office, their marriage would be considered valid, including their two children, Nyai Ontosoroh seduced Mr Herman Mellema to marry her at the Civil Office, but Mr Herman Mellema always refused. Consider the following quote.

I don't understand these things, and secretly, After knowing, you can become legal only at the time of our marriage in front of the Civil Office so that you can then be baptized. I began to sulk every day, Sir, so that we could marry in the office. As I sulked and sulked, your father, who had been gloomy for the past few days, suddenly became angry. His first anger in years. He did not answer. Nor did he ever explain why. So, you are still illegitimate children. Never baptized either (Toer, 2011: 137).

As a result, Herman Mellema's "stupidity" in refusing to marry Nyai Ontosoroh at the Civil Registry Office brought disaster to his family, his inheritance and especially his two children. Maurits Mellema's arrival ended the household he had worked so hard to build.

Then, Ann, that happiness was shaken violently, shaking the very fabric of my life. One day, Monsieur and I went to court to recognize Robert and you as Monsieur Mellema's children. At first, I thought that this would give my children legal recognition as legitimate sons. Apparently not, Ann. Your brother and you are considered legitimate children, only recognized as Mr. Mellema's children and entitled to use his name. With the intervention of the courts, the law did not recognize your brother and you as my children, not my children anymore, even though this Mama gave birth to you. Since that recognition, you are, according to the law, only the children of Mr. Mellema. According to the law, Ann, Dutch law here, don't get me wrong. You are still my children. It was only then that I knew how evil the law is. You gained a father but lost a mother (Toer, 2011: 136).

Herman Mellema's refusal to marry Nyai Ontosoroh at the Registrar's Office had another adverse effect, as his two children, Robert Mellema and Annelies Mellema, were refused baptism by the priest. The church priest did not want to baptize the two children because he considered their presence invalid according to Dutch law. This can be seen in the following quote.

Furthermore, Ann Tuan wants you both to be baptized. I did not accompany you to the church. You went home early. The priest refused your confirmation. "These children deserve a father," said Tuan, "Why should they not deserve the gift of Christ's forgiveness?" (Toer, 2011: 137).

As the subject of alienation melancholia, Nyai Ontosoroh experiences the injustice of oppressive and inhumane colonial laws. She fought with all her might and courage to uphold justice and appeal to the conscience of the colonizers, the judges in court and Maurits Mellema, who intended to seize all her father's inheritance. But the law and conscience were not on his side.

The next subject of alienation melancholia is Maiko, Babah Ah Tjong's favorite prostitute. Maiko was the only Japanese prostitute in Babah Ah Tjong's brothel. Japanese prostitutes at that time were in high demand in the world of travel, as they were considered clean and good at taking care of themselves. One day, Maiko contracted Syphilis, the lion king that was so feared in those days. Babah Ah Tjong found out about Maiko's syphilis. Ah, Tjong beat and sold Maiko to another employer. This is revealed in the following quote.

But my pride did not last long. Only five months. My employer, the Japanese, then hated me too much. He often beat me. Once, he even tortured me with a cigarette lighter. It was because my subscriptions were getting less and less. Indeed, the risks that could befall me were not just ordinary syphilis. In the cursed world of prostitution, it is called: "Burmese" syphilis (Toer, 2011: 252).

Maiko is a subject uprooted from her family and nation-state. As a 'foreigner' in the Indies, he is revered and treated specially. While suffering from the deadly disease of syphilis, Maiko experienced an alienated life.

## 5. Conclusion

Nyai Ontosoroh, the main character in the novel *Bumi Manusia* by Pramoedya Ananta Toer, is a melancholic subject who experiences generational melancholia, cultural melancholia, and alienation melancholia (See Table 1 below). She is the central character who represents two strategic positions, namely indigenous and female. Nyai Ontosoroh is chosen by the author to express the author's ideology that wants to criticize both social systems, namely feudal society (colonized) and capitalist society (colonizer). These two social systems bring profound changes to the formation of generations in the world of the colonized. Her reaction to the changing values of society and her efforts to build a family amid the destruction of the existing social system made her face a clash of cultures and finally feel a tremendous alienation in her life.

The novel *Bumi Manusia* by Pramoedya Ananta Toer is a great work that reveals the human experience, colonizers and colonized, in the value system of social, cultural, and political life. The meeting of cultures and races resulted in many lost objects, including the loss of psychological and emotional experiences of previous generations and the loss of cultural value systems, which ultimately resulted in confusion, conflict, and loss of life orientation, not only for the colonized but also for the colonizers. The feeling of alienation from the environment, the value system, and the culture adopted due to dynamic personal relationships illustrate the human experience and struggle to become human. This novel is a great work that deserves worldwide appreciation and respect.

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