CHAPTER I

INTRODUCTION

This chapter deals with a general description of the paper. It covers Background, Theoretical Framework, Research Question, Aims of the Research, Significance of the Research, Scope of the Research, Research Methodology, Clarification of Terms, and Organization of the Paper.

1.1 Background

Since patriarchal times, women have been placed unequally in relation to men. Although it is without doubt that in modern life, some women have reached a high position as equal as to men. But their number is less significant if it compared to the majority of women who—to the present time— are still forced to occupy secondary place in the world. This condition is happened in all countries and without exception in Indonesia. The traditional belief that man should be the provider has remained strong. Man's destiny to be the leader, the decision-maker, the explorer, has strongly convinced them that they have had full authority toward the world and women a lot.

For men have the authority in the society, women have less contributions to the world and also to their own lot. According to Beauvoir (1961: vii), in her work *The Second Sex,* woman's place in second position is not imposed of necessity by natural "feminine" characteristics but rather by strong environmental forces of education and social tradition under the purposeful control of men. Referring to Beauvoir's statement, it is clear that

the present condition of women is never decided by the woman herself, but it is always by men. Men make rules without consulting them.

Being placed in the second class of the society, women are often defined by men as a complementary object, lack of qualities; hence women are unequal compared to man. "The female is a female by virtue of a certain *lack* of qualities," Aristotle says; "we should regard the female nature as afflicted with a natural defectiveness." And St. Thomas pronounces woman to be an "imperfect man", an "incidental" being (Beauvoir, 1961: xvi). Her existence is only the object, the inessential as opposed to the essential, the incidental. He is the Subject, he is the Absolute—she is the Other.

This condition creates a situation where women become an easy target to be oppressed. Beauvoir states, as quoted by Tong (1998: 262), that man defines "men" as Self, while "women" as Other. And the Other is considered a threat to the Self. If he wants to keep himself free, he must therefore subordinate women under his dominance. As a consequence, women are being treated discriminatively in public areas and domestic areas. As a citizen, they have less right by law; as a worker, they get half a man's wage; as a wife, they have less power toward the family.

This condition is not without resistance from women. Figures such as Simone De Beauvoir, Dorothy Parker, Mary Wollstonecraft, and many others have given a significant contribution for a lot of women. In Indonesia, in the colonial times, the figure like Kartini arose with her famous ontology of her letters entitled *Habis Gelap Terbitlah Terang*. In the present time, there are also several Indonesian women writers who have actively fought for women's rights. One of them is Djenar Maesa Ayu. She is one of famous women

writers in Indonesia who is consistent in defending Indonesian women rights. She has published several novels and many short stories. And all of them always raise the issues about women and their condition.

Since novel and short story are considered as a work of literature that describe the whole way of life, we may find people's values, thoughts, problems, and conflicts. The works of Djenar Maesa Ayu will be a good example to analyze the portrayal of Indonesian women. Therefore, in this research the writer is interested to find out woman portrayal in two Djenar Maesa Ayu's Short stories *Durian* and *Waktu Nayla* by applying Feminist Literary Criticism.

1.2 Theoretical framework

This section consists of the underlying theories that support the analysis and discussion in the next chapters. The theories presented here are elaborated from various sources of literature, articles and other relevant sources.

1.2.1 Short Story

Short story is often associated with how the readers can save time but they still can have the enjoyment of reading fictional work. Klarer (1998: 13) puts a short definition of short story as prose fiction that brief in its shape. Madden (2006) states that short story is fictional work portraying one conflict of character within her or himself or conflict outside oneself, typically having one thematic emphasis. Commonly, short stories construct a particular, concentrated response in the reader emotionally and intellectually.

Short story is one of genres of literary works beside novel and poetry. In narrative studies, short story can be classified into prose, in bed with novel. While novels generally portray conflicts of many characters extended to various events or sections that encourage various responses in the mind of the reader (Madden, 2006), short stories involve only a few characters in a simple point of time.

If we want to trace the history of short story, we must go back to the very vintage time. Klarer (1998) states that the roots of short story are sit in antiquity and the Middle Ages. In addition, Madden (2006) states that short tales (the former name of short story) revisit the beginning of the human speech and some were written by the Egyptians as 2000 BC. In the former form, short stories typically blow up a simple subject and theme and focus on narrative rather than characterization. The Arabian *Thousand and One Nights* compiled in the fourteenth and latter centuries, for instance, according to Klarer (1998), had anticipated essential aspects of modern short fiction.

As a work of literature, short story consists of elements that make it structured. Klarer (1998) asserts some of the most essential elements of short story as follow: plot (what happens?); characters (who acts?); narrative perspective (who sees what?); and setting (where and when do the events take place?). Plot is the reasonable interaction of a text with a variety of elements that lead to a change of the real circumstances as presented outside of the narrative. A plot usually encompasses the four chronological levels: exposition-complication-climax or turning point-resolution. This chronological order is called the traditional plot or linear plot because of the sequential order of its different elements.

In general, characters in short stories can be defined as types or individuals. The typified characters usually referred to as *flat character* and the individualized character, which more complex than the previous, usually referred to as *round character*. The modes of presentation also play an important role in characterization, the explanatory method and the dramatic method. The explanatory method can be presented by the way of narration and the dramatic method can be presented by dialogue or monologue in the stories.

The third element is narrative perspective that illustrates how a text poses persons, events, and settings. The most well-known types of this element are *omniscient point of view*, *first person narration*, and figural narrative situation. Setting is another element included in the study of short fiction. Setting can be simply defined as the location or place, historical period, and social surroundings in which the action of a text develops.

1.2.2 Status and Position of Women in Indonesia

Status and position of women in Indonesia, according to Parwieningrum (2001), are never apart from some factors, that is, religion, value, norm, and cultural tradition that live in society. She adds that those factors are inherited by parent's generation through children, not only daughters, but also sons. The parents assume that those factors are basic principals to live their life from the birth until they get old. Thus, these factors are obligation as a guide to conduct in thinking, acting, behaving, interacting with others, and including in family life that is closed to relationship between a husband and wife.

Parwieningrum (2001) also claims that there are typical characteristics, as follows, of Indonesian women in general that are created by those factors: religion, value, norm, and cultural tradition.

a. Obedience

Obedience is a value that is affected by custom or tradition. This value, then, is interpreted to assume that men as leaders in this word. In addition, women have to obey the leaders, that is, men. This value becomes a standard value for almost Indonesian society. For example, Prawiningrum (2001) explains that portrayal of Javanese family considers that a woman is limited by an ideal woman tradition which obliges her to have obedience value as a main principal in her conducts.

b. Owned by Her Husband

If a woman got married, according to Parwieningrum (2001), she would be owned by her husband. In addition, her parents do not longer have rights to their daughter, because now authorization falls to her husband. In this case, a wife has a role to play in the household that is authorized and controlled by her husband. Usually, in family life, Indonesian wives have to keep a secret of the household, including her husband's attitudes. Moreover, as a wife, a woman has to work her domestic jobs, such as keeping household, taking care of children, and serving her husband as what her husband demands to do. From the explanation, a wife tends to be stuck in the house, rather than to think about herself, because her time is dedicated to her family that is authorized and controlled by her husband.

c. Hopeless

A wife tends to accept her husband's attitude, because the obedience factor as explained above. According to Prawiningrum (2001), this factor is a main principal in society that a wife has to obey her husband. In this case, a wife will feel hopeless to conduct or to accept whatever her husband did to her or order her to do something and to be treated as what her husband wants. She will not have an effort to defend or fight for herself, because it is related to the obedience factor. If she, then, tries to fight her husband, she will be regarded as a bad wife by the society, because an ideal wife is obliged to obey her husband in cultural tradition. Therefore, she will have no courage to even ask her husband of the reason her husband did something to her. Prawiningrum also adds that this is also caused by the beliefs of society, which is patriarchal, in assuming that a man is dominative and strong.

d. Dependent toward Men

As stated above, men are considered to be strong, vice versa, women are the weak side. Men, then, are assumed to be masculine, and women with their feminine characteristics. Because the definition between feminine and masculine or between strong and weak, Prawieningrum claims that the perception of two separated things has created an assumption that the weak will need shelter or protection from the strong one. Or the weak will find help from the strong one. In this case, women are always looking forward to their safety or protection from men. So, they always make a relationship between those who are powerful and those who are powerless. This relationship will cause woman to rely anything on man.

1.2.3 Feminist Theory

1.2.3.1 The Emergence of Feminism

Women movement in 1960 has marked the modern feminism that is related with the political movement in the USA and Europe for the injustices against woman. Actually, the term "feminism" has been used since the mid-1800 which refer to "the qualities of females" and it was not until after the First International Women's Conference in Paris in 1892 that the term, following the French term *féministe*, was used regularly in English for a belief in and advocacy of equal rights for women based on the idea of the equality of the sexes.

On the wave model, the struggle to achieve basic political rights during the period from the mid-19th century until the passage of the Nineteenth Amendment in 1920 counts as "First Wave" feminism. Virginia Woolf's *A Room of One's Own (1929)* startled readers by proclaiming that women live in a patriarchy since the book dealt with the feeling of woman (Hawthorn, 2001). Moreover, Simon de Beauvoir's study, *The Second Sex (1949)* served as a groundbreaking book of feminism that questioned the "othering" of women by western philosophy. Those are major works of the feminist type that came out before 1960's.

Feminism in the late 1960's and early 1970's revived as "Second Wave" feminism. In this second wave, feminists pushed beyond the early quest for political rights to fight for greater equality across the board, e.g., in education, the workplace, and at home. More recent transformations of feminism have resulted in a "Third Wave". Third Wave feminists often critique Second Wave

feminism for its lack of attention to the differences among women due to race, ethnicity, class, nationality, religion, and emphasize "identity" as a site of gender struggle.

Categorically speaking, one can roughly place the movement in four basic categories:

1. Bourgeois feminism of Virginia Wolf. Wolf asserts that women have not been able to write because of the prevalent social conditions that acted as a barrier between them and their writing. Their financial dependence on man and the absence of independent financial stability prevent women from writing. She believes that if women are given the financial sources and freedom available to men, they will be as productive.

2. Social feminism as advocated by Simone de Beauvoir. Beauvoir believes that social equality between the sexes would result in empowering women and enabling them to produce literature of their own. As a socialist feminist she attacks the traditional stereotyping of women in male narratives.

3. French Feminism: This includes a group of feminists who believe that women's writings should be radical in its nature. They should reinvent language and writing so that they depart drastically from the present masculine mode of expression. They entrenched behind a Lacanian scholarship. They argue that the present masculine discourses stem from the so-called "symbolic order" where men have to mask their real desires for fear of castration. Since the female has no symbolic organ to lose, she could write from the so-called "imaginary order." By doing so, feminists can subvert all patriarchal logo.

4. American feminism: This movement includes another group of mainly women intellectuals who criticize the French feminist movement; and they, instead of reinventing the language, advocate a literary reading of textology against the grain of traditional male narratives, against the canon and the high culture. **(**Retrieved from Amelia, 2007: 14-15)

1.2.3.2   Feminist Literary Criticism

The attempts of Feminist Literary Criticism are focused on stereotypes and unfair portrayals of women in a literary tradition dominated by men (Klarer, 1998). Djajanegara (cited in Fika, 2006) states that every literary work that presents a women character can be analyzed by Feminist Literary Criticism. Feminist Literary Criticism analyzes the portrayal of women in literary works. Therefore, it is relevant with the research that focuses on the portrayal of women characters as depicted in *Durian* and *Waktu Nayla.*

Feminist literary criticism (FLC) is a complex, dynamic area of study that draws from a wide range of critical theories, including psychoanalysis, Marxism, cultural materialism, anthropology, and structuralism. The main argument in the feminist criticism is that women live within a patriarchal society in which they (women) are inferior. The feminist criticism argues that women are equal to men and should therefore be treated equally

Generally, feminist literary theory is divided into four stages or trends focusing in various ways on gender-based textual issues: (1) an analysis of representations of women in male-authored texts; (2) "gynocriticism," a term coined by Elaine Showalter that refers to the development of a uniquely female aesthetic and an alternative, women's literary tradition; (3) "gender

studies," or an analysis of the ways all texts, including those written by men, are marked by gender; and (4) explorations of how racial, sexual, and class differences among women expand previous models of gendered reading and writing.

As this, Djayanegara (cited in Amelia, 2007) also categorize feminist literary criticism (FLC) into six categories, which are:

1. **Ideology FLC:** including women as a reader who becomes the center of the story and focusing on stereotype of women character in literary work.

2. **Gynocritic FLC** is the research toward woman literary work history, style of writing, theme, genre, and woman structure of writing. Specifically, gynocritic discusses the differences between woman and male writing

3. **Marxist socialist FLC** is analyzes the woman character from socialist point of view or social classes.

4. **Psychoanalytic FLC** is the critic of women writing where the readers will put themselves as the woman character in the story.

5. **Lesbian FLC:** this critic is only identifying the woman writer and character. Its limited topic is caused by several factors, which is related only to women.

6. **Ethnic FLC:** this critic analyzes the different between white woman and black woman although both of them are still having discrimination from men.

1.2.3.3 Existentialist Feminism

Existentialist feminism derives from the school of thought of Simone de Beauvoir. In her world-view, the woman is not always powerless and does not always need to be dependent in a male-female relationship. For Beauvoir, women who are conscious of their freedom will be free to decide their own lot. They could go to work, be intellectual actors, or politicians by condition of the refusal to be the object of men.

On her famous work entitled *The Second Sex*, Beauvoir rejects any comparative system that assumes the existence of a natural hierarchy. According to her it is vain to ask if the female body is or is not more infantile then that of the male, if it is more or less similar to that of the apes. Beauvoir suggests that it is only in a human perspective that we can compare the female and the male of the human species. Since man (men and women) is defined as a being who is not fixed, who makes himself what he is. It means man (men and women) always a becoming, and it is in her becoming that women should be compared with men. Not through biological fact or physical capability owned in both sexes.

In Beauvoir perspective, the reason why women always become the absolute other is because they fail to bring about the change. Women lack concrete means for organizing themselves into a unit which can stand face to face with the correlative unit (Beauvoir, 1961: xix). Women have no solidarity among themselves. The proletarians say "We"; Negroes also. They regard themselves as subjects, they transform the bourgeois, the white, into "others." But women do not say "We". They do not authentically assume a subjective attitude. This lack of solidarity is because women always live dispersed among the males, attached through residence, housework, economical

condition, and social standing to certain men—fathers or husbands—more firmly than they are to other women.

The perspective of Beauvoir is taken from the existentialism doctrine of Sartre. In line with him, Beauvoir believes that every subject plays his part as such specifically through exploits or projects that serve as a mode of transcendence; he achieves liberty only through a continual reaching out toward other liberties. In the case of women—a free and autonomous being like all human creature—nevertheless find themselves living in a world where man compels her to assume the status of the Other. They propose to stabilize her as object and to doom her to immanence since her transcendence is to be overshadowed and forever transcended by another ego (conscience) which is essential and sovereign.

Beauvoir appears to exalt all women as possessing the capacity to realize their innate power in the sense of the feminine warrior spirit. In the existentialist view, the power of a competent woman over a man is not an illusion. A man may think he is in charge of a situation by virtue of his power to degrade and subdue a woman, but with a woman of competence and spirit this "power" is not incontrovertible.

1.2.4 Character and Characterization

The term *characters* refers to people in the novel that build the story. Readers will follow a sequence of story played by characters. This implies that characters are important in a short story. Without a character, an author cannot display what he/she is going to tell to readers. In short, characters are central point in short story.

In reading short story, the author introduces characters in the story. Stanton (1995) as cited in Nurgiyantoro (2005) argues the term *characters* in literature places two broad definitions. In the first definition, he states that characters are those people presented in the story. Meanwhile, the second definition explains characters as a trait, appeal, desire, emotion, and morality given by author to characters. In this definition, the characters are made same to the term *characteristics*, because he further argues that there is a bond relation between character and characteristics. This means that when we heard the word *character*, we will directly assume its characteristics.

Another definition is also stated by Abrams (1981) as cited in Nurgiyantoro (2005). He defines characters as people who are presented by author in narrative work and interpreted by readers having a moral quality and certain tendency as expressed in dialogue and action. This definition implies us that characters of narrative work can be judged and valued by readers. Short story as a work of fiction, as affirmed in the previous explanation, offers us about life represented by author. Therefore, readers may use their knowledge about the word of life to interpret, judge, and value as what the author trying to describe the world in his/her creation.

From those perspectives above, it can be summed up that characters are people presented by author in the story. The author also gives characters traits, appeal, desire and emotion, and morality as their characteristics, which are expressed in dialogue and action in the story. Those characteristics then, are to be recognized and understood by readers.

The term *characterization* is closely attached to characters and characteristics. Characterization includes the way the author presenting

characters with his/her given characteristics. This presentation leads readers to build understanding about characters that the author tries to depict in his/her story.

Further explanation about characterization is offered by Nurgiyantoro (2005). The characterization of characters is presented through their physical descriptions, actions, habits, social conditions, and relation among characters. It can be presented in the ways of direct characterization, by narrator, another character, or by the character itself, or indirect characterizations which then the readers make up conclusion what the character is like.

In analyzing characterizations of character of a mother in this research, the writer needs a stage of procedure to get a more comprehensive analysis. Therefore, the writer chooses the procedure proposed by Aziz (2004: 80-81) as cited in Silvania (2008). The stage of procedures is as follow:

a. What the narrator said about her/him

b. The description done by the narrator about her/him way of life

c. Her/his way of behaving

d. Her/ his way talking about herself/himself

e. Her/his way of thinking

f. Testimonies of another character on her/him

g. The way she/ he interacts with another character

h. The way of another character reacts to her/him

i. The way she/he reacts to another character

According the stage of procedure above, the writer will use it to analyze the characterization of main character in two selected short stories *Durian* and *Waktu Nayla* written by Djenar Maesa Ayu.

1.3 Research Question

The research is geared towards answering the following question:

What kind of mother characters depicted in two short stories in relation to feminist literary criticism?

1.4 Aims of Study

With regard to those questions above, this study is aimed to disclose the portrayal of women characters in the two selected short stories.

1.5 Significance of study

The researcher believes that there are many researchers who have conducted research concerning feminist theory. There are also many journals and articles concerning both the theory and women issues. This research is expected to be the part of them that especially examines about issue on gender and gives more information to further research. In terms of literary theories development, this research is expected to enrich the field of feminist literary criticism. For practical usage, this research is expected to be a reference for those who are interested in researching various literary topics with the frame of feminism as a part of postmodernism or post structuralism theory.

1.6 Scope of The Research

The study will limit itself in finding the portrayal of mother characters specifically that has been presented in the two short stories.

1.7 Research Methodology

In conducting this research, the writer employs a qualitative descriptive method to achieve the aims of the study. This method is appropriate because it can describe the phenomena related to woman's characteristics as evidenced in the two short stories. Bogdan and Taylor as cited in Moleong (1990) states that qualitative method produces descriptive data in forms of written or oral, which is gained from investigated character. This method is aimed at describing social phenomena in order to understand the investigated phenomena. Therefore, by applying descriptive method, hopefully it will gain a more comprehensive analysis.

1.7.2 Data Collection

The source of data is two short stories. This research is started by observing the short stories thoroughly and carefully. This reading process aims to gain more comprehension of the text.

The next research process is noting down some textual evidences as data which are relevant to answer research questions. These data are derived from some utterances, expressions, attitudes, thoughts, etc. that can answer the research question. It is supported by other resources, such as articles, internet, books, and other sources that related to answer research question. Afterwards, the research is continued by classifying the data in accordance with the issue of the research. Finally, the data is analyzed and investigated by applying theories as presented above.

1.7.3 Data Analysis

The analysis is conducted by following two steps as follow:

1. Classifying the data to find and describe the characteristics of Indonesian women as reflected in the two short stories. After revealing the characteristics of Indonesian women, first, it will be sorted in the list of tables. Finally, the writer will describe it in the form of narration.

2. After describing the characteristics of Indonesian women as found in the two short stories, the writer will identify the issues of women by applying existentialist feminism behind the two short stories.

3. The last step, the writer will take conclusion based on findings and discussion.

1.8 Clarification of Key Terms

To avoid misunderstanding, the writer clarifies the main terms used in this research as follows:

1. **Portrayal** refers to the act of showing or describing somebody or something in a picture (Hornby, 2000)

2. **Feminism** is a theory which is centered on a belief in and advocacy of equal rights for women based on the idea of the equality of the sexes.

3. **Characters** are those people presented in the story. A traits, appeal, desire, emotion, and morality given by author to characters.

4. **Characterization** is presented through their physical descriptions, actions, habits, social conditions, and relation among characters.

1.9 Organization of The Paper

This paper will be organized into three chapters and formulated as follows:

Chapter I. Introduction

This chapter consists of background, theoretical framework, research questions, aims of the research, significance of the research, scope of the research, research methodology, clarification of terms, and organization of the paper.

Chapter II. Findings and Discussion

This chapter consists of findings and discussion.

Chapter III. Conclusions and Suggestions

This chapter covers the conclusions and suggestions which are relevant to the research.