

CHAPTER II

REVIEW OF RELATED LITERATURE

To formulate the research problem, the writer needs to understand the theories, which are relevant to the research problems. That is why this discussion is about the related literature, which can be used as a foundation of theoretical framework.

1.1 Theoretical Framework

Feminism has bought a new era in women's life. All of the changes that happened have influenced women's life. Women began to demand the equality of rights between themselves and men. They no longer accepted the idea of just becoming good housewives and mothers. But they also requested for their rights to get more than they did before. They were finally aware that they had to show their existence and to be admitted by the society.

1.2 Feminist

Feminist argue that without gender as a central analytic category, social life, work, family, the economy, politics, education, religion cannot be adequately studied.

Jonathan Culler states that:

In so far as feminism undertakes to deconstruct the opposition man/woman and the oppositions associated with it in the history of Western culture, it is a version of post-structuralism, but that is only one strand of feminism, which is less a unified school than a social and intellectual movement and a space of debate (Culler, 1997:2).

Feminism is a word that people nowadays usually associate with the effort to change women's life. According to Holman, feminism is a general position, not necessarily confined to woman, having to do with the advocacy and encouragement for equal rights and opportunities for woman-politically, socially, psychologically, personality and aesthetically (Holman, 1984:201)

At the end, women will have a consciousness of herself as a member of a group and the feeling of solidarity. This is called as the concept of sisterhood and feminist as sociological point (Freeman, 1984:546).

2.3 Feminist Criticism

In general, feminist criticism has also attempted to show that literary criticism and theory themselves have been dominated by male concerns. There is general agreement among most authors that, apart from recent developments, feminist theory can be divided into two major stages: The First Wave and The Second Wave.

The earlier phase of modern feminist theory was very much influenced by the social and economic reforms brought about by the Women's Rights and Suffrage movements. Two writers in particular stand out in this period for first raising many of

the issues which would continue to preoccupy later feminists: Virginia Woolf and Simone de Beauvoir.

I. Virginia Woolf (1882–1941)

Apart from her novels, Virginia Woolf also wrote two works which contributed to feminist theory: *A Room with a View* (1927), and *Three Guineas* (1938). In the former, Woolf considered especially the social situation of women as writers and, in the latter, she explored the dominance of the major professions by men. In the first work she argued that women's writing should explore female experience and not just draw comparisons with the situation in society of men.

Woolf was also one of the earliest writers to stress that gender is not predetermined but is a social construct and, as such, can be changed. However, she did not want to encourage a direct confrontation between female and male concerns and preferred to try to find some kind of balance of power between the two. If women were to develop their artistic abilities to the full, she felt it was necessary to establish social and economic equality with men.

II. Simone de Beauvoir (1908–1986)

Simone de Beauvoir is famous not only as a feminist but as the life-long partner of the French philosopher Jean- Paul Sartre. She was a very active fighter for women's rights and a supporter of abortion. Her most influential book is, without doubt, *The Second Sex* (1949). In this work, she outlined the differences between the interests of men and women and attacked various forms of male dominance over women.

Already in the Bible and throughout history Woman was always regarded as the 'Other'. Man dominated in all influential cultural fields, including law, religion, philosophy, science, literature and the other arts. She also clearly distinguished between 'sex' and 'gender', and wrote (famously) 'One is not born, but rather becomes, a woman.' She demanded freedom for women from being distinguished on the basis of biology and rejected the whole notion of femininity, which she regarded as a male projection.

2.3.2 The Second Wave

The second wave of feminist theory was very much influenced by the various liberationist movements, especially in America, in the 1960s. Its central concern was sexual difference. The theorists of this second wave criticized especially the argument that women were made 'inferior' by virtues of their biological difference to men. Some feminist critics, on the other hand, celebrated the biological difference and considered it a source of positive values which women could nurture, both in their everyday lives and in works of art and literature.

Another area of debate has been the question of whether white women and men perceive the world in the same ways, and differently to black women. Another much disputed question has been whether there exists a specifically female language. This has arisen from the sense that one reason for the oppression of women has been the male dominance of language itself.

Some feminists have decided not to challenge dominance directly but rather to celebrate all that has been traditionally identified as the polar opposite of maleness.

I. Kate Millett (1934–)

The interaction of domination and subordination in all relations between men and women is what she calls 'sexual politics'. Millett also reveals a special interest in literature, arguing that the very structure of narrative has been shaped by male ideology.

Gilbert and Guber's *The Madwoman in the Attic* (1979) is famous for its exploration of certain female stereotypes in literature, especially those of the 'angel' and the 'monster'. The title refers to the mad wife whom Rochester has locked in the attic in Charlotte Brontë's *Jane Eyre*. They have been criticised for identifying many examples of patriarchal dominance without providing a thorough criticism of it.

III. Elaine Showalter (1941–)

One of the most influential books of The Second Wave is Elaine Showalter's *A Literature of their Own* (1977), which provides a literary history of women writers. It outlines a feminist critique of literature for women readers as well as identifying crucial women writers. She coined the term 'gynocriticism' for her mode of analysing the works of women writers.

She also argues for a profound difference between the writing of women and that of men and delineates a whole tradition of women's writing neglected by male critics. She divides this tradition into three phases. The first phase was from about 1840 to 1880, and she refers to it as the 'feminine' phase. It includes writers such as George Eliot and Elizabeth Gaskell. Female writers in this phase internalised and respected the dominant male perspective, which required that women authors remained strictly in their socially acceptable place.

From this perspective, it is significant that Mary Anne Evans found it necessary to adopt the male pen name of ‘George Eliot’. The Second Phase, the ‘feminist’ phase, from 1880 to 1920 included radical feminist writers who protested against male values, such as Olive Schreiner and Elizabeth Robins. The Third Phase, which she describes as the ‘female’ phase, developed the notion of specifically female writing. Rebecca West and Katherine Mansfield exemplify this phase.

IV. Julia Kristeva (1941–)

The central ideas of Julia Kristeva have already been outlined in relation to the influence of Lacanian psychoanalysis on her work. She considered Lacan's

The pre-Oedipal stage is also associated very closely with the body of the mother. When the male child enters the 'symbolic' order, however, the child identifies with the father. The female child is identified with pre-Oedipal, pre-discursive incoherence, and is seen as a threat to the rational order. As has been already explained, Kristeva advocates a kind of anarchic liberation, in which 'poetic' and 'political' become interchangeable.

Helène Cixous' essay, *The Laugh of the Medusa* (1976), argues for a positive representation of femininity in women's writing. Her mode of writing is often poetic rather than rational: 'Write yourself. Your body must be heard.' There is a paradox at the heart of Cixous' theory in that she rejects theory itself: '...this practice can never be theorized, enclosed, encoded – which doesn't mean that it doesn't exist.' Her notion of a specific *écriture féminine* is intended to subvert the symbolic rational 'masculine' language. Like Julia Kristeva, she also links *écriture féminine* to Lacan's pre-Oedipal 'imaginary' phase.

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contradictions: rejecting a biological account of the female but nevertheless celebrating the female body; including binary oppositions but denying their importance; encouraging a specifically female form of writing but celebrating pre-linguistic, non-verbal experience. It is a position which one is tempted to describe as full of much sound and fury but signifying, in both Saussurean and Shakespearean senses, nothing.

VI. Luce Irigaray (1932–)

Luce Irigaray is especially critical of Freud's view of women. In *Spéculum de l'autre femme* (1974) she argues that Freud's 'penis envy' envisages women as not really existing at all independently but only as negative mirror images of men. Male perception is clearly associated with sight (observation, analysis, aesthetics etc), but women gain pleasure from physical contact.

The eroticism of women is fundamentally different to that of men. For Irigaray, all this implies that women should celebrate their completely different nature to men, their otherness. Only in this way can they overcome the traditional male dominated perception of women.

VII. Ruth Robbins

The general concern of Marxist Feminism is to reveal the double oppression of women, both by the capitalist system and by sexuality within the home, and to explain the relationships between the two. The ideas of Ruth Robbins provide a good example of the combination of feminist concerns and Marxist principles.

In *Literary Feminisms* (2000), she advocates a Marxist feminism which explains ‘the material conditions of real people’s lives, how conditions such as poverty and under-education produce different signifying systems than works produced in conditions of privilege and educational plenty’.

2.3 New Criticism

Formalism, sometimes called New Criticism (even though it has been around a long time) involves the careful analysis of a literary text's craft. It is how to paraphrase the text. It based on the text. Ignoring any historical context, any biographical information about an author, any philosophical or physiological issues, or even any of a text's political or moral messages, the formalist is simply interested in taking the text apart to see how it works as a piece of art. It does not need think about the background of literary work making (Gillespie: 172).

Some of its most important concepts concerning the nature and importance of textual evidence (the use of concrete, specific examples from the text itself to validate the interpretations) have been incorporated into the way most literary critics today, regardless of the theoretical persuasion, support the readings of literature. It supports for literary interpretations because the New Critics introduced to America and called “close reading,” has been a standard method of high school and college instruction in literary studies for the past several decades (Tyson: 135).

All the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its *formal*

elements. It needs to understand the meaning of text itself first. It related to the beliefs concerning the proper way to interpret it (Tyson: 137). New Critics believed that a single best, or most accurate, interpretation of each text could be discovered that best represents the text itself: that best explains what the text means and *how* the text produces that meaning, in other words, that best explains its organic unity (Tyson: 148).

Nevertheless, New Criticism's success in focusing our attention on the formal elements of the text and on their relationship to the meaning of the text is evident in the way we study literature today, regardless of our theoretical perspective. For whatever theoretical framework we use to interpret a text, we always support our interpretation with concrete evidence from the text that usually includes attention to formal elements, and, with the notable exception of some deconstructive and reader-response interpretations, we usually try to produce an interpretation that conveys some sense of the text as a unified whole (Tyson: 149).

It is understandable that their method worked best on short poems and stories because the shorter the text, the more of its formal elements could be analyzed. When longer works were examined, such as long poems, novels, and plays, New Critical readings usually confined themselves to the analysis of some aspect (or aspects) of the work, for example, its imagery (or perhaps just one kind of imagery, such as nature imagery), the role of the narrator or of the minor characters, the function of time in the work, the pattern of light and dark created by settings, or some other

2.3.1 Characterization

As in human life, character in fiction also has character traits, for instance: character maybe aggressive or fearful, confident or self doubting, adventurous or timid, careful and careless and so on. Thus, the character in a story almost based on true life. Therefore, a successful author recreates the actual life throughout that particular character itself which is able to make the reader to see a presentation of real life (Jacob, 1986:135).

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There are some methods of characterization. Authors commonly use to characterize their characters in order to create true story like in their novels. The first method is Indirect Presentation and the second is Direct Presentation (Jacob, 1986:138). By using the first method, an author describes his character indirectly.

He usually through the character speeches and actions, he/she may reveal what the characters themselves say, as speeches may be expected to indicate the character of the speaker. It may be reflected a momentary emotional or intellectual state. Besides speech an author can also use the actions of his characters to describe the character traits of those characters.

And the second method, the author acts directly as a story teller or observer to express what he says about the characters. What the author says, he/she directly comment a character, about his appearance and clothes, thoughts, manners, past life all which are usually to be accepted as the truths.

Moreover, there are four fundamental methods in getting information about the characters. The first is through the characters speeches and thoughts. Here the author gives the reader an insight through what the character says, because whenever he puts forward an opinion, he is giving some clues to his character.

The second is through what the character does. It means by seeing the characters action we can get information about the quality of their personality. The third is through what other characters think or say about him. The last is by evaluating what the author says about character, speaking as story teller or observer (Jacobs, 1986:138-139).

