

The Circulation, Translation, Adaptation, and Production of Vedyā's the *Mahabharata* and Pramoedya's Selected Writings

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ABSTRACT

The paper aims to show how non-Western literature works are integrated into World English Literature. It highlights two non-Western literature works, one from India and the other from Indonesia. The object of this study is Mahabharata and Pramoedya's selected writings. The analysis focuses on comparing them from the process of circulation, translation, adaptation and production to depict the values and portrayal of women in different time spans. The result of the analysis is that the values in Mahabharata are still relevant until today, therefore people may learn from its philosophical life meaning about brotherhood and loyalty. Meanwhile, Pramoedya's selected writings show the value of nationalism, loyalty, and humanity. The similarities of both literary works also lie in portraying the issue of feminism in responding towards the life challenges.

Keywords: *circulation, feminism, nationalism, patriarchy, world literature*

INTRODUCTION

The development of literature grows rapidly after the emergence of Goethe's World Literature. Goethe's concept of World Literature or *Weltliteratur* is known as the literature with capital L as "Goethe notes that he likes to 'keep being informed about foreign productions' and advised anyone else to do the same."¹ Goethe advises that people must familiarize themselves with the writings of foreign production that could be in the form of poetry or novels. To be recognized by other countries is one

of the factors that can make one literary work becomes world literature.

One example of 'recognizing other literature' is shown in Eka Kurniawan's blog. He is one of the Indonesian emerging writers in 2016. Eka Kurniawan shared the story that one day he met the owner of Kinokuniya book store in Jakarta, Richard Oh. Oh asked Kurniawan who Clarice Lispector is and Kurniawan answered that "she was a Brazilian female writer, writing in Portuguese, she has been very famous even though she has been dead. Further, Kurniawan explained that his editor gave him one of Lispector's works entitled *The Hour of the Star*, a translated one."² It can

¹ Bassnet, S. (1993). *Comparative Literature: A critical introduction*. London: Blackwell Print.

² Kurniawan, E. "Clarice Lispector, El Boom, Penerjemahan." Retrieved on 20 October 2016 from

be said that literary works are recognized from one chain to other chains. People who have important role in the chain of literature are the ones who work at book distribution or book publisher, thus, they already understand the circulation and translation processes of World Literature. Furthermore, they deliver the awareness about World Literature, to the people who work with them, including to the writer, for example, Lispector's *The Hour of the Star* translated version,

From Goethe's term of world literature and his advice for us to keep informed about literary works, actually there are varied concepts of world literature. Here, I want to review several definitions. The first definition is delivered in Kathleen Shield's article about R.K. Dasgupta's definition that is stated as follows:

In 1967, R.K. Dasgupta gave world literature a threefold definition that is useful for this discussion. First, world literature can be "the sum total of all the literatures of the world," a wide definition upon which the arguments of this article are based. Second, the term refers to "works in the different literatures of the world which have attained world recognition". Dasgupta's second definition corresponds to prizewinning and in some cases bestselling literature, the literature that has jostled its way to the top of the literary system. And third, world literature can be viewed as "different literatures of the world conceived as one literature" and this is now the predominant meaning of the term.³

Dasgupta has three definitions of world literature. These definitions concern the

amount of literature of the world, the works of literature which obtain the world's appreciation, review, and credit. All those definitions connect with the literary system of bestselling and prize winning, to the literatures from all over the world that are considered as one literature. The last definition proposed by Dasgupta becomes the major meaning of world literature today, but in my opinion, Dasgupta does not propose the idea of translation or transferring literary works from the original source to the target language. Dasgupta's definition about world literature is strong in the literary works' recognition through best selling books and prize winning field; it is weak on how he covers reader's responses and interpretations toward those kinds of literary works.

The second definition comes from Azade Seyhan in Valerie Henitiuk (2012), as stated below:

As Azade Seyhan suggests, a true world literature text is by definition written "outside the nation," in that while it is never fully severed from its source culture, neither can it be completely absorbed by or incorporated into the broader world. Having left its homeland, a "transnational text" still carries its origins within itself; where it has settled into the newly adopted land and social context; it cannot help but do so in a self-conscious, negotiated, and often resistant way.⁴

Different from Dasgupta's definition, Azade Seyhan states that literary works can be stated as world literature if it is translated outside of the origin. Literary works that are translated into other languages become transnational texts. A transnational text is not guaranteed that it

<http://ekakumiawan.com/journal/clarice-lispector-el-boom-penerjemahan-5507.php>

³ Shields, K. (2013). Challenges and possibilities for world literature, global literature, and translation." *Comparative literature and culture*, 15(7), 2 -9. Retrieved on 14 October 2016.

⁴ Henitiuk, V. (2012). The single, shared text? Translation and world literature. *World literature today*, 86(1), 30-34. Retrieved on 21 October 2016.

would be the same as the source language but it has transformed through the process of adaptation in the new countries and the new social context where the text is translated in the target language. A transnational text would not be the same but there are spaces of negotiation or cooperation dealing with the content when the original text is translated into the target language.

Explained further, world literature can be stated as a traveling text. It is stated by Siskind that “during the eighteenth and nineteenth centuries, the novel traveled from Europe to Latin America, as well as to other peripheries of the world, through the colonial and postcolonial channels of symbolic and material exchange.”⁵ The previous citation means that literary works can be recognized by other countries because in colonial and postcolonial era, literature was circulated from the colony into the core. Countries in Europe, represented by Spain, the Netherlands, and England were the top three colonizers during the eighteenth and nineteenth centuries. They colonized Asia and Africa. Those three countries introduced their culture and they wanted to civilize their colonized countries by teaching the locals according to western standards, from ethics, language, culture, to education, including writing and reading materials.

In other words, the journey of a book or novel to be a transnational text was started from dark history, but eventually, the journey of book recognition has changed and it is stated that “To be sure, a book's movement into the sphere of world literature can occur with dramatic speed today: foreign rights can be sold at the Frankfurt Book Fair for translation into ten or twenty languages while a work is still in manu-

script.”⁶ The previous citation means that the journey of transnational text can be accommodated in an international book fair, such as Frankfurt Book Fair in Germany. An international book fair is the medium where all literary works are available to book lovers, book distributors, translators, publishers, and stakeholders, in which they will cooperate together in finding the conciliation about the prospective books that will be translated.

Regarding the term of ‘traveling text’, the last definition by Damrosch is the most ideal concerning book distribution as he states that “most literature circulates in translation.”⁷ Damrosch's statement shows us that without translation, the readers from other countries could not read foreign literary works, such as Paulo Coelho, Karl May, Jostein Gaarder, or J.K. Rowling. Their works are translated into dozens of languages. Thus, people from all corners of the world could read and enjoy the writings. Yet, there are many problems in translation to overcome, but the essence of circulating world literature can be accomplished when it is translated to another language, in which translation becomes the bridge between the source text and the reader in the target language.

CIRCULATION, TRANSLATION, AND ADAPTATION OF VEDYA'S MAHABHARATA

This first sub chapter elaborates Vedya's the *Mahabharata* in the issues of circulation, translation, and adaptation. The *Mahabharata* is described by Romilla Thapar (2009) as follows:

The *Mahabharata*, composed in Sanskrit, is generally described as an ep-

⁵ Siskind, M. (2010). The globalization of the novel and the novelization of the global: A critique of world literature. *Comparative literature*, 62(4), 336-360. Retrieved on 21 October 2016.

⁶ Damrosch, D. (2008). Toward a history of world literature. *New literary history*, 39(3), 481-495. Retrieved on 21 October 2016.

⁷ Damrosch, D. (2009). *How to read world literature*. London: Wiley-Blackwell Publishing.

ic other Sanskrit texts refer to it occasionally as a *kavya*, or poem, and more often as an *itihasa*, which literally means "thus indeed it was," suggesting an element of history.⁸

The *Mahabharata* is an epic narrative of Kurusethra war between two heirs to the throne, namely the Pandavas and the Kuravas. The *Mahabharata* is also known as the longest poem ever written. The *Mahabharata* was written by Vedya and during two thousand years, the scripture has been circulated by kings, wealthy patrons, and the monks from temple to temple in effort to expand the lands and spread Hinduism to the corner of the world.

The *Mahabharata* was translated from original Sanskrit into English by Kisari Mohan Ganguli between of 1883 to 1896. The *Mahabharata* is also translated as "The Mughal Book of War, the Persian translation of the *Mahabharata* sponsored by the Mughal emperor Akbar in the late sixteenth century."⁹ In other country, the *Mahabharata* can be translated into guidelines of war because the essence of the *Mahabharata* is about war between the Pandavas and the Kuravas. The conversation about the art of war, immortality, lamenting of war, and lived philosophy between Arjuna and Khrisna lies in the *Bhagavad Gita*, part of the *Mahabharata*, had attracted Mughal kingdom, to translate and learn about it.

The *Mahabharata* is not only inspiring certain people in the past regarding its war and philosophical meaning, but it is also adapted into varied media in the modern day. We can see it in the TV series and graphic novels, and for performance artists. The *Mahabharata* is worth trying on

stage. The epic narrative was performed outside of India, as stated by Jonathan Kalb (2010) as follows:

The *Mahabharata* was Brook's eleven-hour stage adaptation of the massive epic cornerstone of Hindu literature, religion and culture, originally produced in French in 1985 and performed in English for a 1987 world tour that included the Brooklyn Academy of Music's Majestic Theatre (now The Harley).¹⁰

The popularity of *Mahabharata* has inspired an artist named Peter Brook to stage it and to perform it in English in world tour. The epic was played on Brooklyn Academy of Music's Majestic Theatre. It is a major performing art venue in Brooklyn-New York City and it is known as the center of progressive and *avant garde* performances.

The staging of the *Mahabharata* proves that people are interested in the epic beyond the aspect of religion, but it is so rich in eastern philosophical values and the most interesting part is the affluent, intense and emotional plot story. Brook then staged the same *Mahabharata* in England "in 1988 in Glasgow's former Museum of Transport, which subsequently became the Tramway, a contemporary visual and performance arts venue."¹¹ As a result, from the citation above, we finally know that the *Mahabharata* has inspired somebody to stage it for modern audiences in French – Europe and in America.

The *Mahabharata* can be stated as world literature because it is studied in many colleges and universities, such as in Austin

⁸ Thapar, R. (2009). War in the Mahabharata. *PMLA*, 124(5), 1830-1833. Retrieved on 21 October 2016.

⁹ Truschke, A. (2011). The Mughal book of war: A Persian translation of the Sanskrit Mahabharata. *Comparative studies of South Asia, Africa and the Middle East*, 31(2), 506-520. Retrieved on 21 October 2016.

¹⁰ Kalb, J. (2010). The Mahabharata: Twenty-five years later. *A journal of performance and art*, 32(3), 63-71. Retrieved on 21 October 2016.

¹¹ Beck, A. (2012). A stage of one's own: The artistic devolution of contemporary Scottish theatre. *International journal of Scottish theatre and screen*, 5(1), 48-54. Retrieved on 21 October 2016.

Community College, the United States where *Ancient India* becomes one of the contents of the *World Literature: Ancient World through 17th Century* syllabus. The *Mahabharata* along with China's *Analects* and Mexico's *Cantares Mexicanos*, Aztec songs and poetry is also taught in Creighton University, the United States under *World Literature I* for Master Syllabus. From the two higher education programs, we know that Western society is not only interested in studying the cultural and historical context of Eastern epic but also developing their critical thinking as well as writing within the framework of cultural diversity and also interdisciplinary analysis.

The *Mahabharata* is an epic with varied contents. The *Mahabharata* through one of female characters Draupadi can be included in the anthology of feminism. Draupadi is the daughter of King Drupada. Different from the common princess who only stays in the palace, Draupadi is depicted as a tough young woman. She is indeed beautiful, but Draupadi shows that she has more than just physical appearance; she has a lot of abilities, as stated by Sapthorshi Das below:

Draupadi exhibited as much dexterity in the arts of being a woman, and everything associated with womanhood, as she was gifted in beauty. Her words and opinions were well-respected and supported by her family due to her vast knowledge of many subjects. Unlike many women in her era, Draupadi's father, Drupada, allowed Draupadi to be educated.¹²

As a wife, Draupadi shows her devoted and loyal character to her five husbands fairly, but in the same time, she depicts her

intellect and bravery when she should accompany her five husbands in fighting the Kuravas. Her words and opinions are respected and considered by the husbands because she has vast knowledge, particularly in political science. Draupadi's father allows her to be educated; something that only male who can accomplish it.

Draupadi is different from other female characters and even the common ancient Indian women at that time. Compared to Sita, the wife of Rama in *Ramayana*, they show the opposite character as stated by Triana Maitra and Nandini Saha (2016) that "Unlike the chaste, demure Sita, waiting to be rescued, Draupadi emerges a towering personality, with a great strength of character."¹³ The comparison made by Maitra and Saha between Draupadi and Sita shows that even though both princesses come from the same ancient India, they have different characters, perspective on womanhood; one with a strong willed character while the other is a submissive one.

Beside feminism, another value in the *Mahabharata* is philosophy of life, it is stated by Aris Wahyudi (2013) below:

The transformation was followed by continuous concept that can be trailed by employing Javanese theory, such as *asma kinarya japa* theory. It can be concluded that the concept of Yudistira in the *pedalangan* tradition is a transformation system viewed from the ritual mythology. Although its story is adopted from Indian Mahabharata, Wayang Purwa illustrates an original Javanese mindset.¹⁴

¹² Das, S. (2014). Vyasa's Draupadi: A feminist representation. *International journal of gender and women's studies*, 2(2), 223-231. Retrieved on 21 October 2016.

¹³ Maitra, T., & Saha, N. (2016). Women in "The Mahabharata": Pawns or players. *Research Journal of English Language and Literature (RJELAL)*, 4(3), 83-93. Retrieved on 21 October 2016.

¹⁴ Wahyudi, A. (2013). Transformasi Yudhistira Mahabharata dalam tradisi pedalangan. *Resital*, 14(1), 71-80. Retrieved on 21 October 2016.

The influence of the *Mahabharata* as one of eastern antiquities into Javanese *pedalangan* tradition, such as in the name of the Pandavas, namely Yudhistira, Bima, Arjuna, and the twin Nakula-Sadewa. Furthermore, Wahyudi states that giving Pandavas' name to Javanese children also brings the philosophical meaning. A kid given name Yudhistira is a hope for the parents that the boy would be a wise man in the future; Bima represents the brave man; Arjuna symbolizes a man with the ability to use weapon; while Nakula and Sadewa signify the good looking men. Such philosophical mindset in given name is called *asma kinarya japa* in Javanese belief. *Asma kinarya japa* is a prayer and hope of parents to the character of their children. That is one of evidences that the *Mahabharata* has influenced other society outside of India such as in Java.

CIRCULATION AND TRANSLATION OF PRAMOEDYA'S SELECTED WRITINGS

Besides exploring the *Mahabharata* above, this paper also discusses Indonesia's literary works, taken from Pramoedya's selected writings, namely *Buru Quartet*. *Buru Quartet* consists of *The Earth of Mankind* (Bumi Manusia), *Child of All Nation* (Anak Bangsa), *Footsteps* (Jejak Langkah), and *House of Glass* (Rumah Kaca). The quartet is one of the translated novels known by the world. Written by Pramoedya Ananta Toer (1920-2006), *Buru Quartet* experienced a long journey to be recognized.

The *Buru Quartet* have been analyzed and reviewed by scholars in and out of the country of Indonesia. The *Buru Quartet* is widely known because the side effect of

by the time he was arrested, Pram had already had a strong network within the international literary world, so this imprisonment only strengthened and widened that network for most writers support the right to write, the right Pram was denied from.¹⁵

Pram's networking plays the important role to support his works to be recognized. Without networking, Pram's works would not be known. Max Lane, as the translator and also a diplomat has significant influence towards the popularity of *Buru Quartet*. He is the one who had big empathy to Toer and helped Toer to promote *Buru Quartet* overseas. Henceforth, it can be seen how although his works were suppressed in Indonesia, the international community can read these works by the translation of *Buru Quartet*.

In truth, circulating *Buru Quartet* in Indonesia is dangerous due to New Order regime's ban and restriction regarding the availability of *Buru Quartet*. Therefore, *Buru Quartet* had long journey to be stated as part of world literature, as stated by Yani Susanti (2016) below:

Bumi Manusia was reprinted six times and it was during the last printing that the Attorney General put a ban on it together with its sequel, *Anak Semua Bangsa*, the second book of *Buru Quartet*. Again, the censorship failed to silence Pram's works. The ban, of course, simply created a huge black market for both books In the same symposium, Isak also admitted that the press coverage, either domestic or foreign, about the bannings, interrogations and other intimidation suffered by Pram and Hasta Mitra became excel-

Pram's imprisonment, as stated by Yani Susanti (2014) that,

¹⁵ Susanti, Y. (2014). The role of imprisonment and censorship in the international success of Pramoedya Ananta Toer's *Buru Quartet* Novels. *Jurnal LINGUA CULTURA*, 8(2), 95-100. Retrieved on 21 October 2016.

lent advertisements, “very effective free publicity which has helped greatly the sale and distribution of Pramoedya’s books.”¹⁶

Before the translation period, Toer’s *Buru Quartet* circulation was complicated and dangerous; otherwise they (Toer’s friends and Hasta Mitra) would be arrested and considered as part of communist supporters. Everyone who wanted to read Toer’s tetralogy should do it secretly. Yet, the curiosity then emerged and triggered black market for the first two books and fortunately, the banning, censorship, interrogation, and intimidation underwent by Toer and his Hasta Mitra as domestic publisher raised their popularity, something that the New Order could not predict. Hence, their situation has helped for Toer’s book distribution in other countries.

Buru Quartet was translated overseas by an embassy staff, Max Lane. It was impossible to do it in Indonesia because of the threat of the New Order. Translating in Indonesia might harm the translator’s life. Yani Susanti described the process of *Buru Quartet*’s translation as follows:

Not too long before the ban was issued, however, Max Lane, a staff of the Australian Embassy in Jakarta, had offered to translate *Bumi Manusia* into English (Fawzi & Bahrawi, n.d., para. 6–7). When he was found translating this book, he was dismissed from the consulate and deported home (Aglionby, 2006). He continued the translation in his home country and managed to get it published by one of the biggest publishing houses, Penguin Books (Lane, 2005). Again and again, the authority’s effort to destroy Pram’s books did not succeed. On the contrary, it

only ‘promoted’ them to be widely published throughout the world.¹⁷

Translating the quartet itself needs big struggle and sacrifice, which was experienced by Max Lane, but he accepted it as part of his life journey. Max Lane was dismissed from his job and deported home, back to Australia. Yet, Lane did not give up. He continued translating Toer’s *Buru Quartet* and offered it to one of the biggest publishing houses, Penguin Books. Hence, it can be stated that recognition of those novels is elevated by the support of an international publishing house. Moreover, Max Lane (2016) states:

The English language edition of *This Earth of Mankind* was published by Penguin in 1983. The sequels to this novel, *Child of All Nations*, *Footsteps* and *House of Glass*, were published over the following several years by Penguin in Australia and the United Kingdom. They were launched into the United States by William Morrow, Hyperion and Penguin in the 1990s.¹⁸

The English version of *Buru Quartet* is reprinted over and over, even in other countries such as Australia, the United States and the United Kingdom. What Lane has shared to us means that Toer’s books gave big influence to the development of literature and his contribution towards humanity and freedom to speak have inspired people around the world.

Toer’s books are included as mandatory books to read in Literature Department, in University of Southern California and National University of Singapore. *Buru Quartet* can be stated as world literature because it is also studied in many colleges and universities. *The Earth of Mankind* is

¹⁷ Ibid p. 99.

¹⁸ Lane, M. (2016). Why you should read ‘This Earth of Mankind’. *ASIAN STUDIES: Journal of critical perspectives on Asia*, 52(1), 104-116. Retrieved on 21 October 2016.

¹⁶ Ibid p. 99

studied under *Southeast Asian Literature & Film: Postcolonial Perspectives* syllabus of University of Southern California, the United States. Toer's books also become the reading list under Postmodernism & Postcoloniality subject in National University of Singapore. University of Southern California and National University of Singapore are only a few of universities which study the big figure in Indonesia's literary works. The reading of *Buru Quartet* has helped people overseas in effort to understand the legacy of postcolonialism and its effect on the locals' struggle, problem, and the highest dream to build a nation of Indonesia and to raise a new perspective on the young Indonesian movement at that time.

Toer's *Buru Quartet* is also staged as a performance, especially from Nyai Ontosoroh's part regarding her status to be *nyai* which is actually prone to negative instead of positive thing. With Herman Mellema, Nyai Ontosoroh gave birth to Annelies Mellema. As a mother, Ontosoroh wants her daughter to stay with her but "Nyai Ontosoroh loses all rights on her children. The courts only recognize her children as the children of Herman Mellema and not as the lawful children of Nyai Ontosoroh, according to the Dutch law."¹⁹ The prior citation depicts that the Dutch law does not acknowledge the status of Ontosoroh as Herman Mellema's wife. The adaptation of Nyai Ontosoroh on theatre staged by Teater Komunitas Salihara (2011)²⁰ portrays the voice of woman, who is actually want to fight about her condition but she gets double oppression both from her own patriarchal society and the Dutch.

Toer's writings are varied in theme and that makes all his novels worth reading. Besides elevating the issue of nationality and humanity, Toer had awareness to portray female characters. In this case, it is similar to how Draupadi is depicted in *Mahabharata*. It is stated by Ida Puspita (2015) below:

Some critics claim that Pramoedya's fascinating female characters represent his mother's influence on his work. His mother is seen as the inspiration for the women in a number of his writing, such as *The Girl, This Earth of Mankind* (1980), and some short stories in the collection of short stories in *Cerita dari Blora* ('Stories from Blora', 1952)²¹

According to some critics, the female characters in Toer's writing are inspired by Toer's own mother. The close relationship to her mother has made Toer easily depicts women's situation in his novels. Here, Toer's empathy is dedicated to female integrity. Toer lifts female characters with a strong personality in three novels as stated by Novita Dewi below:

Keluarga Gerilya [The Guerilla Family] (1950), *Korupsi* [Corruption] (1954), and *Sekali Peristiwa di Banten Selatan* [Once Upon A Time in South Banten] (1958). Written during the period when nationalism in the country began to crack, the three novels present minor but arresting female characters: these women are able to find their right place in society as to excel and sometimes surpass men.²²

¹⁹ Ramli, A. J., & Aziz, S. A. (2014). Nyai in patriarchal and colonial society: A subaltern study of Nyai Ontosoroh in Pramoedya Ananta Toer's *Bumi Manusia*. *Malay Literature*, 26(2), 182-204. Retrieved on 17 November 2016.

²⁰ Wahid, I. Drama Nyai Ontosoroh Pentas Ulang di Salihara. Retrieved on 22 April 2017 from <https://m.tempo.co/read/news/2011/03/25/113322867/drama-nyai-ontosoroh-pentas-ulang-di-salihara>

²¹ Puspita, I. (2015). Voicing change: A comparative reading of selected works by Pramoedya Ananta Toer and Katharina Susannah Prichard. *Ahmad Dahlan Journal of English Studies (ADJES)*, 2(2), 38-48. Retrieved on 21 October 2016.

²² Dewi, N. (2013). Women of will for nation building in Pramoedya's three early novels. *Kritika kultura*, 20(-), 27. Retrieved on 21 October 2016.

Novita Dewi shows three women in three different novels that have different life experience and how they react towards the situation. The first woman is Amilah in *Keluarga Gerilya*. Amilah struggles the complexity of life for “her unsatisfactory marriage life, the pressing economic condition, her unmet emotional needs, and loneliness.”²³ The second character is Mariam in *Korupsi*. She is portrayed as the one who sustains life for her family in difficult time because her husband Bakir has become an irresponsible man. The last one is Ireng and Nah in *Sekali Peristiwa di Banten Selatan*. Ireng is depicted by Pramoedya that Ireng “as being more “manly” than her husband Ranta who often comes across as placid and patient.”²⁴ While the character of Nah is described as “a woman who upholds her principle of justice is clear”²⁵ when dealing with her husband misdemeanor but she stays faithful to her husband at the same time.

Toer’s writing about female and their struggle shows that Toer has both sympathy and empathy towards women’s situation when dealing with problems and dilemmatic occurrences. The three characters show that what they have done is the mirror of women’s strength to sustain their life and not to give up on the fate; instead they fight and try to change the bad situation into better life. Woman who is often stereotyped as weak person is not found in those Toer’s *Keluarga Gerilya* [The Guerrilla Family] (1950), *Korupsi* [Corruption] (1954), and *Sekali Peristiwa di Banten Selatan* [Once Upon A Time in South Banten] (1958).

Similar to those three women’s characters above, Draupadi shows the same will to stand her dignity. It is shown when she defends her five husbands when they were defeated by the Kuravas in the dice

gambling game. She also vows that she would not wash her long hair if it is not by using Dursasana’s blood. Draupadi’s vow depicts a woman’s strong will that she is not a woman who can be played with. This event highlights the aspect of Draupadi’s worth as a woman.

CONCLUSION

To sum up the paper, the process of circulation, translation, and adaptation of the *Mahabharata* and Pramoedya’s (especially) *Buru Quartet* has its own uniqueness from different time span, problems, and impacts to the world wide society. Vedya’s the *Mahabharata* and Pramoedya’s *Buru Quartet* is incorporated into World English Literature because both have good values which represent human’s goodness and weakness that is experienced by human beings.

Regarding the values, both the *Mahabharata* and *Buru Quartet* are worth reading. The *Mahabharata*’s values are still relevant until today that people may learn from its philosophical life meaning about brotherhood, loyalty, and nationality. So does with *Buru Quartet* that teaches the reader how to love the nation and to defend our dignity. Both writings also portray women’s life in different life era. The issue of feminism emerges when we see the character of Draupadi in the *Mahabharata* as we see the female characters represented by Toers in *Keluarga Gerilya*, *Korupsi*, and *Sekali Peristiwa di Banten Selatan*.

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²³ Ibid p. 15.

²⁴ Ibid p. 19.

²⁵ Ibid p. 19.

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