

**FEMALE INFERIORITY IN BLACK PEOPLE'S MARITAL
STATUS IN SPUNK'S-THE SELECTED SHORT STORIES
AND UNDER THE BRIDGE BY ZORA NEALE HURSTON**

THESIS



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**FEMALE INFERIORITY IN BLACK PEOPLE’S MARITAL STATUS IN
SPUNK’S-THE SELECTED SHORT STORIES AND UNDER THE BRIDGE
BY ZORA NEALE HURSTON**

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ABSTRACT

Megayati (2022). *Female's Inferiority in Black People Marital Status in Spunk – The Selected Stories and Under the Bridge by Zora Neale Hurston*. English Department, UIN Sunan Ampel Surabaya. Advisor: Dr. Wahyu Kusumajanti, M.Hum

Keywords: Black People, Marital Problem, Patriarchy

This study focused on determine female's inferiority and black women's voice in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston are in accordance with Feminism Approach in the First Wave "The Second Sex" by Simone Du Beauvoir. This research has two statement of the problem: the first is why female's inferiority appear in The Black Female main characters and the second is how Black Female's voice in Hurston's selected short stories that used in this thesis.

This study employed descriptive qualitative method. New criticism are applied to describe and analysed data in the form of phrases, sentences, dialogues, and statements that described the protagonist's feelings and behaviour. To analyse the data about Black People's Marital relationships the researcher uses Feminism Approach in the First Wave "The Second Sex" by Simone Du Beauvoir and also the theory of Patriachy.

The results showed that in Zora Neale Hurston's short stories analysed in this thesis, there are three problems that causes female inferiority. They are male dominance, third person in relationship, and woman's insecurities. These marital problem causes different impact to each couple in these short stories.

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ABSTRAK

Megayati (2022). *Female's Inferiority in Black People Marital Status in Spunk – The Selected Stories and Under the Bridge by Zora Neale Hurston*. English Department, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Wahyu Kusumajanti, M.Hum

Kata kunci : Orang kulit hitam, permasalahan rumah tangga, patriarki

Penelitian ini bertujuan untuk mengetahui inferioritas perempuan dan suara perempuan berkulit hitam di cerita pendek yang berjudul *Spunk – The Selected Stories of Zora Neale Hurston* dan *Under the Bridge* karya Zora Neale Hurston sesuai dengan Pendekatan Feminisme di gelombang pertama “The Second Sex” karya Simone Du Beauvoir. Penelitian ini memiliki dua rumusan masalah: yang pertama adalah kenapa inferioritas perempuan bisa terjadi di tokoh utama perempuan berkulit hitam dan bagaimana suara perempuan di cerita pendek karya Hurston yang dipakai di skripsi ini.

Penelitian ini menggunakan metode deskriptif kualitatif. Teori *New Criticism* diterapkan untuk mendeskripsikan dan menganalisis data berupa frasa, kalimat, dialog dan pernyataan yang menggambarkan perasaan dan tingkah laku tokoh utama. Untuk menganalisis data tentang hubungan rumah tangga orang kulit hitam, peneliti menggunakan pendekatan Feminisme pada Gelombang Pertama “The Second Sex” oleh Simone Du Beauvoir dan juga teori patriarki.

Hasil penelitian menunjukkan bahwa cerita pendek karya Zora Neale Hurston yang di analisis di penelitian ini terdapat tiga masalah yang menyebabkan inferioritas perempuan. Mereka adalah dominasi pria, orang ketiga dalam hubungan, dan ketidakpuasan wanita. Masalah rumah tangga ini menimbulkan dampak yang berbeda bagi setiap pasangan dalam cerita pendek tersebut.

TABLE OF CONTENTS

INSIDE COVER	i
APPROVAL SHEET	ii
EXAMINER SHEET	iii
DECLARATION	iv
PUBLICATION AGREEMENT SHEET	v
ACKNOWLEDGEMENT	vi
ABSTRACT	viii
ABSTRAK	ix
TABLE OF CONTENTS	x
CHAPTER I	1
INTRODUCTION	1
1.1 Background Of The Study	1
1.2 Statement Of The Study	4
1.3 Objective Of The Study	5
1.4 Significance Of The Study	5
1.5 Scope And Limitation	5
1.6 Method Of The Study	6
1.6.1 Research Design	6
1.6.2 Data Sources	6
1.6.3 Data Collection	6
1.6.4 Data Analysis	7
CHAPTER II	8
LITERATURE REVIEW	8
2.1 Theoretical Framework	8
2.1.1 Theory Of Feminism	8
2.1.1.1 The Second Sex By Simone De Beauvoir	10
2.1.2 Theory Of Patriarchy	11
2.1.2.1 Patriarchy Society Practices Towards Women	12
2.1.2.2 Limitation Of Activity	13

2.1.2.3 Women Does Not Have Self Decision.....	13
2.1.3 Theory Of New Criticism	15
2.1.3.1 Character	17
2.1.3.2 Characterization	20
2.2 Review Related Studies	22
CHAPTER III	25
DISCUSSION	25
3.1 Female's Inferiority	26
3.1.1 Male Dominance	27
3.1.2 Love Triangle Relationship.....	32
3.1.3 Limitation Of Activity.....	39
3.2 Black Female's Voice	44
CHAPTER IV	49
REFERENCES.....	51

UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER I

INTRODUCTION

1.1 Background Of The Study

Female Writers in dominant culture of the United States, such as African American writers, had a double contradictory consciousness through the centuries. Being black and being female, this thought of double consciousness defined as two souls. In one dark body, there is thought, unreconciled strivings, and conflicting ideals. (Du Bois, 1903, p.2-3). Many black women writes represent their works through literature to makes their voice heard in society. Although, their work was not considered as a worthy literature because the norm in the society was awfully racist and sexist.

Discrimination is one thing that still needs more attention nowadays, specifically about gender and race. In many countries, like USA, this things still very common to talk about. Racist discrimination between the Whites and the Blacks, and gender's discrimination between men and women. Abraham Lincoln had announced "All men are equal" but it means nothing. Men and the Whites things here, are still superior against Women and the Blacks. As a result, black women face two challenges at once: sexism and racism.

Women's stereotypes, or gender stereotypes in general, which include men socially as well, are frequently present in daily life, whether intentionally or unintentionally. The issues can include what men or women should do or how they are perceived by others in daily life. The two categories of gender stereotype values—masculinity and femininity—threaten society by placing men and

especially women in stressful or anxious situations (Brannon, 2000, p. 159). Additionally, in a patriarchal society, the patriarchy system serves to reinforce gender stereotypes. For example, according to the patriarchal, men are aggressive, bold, logical, emotionally impassive, strong, level-headed, in control of themselves, independent, active, objective, dominant, decisive, and self-confident. Women are portrayed in opposing ways, such as passive, dependent, subjective, submissive, indecisive, and lacking in self-confidence. They are also described as unaggressive, shy, intuitive, emotionally expressive, nurturing, weak, hysterical, erratic, and lacking in self-control (especially when menstruating) (Johnson, 2014, p. 80). Additionally, as what Brannon also explains about gender stereotypes in the work spheres, women are expected to take care of children, their work area is inside of the home, etc. Comparatively, it is quite different from men who are thought to have strong personalities, who are expected to work outside the home, who perform difficult tasks, etc (161).

People in society are trapped by a patriarchal legacy that promotes male privilege and has a core of male dominance, male identification, and male centeredness with control obsession (Johnson, 2014, p. 5). Women are still admired despite the fact that they have traits and outward manifestations that unavoidably denote beauty, attractiveness, sensitivity, flabbiness, maternity, and other women's inherent values in their souls and bodies. It makes sense that society admires women for their attractive qualities because "beauty work occurs within a social system that distributes rewards and sanctions based to some extent on appearance" (50).

Despite patriarchal system promotes the male privileges and the traits of masculinity which represent power and domination of men, it is not always true that women do not have kinds of traits such as; power, independent, domination, and even masculine traits in themselves like what can be found in some women who have power like men in the sport field. Such strong women also do martial arts, football, climbing, wrestling, rafting, and other sports which usually identified to be men's sports. Johnson also explains some examples of women who are strong and have power like men, can be found from significant international figures like Secretary of state Hillary Rodham Clinton and Supreme Court justices Sonia Sotomayor, Ruth Bader Ginsberg, and Elena Kagan. Although they are as women, but they are all far more powerful than most men will ever be (6). Although those women figures do not have full authority in changing the patriarchal society and the whole patriarchy system, but at least they have power, independent traits, and they do not fall into the patriarchy system that promotes the stereotypes of women that imposed by society on them.

Women have been shattering barriers and breaking into the literary world in more recent years. The majority of Zora Neale Hurston's literary works are true to this. During the 1920s and 1930s, when the Harlem Renaissance, a largely black cultural movement, was active, Hurston was a well-known African American female writer (Boyd, 2007). On January 7, 1891, Hurston was born in Florida, at a time when sexism and racism were widespread. Her fiction is shaped by these themes. Despite the fact that female authors had a small market, Hurston enjoyed using the short story form to develop their themes.

The unpublished short story "Under the Bridge," as well as the stories "Sweat," "Spunk," and "The Gilded Six-Bits," which were published after Hurston's death in 1985, are all examined in *Spunk - The Selected Stories of Zora Neale Hurston*. Despite the fact that oppression does not originate from the outside white world, Hurston rejects abuse of black women in their imagined black community. The characters' relationship is highlighted by the traditional belief in male dominance and female subordination. Despite not paying close attention to each character, Hurston highlights black women's resilience by reclaiming their cultural heritage.

In order to examine the themes that are connected to how black people's marital issues are portrayed in some of Zora Neale Hurston's stories, this thesis uses Theory of Patriarchy and Theory of New Criticism as supported theory. The theories uses to conduct the problem in black people marriages and show the perspective of the African-American women in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston.

1.2 Statement Of The Study

There are two research problems that will be discussed in this research.

They are formulated as follows:

1. Why female's inferiority appear in The Black Female main characters in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston?
2. How Black Female's voice in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston ?

1.3 Objective Of The Study

From the research problems formulation above, the researcher can draw the objective of the Study.

1. To find out the reason why female's inferiority can appear in The Black Female main characters in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston.
2. To find out how Black Female's voice heard in the main characters' community that shown in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston.

1.4 Significance Of The Study

By analysing these literary works, the study would like to discuss the female's inferiority and The Black Female's voice in the female main characters' community. Through the characters' way to show their insecurities in marriage by using the theory of feminism and the theory of patriarchy, also the theory of new criticism as a supported theory. The reader is expected to comprehend the superiority and inferiority of men and women. Also, the most insecurities that happen in black female marriages. Finally, this research is a contribution to the field of literary studies, particularly for students in the English Department Faculty of Letters and Humanities State Islamic University of Sunan Ampel Surabaya.

1.5 Scope And Limitation

This research focuses on the female's inferiority that shown in *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston and also The Black Female's voice of the female characters in these short

stories. This research will analyse the characters by observing their characterization on marriage and the society. The limitation of the research is the characterization of each main character through female's inferiority and The Black Female's voice.

1.6 Method Of The Study

The researcher discusses how the research is carried out in this section. It consists of four major subparts. The research design, data source, data collection, and data analysis are the four categories.

1.6.1 Research Design

The methodology that used in this research was descriptive qualitative. According to Surakhmad, a descriptive qualitative method is a type of research methodology that involves data collection, classification, analysis, interpretation, and, at the end, conclusions (Aminudin, p. 147). The researcher analyse based on the short stories entitled *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston.

1.6.2 Data Sources

The data sources of this research is come from the text of the short stories entitled *Spunk – The Selected Stories of Zora Neale Hurston* and *Under the Bridge* by Zora Neale Hurston and supported by referential books, articles, journals, and websites that relate with the topic.

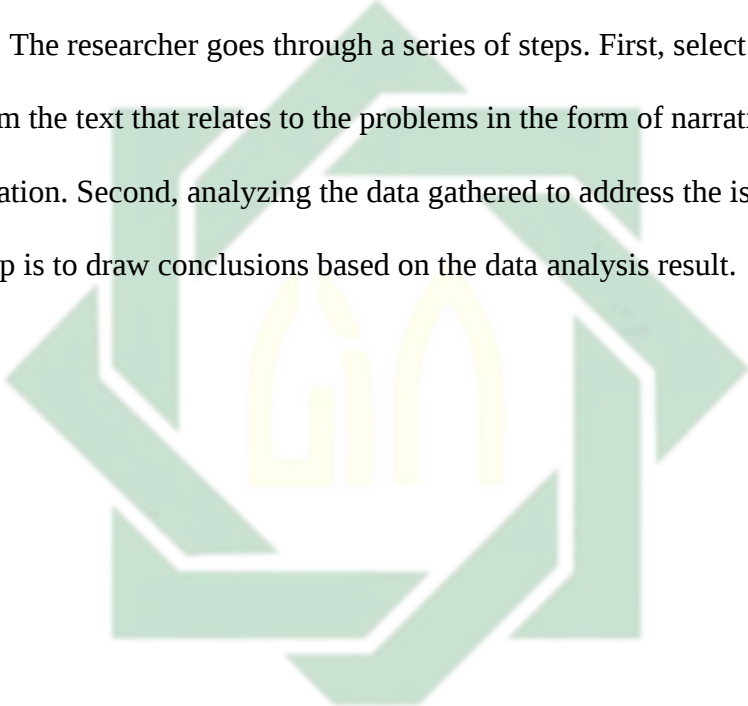
1.6.3 Data Collection

The data must be collected in a specific order. First and foremost, reading and comprehending the story and historical background of *Spunk – The*

Selected Stories of Zora Neale Hurston and *Under the Bridge* by Zora Neale Hurston. Second, collecting the data based on the problems. Third, classifying the data which related to the theory that will be used.

1.6.4 Data Analysis

The information gathered was analyzed using a qualitative research method. The researcher goes through a series of steps. First, select and collect data from the text that relates to the problems in the form of narration and conversation. Second, analyzing the data gathered to address the issues. The final step is to draw conclusions based on the data analysis result.



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CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

This chapter explains the theoretical frameworks that were used to analyse the short stories. Female's inferiority that appears in the selected short stories by Zora Neale Hurston are the main focus of the researcher. In order to analyze these short stories the researcher used the theory of feminism and the theory of patriarchy. Also, the researcher use the theory of New Criticism to analyse how the dialogue of each character gives illustrations that are consistent with the portrayal of black people's relationships. This chapter also examines some previous studies to see how it contrasts and complements the research approach.

2.1.1 Theory Of Feminism

Feminism is a feminist theory that deals with women's issues in society. When we talk about feminism, we're talking about women. Feminism is unmistakably associated with women, particularly in their fight for equality with men. Freedman stated in *Feminism: Concepts in the Social Sciences*, "feminism is a term that emerged long after women started questioning their inferior status and demanding of amelioration in their social position" (2001, p.3). Also, Geoff says that "feminism is a woman organization that struggles for equal rights and significance of woman" (1999, p. 837). A radical, racial, or economic movement aimed at securing women's rights and legal protection is also referred to feminism. Along with philosophies that address issues of gender inequality, feminism reflects the political, ethnic, and sociological

theories. It is also a feminist movement that promotes the rights and interests of women.

Women started to question their inferior status and rely on social position enrichment, and the term "feminism" emerged to describe this (Freedman, 2001, p.3). In a challenge to some classification categories, the historical emergence of strong feminist movements at various times has been discussed in feminist histories as a series of "waves". First-wave feminism, second-wave feminism, and third-wave feminism are all categories.

Feminism has been divided into three waves throughout its history. In the late 19th and early 20th centuries, the first wave of feminism emerged in America and Britain, according to Selden. During this wave, the movement concentrated on the women's rights and political equality movements. They were important determinants in forming this phase because of their focus on social, political, and economic reform. Virginia Woolf and Simon de Beauvoir are the figures in this era. Virginia Woolf considers the situation of women as writers, then explodes the male dominance of the major professions. She worked as a journalist, a field dominated by men. As a result, she compiled a list of male and female job preferences. She also stated that in order for women to fully develop their artistic abilities, she believes that social and economic equality with men is required (2005, p. 118).

Furthermore, Selden claimed that the 1960s saw the emergence of second-wave feminism. The movement was sparked by the dissatisfaction of middle-class, white, heterosexual American women who felt careless and

trapped in domesticity. For the first time, feminism was placed firmly on the national agenda by this movement. The movement's radicalism was found in this wave. Women demanded the same rights, positions, and employment opportunities as men. (2005, p. 120-121).

The most recent feminism movement is the third wave, which got started in the early 1990s. It's known as postfeminism, and it's when women recognize the distinction between male and female. Women recognize that both sexuality must develop their full potential without treating 'the opponent' as a competitor. Women are inflexible about not ignoring or rejecting men in their lives. They are partners who, in the realization of their existence, each have a unique role to play (Dinurriyah, 2014, p. 70).

2.1.1.1 The Second Sex By Simone De Beauvoir

Along with being a famous feminist, Simone de Beauvoir is also known for having been the life-long partner of French philosopher Jean Paul Sartre. She was a fervent advocate for abortion rights and women's rights. (Carter, 2006, p. 93). The Second Sex is Simone De Beauvoir's most well-known work. It expresses dissatisfaction with society's patriarchal system. It was first published in 1949 and quickly rose to prominence as a major work of feminist philosophy. When she was 39 years old, she wrote this book in 14 months. There are two sections to this book. *Facts and Myths* and *Lived Experience*. De Beauvoir considers woman to be the "Other" in this book, implying that she is inferior. In this book, she fought for women's equal rights in the social system.

Simone De Beauvoir in *The Second Sex Facts and Myths* stated that "Men have always held all the concrete powers; from patriarchy's earliest times they have deemed it useful to keep woman in a state of dependence," (2011:193). In other words, domestic violence was linked to power dynamics, where the dominant group in society (men) denies the weaker group (women) any rights or power because women are unable to challenge men due to cultural constructions of masculinity and femininity that forbid women from doing so. It was discovered that women with greater educational status and economic independence are the marginal of domestic violence victims (Isaac Dery, 2014:232). In other words, even if he lacks financial power, man will manage to stay in a high position. Women are not permitted to confront men.

2.1.2 Theory Of Patriarchy

Patriarchy is a culture in which men are valued more highly than women. Men who are thought to be more capable of leading women frequently marginalize women. Women in patriarchal cultures have their lives planned by the system; because marriage is permitted in this culture, they are unable to choose their future spouses; they are also constrained by the social stigma that holds women to only caring for their homes, their children, and themselves because they are considered objects in this culture. Women are expected to look after everyone and cater to their husband's needs. They believe that marriage is a well-paid career because her husband will provide financial support.

In patriarchal societies, women are treated as second-class citizens. They are typically marginalized and play a minor role in society. Simone De Beauvoir stated (2014) in "The Second Sex," women are not inherently inferior beings; rather, they become so because men hold the majority of power in society. Men see everything in society, including women, through their lens. In their self-sufficiency, men construct images for women. These images were produced in response to their requests. She asserts that since women are the object and being a woman is the second sex in men's eyes, men use sexuality as a justification for women's inferior status.

2.1.2.1 Patriarchy Society Practices Towards Women

Patriarchy society happens when the society are leads by patriarchy doctrines, one must trust in its system that men are more dominant than women. This means that women in patriarchal societies are inferior people who are unable to explore their abilities because they are assumed by society that they cannot do what men can. Women are indirectly harmed by the doctrine because they are always under male control.

Private patriarchy, as stated by Walby (1991), is a form of patriarchy establish at home. It shows a single patriarch (the dominant male) who is cunning and deprives the female subordinate of her power. This is an unfair strategy, in Walby's opinion, as it prevents women from participating in public discourse. Walby also acknowledges patriarchy as a social system in which men oppress, dominate, and exploit

women. In contrast to a woman who stays at home and takes care of her children, cooks, and engages in other feminine activities, a man might go to work and engage in other masculine activities. In that system, patriarchy culture is applied in a variety of ways throughout the world, and the researcher finds some form of patriarchy culture in the object of the analysis that uses a short story by Zora Neale Hurston entitled *Spunk – The Selected Stories of Zora Neale Hurston and Under the Bridge*.

2.1.2.2 Limitation Of Activity

Because of men's dominance, women have fewer opportunities. Men have more authority than women; men can lead an organization or a government, whereas in patriarchal societies, women are judged by their gender as weak, cry baby, and unsuitable for manhood. It prevents women from self-development and keeps them stuck in society's opinion of what is right but is not. At household, the daughter is also treated in this manner. Her parents had always given her instructions, particularly her father, and because she did not have the opportunity to study in a higher school and explore her abilities, she decided that she should work in the kitchen to assist her mother before marrying. While her, as a daughter, has dreams and has more capability and ability than men.

2.1.2.3 Women Does Not Have Self Decision

Women in patriarchal cultures are subordinated to men, which means they do not have the opportunity to do things that men do, and they are constantly directed by men's rules, preventing them from exploring

their abilities and desires. Men as partners or fathers, as well as the odds that a father gives his sons and daughters, are very influential in patriarchy culture, especially in family life. Sons were given more opportunities than daughters, and they were taught more about social, political, economic, and government issues. While she is only treated as a daughter to do something feminine and direct by her mother, she is unable to do hard work such as cooking at home or applying make-up, and this limits herself and her abilities due to patriarchy. Daughters in patriarchal societies do not have the opportunity to make decisions; they are usually matched by their fathers, who believe they know best and choose men for their daughters.

Tong (2014, pg. 12) argued that the patriarchal sex-gender system is the root of women's subjugation. Male-female sex is the model for all power interactions, according to Kate Millet, who makes this assertion in her book *Sexual Politics* (1970), which examines the patriarchal restraints that the main character experiences. Whereas the patriarchal shackles the main character is subjected to and what occurs to them when they are subjected to them might be revealed through the feminist perspective, where the roles that men play and the possibilities that women have differ.

Tong also stressed that many women had proven to be out of control, which meant that they could not be controlled by male power, given the ongoing attempts of men to influence and manipulate all women. US women's resistance to male dominance, for instance, took many different forms throughout the

1800s, including the women's movement that was formally established in Seneca Fall, New York, in 1848.

The freedom granted to women must be equivalent to the freedom granted to men, as shown by De Beauvoir (2014). Freedom, in actuality, is built on inner self-awareness. She also illustrates how, without outside pressure or direction, women may genuinely live freely and make decisions about their own futures. Beauvoir, on the other hand, encourages women to be independent. Women must be allowed to express themselves and be given the same opportunities as men in all spheres of life, not just in the home or when caring for their husbands and children. The essentials of being human are those.

2.1.3 Theory Of New Criticism

Throughout the interwar period, American new criticism, which began in the 1920s and became particularly dominant in the 1940s and 1950s, credited with establishing new professional criticism in the developing field of "English" in British Education (Selden, 2005, p. 18). Phenomenological approach, discourse analysis, psychoanalysis, Marxism, structuralism, feminist movements, and philosophical doctrine are just a few of the theoretical perspectives and discourses that have emerged since the 1960s and offer richer conceptual frameworks for considering literature and other cultural works than the New Criticism (Culler, 1997, p. 122).

New criticism, in a way that is based on Raman Selden, practice and premise are clearly defined, and it is more concerned with the "text in itself", including its language and structure, than with context, such as historical,

biographical, intellectual, and so forth. It is more interested in how a text "speaks itself" than in its "meaning" (2005, p. 19). "The text itself" refers to the New Critical movement's attempt to draw our attention to the literary work as the only source of evidence for its interpretation. It is sometimes deeper, richer, and more complex than the author anticipated. And, on occasion, the text's meaning differs from what the author intended (Tyson, 2006, p. 136).

New criticism, according to Selden and his colleagues, is concerned with how a text "speaks itself," rather than its "meaning". It is about figuring out how the text's parts fit together, how it achieves "order" and "harmony", and how it deals with "irony," "paradox," "tension," "ambivalence," and "ambiguity" (2005, p. 19). As a result, in new criticism, there is no requirement to define the context. It only cares about "the text itself". New criticism, according to Tyson, believed that each text could be interpreted in a single, most accurate way that best captured both its intended meaning and the process by which it arrived at that meaning, in other words, best captured the organic unity of the text (2006, p. 148).

In literary works, there are two types of elements: intrinsic and extrinsic. "The interpretation and analysis of the works of literature themselves," according to Wellek and Warren, is an essential component. (1962, p. 139). It refers to the elements that make up a literary work. Extrinsic elements include plot, setting, theme, point of view, character, and characterization. As a result, this research will provide information on

character and characterization. Because the research's main goal is to figure out how each character's marriage problems arise.

2.1.3.1 Character

Characters are the lifeblood of literature; they arouse our curiosity and fascination, as well as our likes and dislikes, praise and blame (Bennet and Royle, 2004, p. 60). Characters are people depicted in literary works who gives understanding to the reader based on what they say and their characteristic, which is a specific morality, intelligent, emotional quality, style of communication and their behaviour (Abrams, 1999, p. 30). A person's presence in a story can be assumed as a character based on their behaviour and thoughts.

Everything the character does contains critical information that readers should be aware of in order to comprehend the character. These elements are crucial for character analysis because a character's basic characteristics can be learned from them (Barnet, 1988). According to another professional, a character is a literary genre that consists of a brief, typically amusing prose sketch of a particular type of person. A person who appears in story line or dramatic works and is capable of moral, attitude, and interpersonal qualities that are expressed in what they say and do as well as their personality, passions, and moral nature for their speech and actions is referred to as a character. (Abrams, 1999). Examples include a character's personal description, how they are perceived by others, their

speech, their past lives, how they interact with other characters, how they think, how they act, and more.

Characters in fiction are divided in some types based on Nurgiwantoro, first, there are major characters and minor characters, both of which have a significant impact on how the plot develops. The story's focal point is the major character. Major characters are frequently depicted as either the cause or the victim of an incident. The major character is crafted to command the reader's interest. The minor character, meanwhile, is the exact opposite. Minor characters are extra characters that round out stories that are not always told in narrative works. Minor characters are also important to the plot. The development of the plot is also assisted by minor characters. Minor characters aren't meant to take over the narrative (2001, p. 176-177).

The protagonist and antagonist make up the second sort of character in terms of appearance function. The protagonist is a figure who is frequently admired and favored by readers and who might be referred to as a hero. The protagonist exhibits a trait that supports our concept. Almost like the reader's ideal persona. Additionally, the reader can empathize to the protagonist's difficulties. Every piece of literature must contain some sort of conflict. The antagonistic figure is the one who initiates the dispute. A character who directly or indirectly opposes the protagonist is known as an antagonist. Even said, the antagonistic persona may not always be the

root of the problem. But the adversary will occasionally step in as well. It hinges on the story's plot in that regard (178-179).

The third discusses characters that are static and dynamic. A character who changes little is said to be static. A dynamic character, on the other hand, is one that is shaped by experiences and actions. In other words, a dynamic character varies throughout the course of the work and expresses any personality, living, or identity, as opposed to a static character who remains the same throughout the work and has one private attribute. Strong characters typically display the whole spectrum of human emotions and responses to people and events. They are complete and lively. They have a past and multiple futures that are conceivable. Both hopes and fears are present (188-189).

The last character subtypes based on Nurgiwantoro are flat and round characters. A flat character, according to him, is one who only possesses one distinct personal quality. This one characteristic is what prevents the reader from being surprised by the reader's reaction to such a straightforward character. Contrary to a round character with complex elements, flat characters can behave but cannot have a large influence because they will revert to their characteristics. A complex or round character is one that has various life, personality, and identity parts. They have a variety of personalities and characters based on the situation or incident they encounter because of their intricacy. In general, it's challenging to pin down this description properly (191-192).

According to those theories, the researcher can conclude that Character traits can be observed in what characters say, do, and what other characters say and do about those same characters. Their temperament, desires, speech, past lives, conversation, character reactions, direct comments, thought, and mannerism can all reveal their personality.

2.1.3.2 Characterization

The author describes the characters through characterization. As claimed by Holman, characterization is the process of creating fictional characters who appear real to the reader within the confines of the story. In the biography and history, the author reveals aspects of the character. A good novelist, playwright, or short story writer must be able to accurately portray the characters in their stories (1985, p. 85).

Additionally, according to Holman, there are three fundamental ways to characterize a person in fiction. First, as shown by action, the character is directly introduced by the author, either in an opening section or, more frequently, scattered throughout the work. Second, the author's depiction of a character's inner self, with the hope that the reader will clearly understand the character's traits from the character's actions, as well as how actions and emotions affect a character. And the last, the author's portrayal of a character's inner thoughts and feelings as they are affected by their actions and emotions, with the hope that the reader will clearly understand the character's traits from the actions (1985, p. 75).

According to another expert, characterization is an illustration of how the fictional persona that inhabits a story behaves during the course of the narrative. Character is the most crucial ingredient because, in the words of Barnet, "characters bring plays to life," and plot is closely tied to character (1988, p. 744). A fictional character may not be a real person; rather, they are the author's inventions meant to bring the story to life. Despite this, they still have traits and features that are reminiscent of real people. By observing someone's appearance, words, and actions, we can determine the kind or characteristic of that person.

Abrams asserts that the dialogue is the most useful source for informing us about a character's personality (1999, p. 172). What the characters say, what they say about other characters, and how they say things can all be used to infer what kind of people they are. The type of a character can be determined in addition to what the characters say or do during dialogue by the author's method of conveying to the audience or reader what the character's traits or personality are. In fiction, the author typically also informs the audience directly about the character's traits toward the audience or reader in addition to portraying those traits through conversation and the character's speech. For instance, the sulky man sitting in the corner breaks the glass as soon as his friend informs him that his neighbor took his money. It indicates that the author has said explicitly to the audience or reader that the character has a sour mood. This is referred to as direct characterization, whereas indirect characterization refers to the

author's method of revealing a character's traits or characteristics by the way they act or speak in the conversation.

Character's characterization can be deduced from the characters' actions, thoughts, reactions, and attitudes in general. Character and characterization are used to analyse the characters in *Spunk - The Selected Short Stories* and *Under the Bridge* by Zora Neale Hurston.

2.2 Review Related Studies

These are some researcher who had used patriarchy and feminism as the main theories but in different subject. In contrast, there is one researcher that uses same short stories with this research but in different focus. This research analyses the marital problems of the black people within *Under the Bridge* and *Spunk's "The Selected Short Stories of Zora Neale Hurston"* by Zora Neale Hurston by applying theory of Patriarchy by Walby and New Criticism as the supporter of the theory

Firstly, the research is written by Sultana (2012) entitled "Patriarchy and Women's Subordination: A Theoretical Analysis", this study clarified patriarchy, which is the main barrier to the advancement and development of women. The researcher further explains that there are various degrees of dominance and that men are in charge. To study patriarchy, the research employs theoretical analysis. The analysis of the patriarchy and women's subordination within theories is the research's final product.

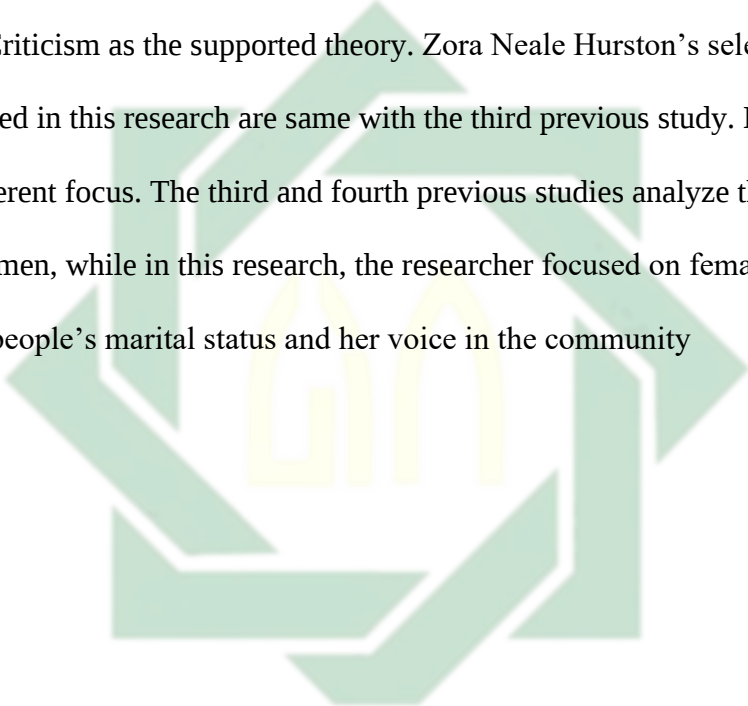
The second previous study is a journal written by Vlianten at all (2017) entitled "Women Portrayal in Patriarchal Society Through Female Main

Characters in Zemeckis' *Beowulf* Film (2007)". This study aims to examine the patriarchy system as it is portrayed in Zemeckis' *Beowulf* movie as well as the portrayal of the movie's female lead characters who challenge the patriarchal system. Male dominance, male identification, male centeredness, and obsession with control are the four components that the researcher identified as depicting the patriarchy system in the *Beowulf* movie.

The third previous study is "Black Women's Struggle in Zora Neale Hurston's "Sweat" and "The Gilded Six-Bits" written by YovitaUn from Sanata Dharma University (2007). In this study, the struggle of black women to remain alive and thrive in a sexist and racist society was examined. The researcher uses character theory in the first section to demonstrate how the struggles of the female characters are depicted in the short stories. The second section of the essay focuses on the two short stories' symbols of Black Women's struggles.

The last previous study is a journal written by Ratna Asmarani (2019) entitled "The representation of Spunk in the short story entitled *Spunk* by Zora Neale Hurston". The researcher used the concept of courage to analyze the representation of Hurston's short story, *Spunk*. In this research, focus on the three protagonist of the short stories there are Spunk, Joe Kanty, and Lena Kanty who are involved in love triangle relationship. Each protagonist possesses a certain kind of courage, whether it be courage that masks weakness, courage that emerges after overcoming fear while having to confront grave danger, or courage displayed by a female thought to be the dependent second sex.

As a result, courage can manifest itself in a variety of ways, each of which requires thorough examination. As the results, this research uses these four previous studies as the gap to conduct the problems in the subject. The researcher used the same theories as the first and the second researchs, which is theory of patriarchy and the first wave of feminism by Simone De Beauvoir, also the theory of New Criticism as the supported theory. Zora Neale Hurston's selected short stories used in this research are same with the third previous study. However, they have different focus. The third and fourth previous studies analyze the struggle of black women, while in this research, the researcher focused on female's inferiority in black people's marital status and her voice in the community



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CHAPTER III

DISCUSSION

The stories in this work are based on a story from Spunk's - The Selected Short Stories of Zora Neale Hurston and Under the Bridge. There are four short story that discussed entitled *Spunk*, *Sweat*, *The Gilded-Six Bits*, *Under the Bridge*. In this chapter the researcher does not attempt to observe each story separately; rather, it observes how the discourse in these stories converges to demonstrate black people's relationships, with a focus on their marital problems.

Black female main characters in Hurston's selected short stories that used in this research are married. Missie May in "The Gilded Six-Bits," Vangie in "Under the Bridge", Delia Jones in "Sweat", Lena in "Spunk", and Vangie in "Under the Bridge". Even though they are limited because of their household, some of them are able to demonstrate agency in their communities: Vangie, a lovely young wife under the age of 20 with "black eyes and brown skin", a character "who irradiates ecstasy" (198) is Luke Mims' wife (the 58-year-old father husband), Delia Jones, a washer woman who does the laundry for white people is married to the unemployed and bad temperament, Sykes, Lena, she is a "small pretty woman" with the "Cucolded, nervous and cowardly" husband Joe, and last the happy young couple, Missie May with "her dark skin and stiff young breasts" married with Joe Banks, a town Fertilizer Company employee.

In each of these stories, the laws of male or female relationships are present themselves differently. The structure of marriage in these short stories determines power in the hands of men, or in other words, man dominance. Women's husband

or boyfriends filter the boundaries within which they are considered, evaluated, and measured in this way. As Carby (1987, p. 6) explains, black women had to contend with domestic ideals and norms of authentic womanhood that barred them from the category of “women”. Even though black women were absent from the definition of woman, they were barred from upholding moral rules and qualities such as delicacy, shame, blessing, purity, submissiveness, and piety. However, the black women characters in Hurston's stories do not exemplify the negative sexual values that have been assigned to them. Despite their submission to the domestic sphere and frequently "passive" positioning, their sexuality has no negative connotation. Female sexuality, for example, is usually associated with beauty. Hurston's female characters appear to accept the dominant model of womanhood in which the woman is defined by her need for protection. Therefore, role model of mother in the stories Spunk's - The Selected Short Stories of Zora Neale Hurston and Under the Bridge is not a requirement to show the dominant model womanhood.

3.1 Female's Inferiority

Marriage and marital issues are the major theme in this collection of Hurston's literary works. Zora Neale Hurston, on the other hand, states in her autobiography *Dust Tracks* (194), she lacks subject matter expertise. Her first marriage, which lasted only a few months, left her dissatisfied. As well as in her second marital relationship, she must choose between her career and her husband, because her husband want her to be a fully household wife. In this point of view, The unromantic portrayal of marriage may have been influenced by her own

personal experience with it. Hurston claims that marriage is the root of adultery, resentment, violence, and hatred. However, marriage can succeed if the couple is dedicated to love, trust, and respect and is prepared to work through differences. If the marital relationship play a scenario in the different way, it would be short lived or a failure. Despite the writer found three problems that appears in all relationship in Spunk's "The Selected Short Stories of Zora Neale Hurston", there are, *male dominance*, *love triangle relationship*, and *limitation of activity*. These marital problems causes different impact to each couple in Hurston's selected short stories.

3.1.1 Male Dominance

In "Under the Bridge", there is no explanation about the reason for the marital communion of Vangie and Luke. Vangie and Luke's methods of approaching one another were not mentioned by the author. Luke must continue to control his words in order to maintain his dominance over his wife, Vangie. He is the one who commands respect and speaks with authority. when he acts like he owns Vangie as a property, the rules are set again. Luke has the power of determining and enforcing the rules, while Vangie has the passive powerlessness. He confirms that Vangie is his and no one else's. He wields power over her in the privacy of his own home. Luke confirms this when he says:

"youse mah wife", Luke said to her one day at the table and closed his gnarled black upon her brown one. This was as near as he ever came betraying the sore on his heart. Artie looked quickly at his father, searchingly, Vangie did not

return the caress, but neither did she draw her hand away. So Luke was satisfied.”(191)

When Luke tells Artie over dinner that he will have his twenty acres once he marries, it serves as yet another illustration of him defending what he views as his property.

“Artie, Baby, don’t think ‘cause Ah’ married, da yu kain’t git yo’ shear. Youse haff an’- you kin take over yo’ 20 acres whenever you gits ready an’ git married when so evah you please. Pinkie Turk wuz jes’ axin’ ‘bout you.”
 “Thank you, Pop, but Ah reckon the place can stay together lak it is. No hurry a-tall- Ah ain’t in no hurry to jump over the broomstick wid nobody.”(191)

The fact that Artie does not want to be involved with anyone at that time prevents him from considering this possibility. This shows that Artie cares deeply about Vangie, his father's wife. This phenomena also illustrated in description below :

“But Luke was not so happy as he had been. Not that he was jealous- he hated himself at the very thought of such a passion-but Artie and Vangie did seem to have a great deal to talk about in which he had no part. They could enjoy themselves for hours together and did not remember he was alone. Artie never seemed to go out ‘sparking’ on girls anymore- he was forever calling Vangie and she was forever calling him.” (191)

The man’s power of determining also describe in the characterization of Spunk in “Spunk”. The main character’s name, Spunk, highlight his characterization as a fearless man. Lillie Howard (1980) as a critic suggest, “Spunk” is “a story of a man who uses his spunk to intimidate and manipulated others.” Because of this, his name is associated with the story's major character. The name the author chose reflects the character’s identity and what he is.

“but that’s one thing Ah likes about Spunk Banks --- he ain’t skeered of nothin’ on God’s green footstool --- nothin’! he rides that log down at saw-mil jus’ like he struts ‘round wid another man’s wife --- jus’ don’t give a kitty. When Tes’ miller got cut to giblets on that circle-saw. Spunk steps right up and starts ridin’. The rest of us was skeered to go near it.” (01)

Spunk Banks is not afraid of anything. He walks with her lover, Lena, The couple entered the village without fear or shame, as evidenced by their presence, “a gian of a brown – skinned man sauntered up the one street of the village and out into the palmetto thickets with a small pretty woman clinging lovingly to his arm.” (01). Spunk, who dictates the order to be followed, has guided Lena. Unlike the other narratives presented, this one is centered on a man. The black woman appears to be an extension of the black male characters. This story informs the reader that virility, physical prowess, and bravery are the standards by which hegemonic manhood is measured. Power relations are established in this example and throughout the story by female subordination in opposition to the town's hero, Spunk. Whether she is married or dating someone else, Lena is the object of desire for both Spunk, her lover, and Joe, her husband.

Though Spunk is generally regarded as the main character, it is Joe who sets out on a symbolic journey to reclaim his lost possessions, which also include his wife and his reputation in his community.

Now Joe knew his wife had passed that way. He knew that the men lounging in the general store had seen her, moreover, he knew that the men knew he knew. He stood there silent for a long moment staring blankly, with his Adam’s apple twitching nervously up and down his throat. One could actually see the pain he was suffering, his eyes, his face, his hands and even the dejected slump of his shoulders. He set the bottle down upon the counter. He didn’t bang it, just

eased it out of his hand silently and fiddled with his suspender buckle.

“Well, Ah’m goin’ after her to-day. Ah’m goin’ an’ fetch her back. Spunk’s done gone too fur.”

He reach deep down into his trouser and drew out a hollow ground razor, large and shiny, and passed his moistened thumb back and forth over the edge.

“Talkin’ like a man, Joe. Course that’s yo’ fambly affairs, but Ah like to see grit in anybody.”

Joe Kanty laid down a nickel and stumbled out into the street.
(02)

Short stories that used in this research not only show a man dominance in the male characters as a protectiveness on their lover, but also a differentiation in men and women job. A male character named Joe in “The Gilded Six-Bits” show his dominance in the way of sexism to her wife, Missie May. The treatment of sexism by Joe is actually pretty manipulating into another form. He always treat Missie May as a lovely wife, just like any other couple married in a small and clean house, loves each other and live happily, but Joe as a husband never allowed Missie May to interfere men’s business.

“Missie May, take yo’ hand out of mah pocket!” Joe shouted out between laughs.

“Ah ain’t Joe, not lessen you gwine gimme whateve’ it is good you got in yo’ pocket. Turn it go Joe, do Ah’ll tear yo’ clothes.”

“Go on tear ‘em. You de one dat pushes de needles round heah. Move yo’ hand Missie May.”

“Lemme git dat paper sack out yo’ pocket. Ah bet its candy kisses.”

“T ain’t. move Yo’ hand. Woman ain’t go no business in a man’s clothes nohow, Go way.” (1012)

Joe allows Missie May to do what he thinks she has rights to do. Joe's discrimination over Missie May shown in another conversation and action during the meal.

"Very little talk during the meal but that little consisted of banter that pretended to deny affection but in reality flaunted it. Like when Missie May reached for a second helping of the tater pone. Joe snatched it out of her reach."

After Missie May had made two or three unsuccessful grabs at the pan, she begged, "Aw, Joe gimme some mo' dat tater pone."

"Nope sweetenin' is for us men-folks. Y'all pretty lil frail eels don't need nothin' lak dis. You too sweet already."

"Please, Joe"

"Naw, naw. Ah don't want you git no sweeter that whut you is already. We goin' down de road a lil piece t'night so you go put on yo' Sunday-go-to-meetin' things." (1013)

Joe maintains his dominance in the family. He invites Missie May to go with him to the ice cream shop owned by an immigrant from Chicago named Otis D. Slemmons. At the parlor, Joe wants to introduce his property, Missie May, to the community.

"A new man done come heah from Chicago and he done got a place and look and opened it up for a ice cream parlor. And bein' as it's real sweel, Ah wants you to be one de first ladies to walk in dere and have some set down." (1013)

The male characters' feelings becoming over protectiveness to their lover. They put their property or lover inside their rules. However, in the "Sweat", there is no over protectiveness from Sykes to Delia. Sykes as a black people in the marriages describe differently than the other black male characters in short stories. He describe as an awful soulmate. Sykes treated his wife very bad. He teases her nonstop and always seems to be looking for a reason to argue.

He criticizes her work as a washer-woman and scares her with the large bull whip he used to carry while he driving.

Just then something long, round, limp and black fell upon her shoulders and slithered to the floor beside her. A great terror took hold her. It softened her knees and dried her mouth so that it was a full minute before she could cry out or move. The she saw that it was the big bull whip her husband liked to carry when he drove. She lifted her eyes to the door and saw him standing there bent over with laughter at her fright. She screamed at him. "Sykes, what you throw dat whip on me like dat? You know it would skeered me---look just like a snake, an' you know how skeered Ah is of snakes." (1022)

Despite her terror, Delia chooses to ignore him and continue her works.

Her concern appears to be for her horse and buckboard, which are with him rather than for him. She assumes the responsibility of providing for the family financially, endangering her husband's manhood. On the other hand, Sykes' need to rule and control others shows how inadequate he is to society. To get rid of his wife and be with his lover Bertha, the black male character decides to manipulate his wife's feelings.

3.1.2 Love Triangle Relationship

Short stories by Zora Neale Hurston that used in this thesis are deal with the presence of another man or woman in their marital relationships. The triangle has already formed at the beginning of "Under the Bridge," and the oppositions between father and son have already been established. Which known that father is formed as old and physically weak and son is formed as young and physically strong. Vangie is responsible for Luke and everything related to him, and Artie will be the one to assist her. As the following statement below:

“She was the mistress of his comfortable household and her big stepson had said he was glad she was there. For three weeks he had sulked in sullen silence. But now –since morning- he had nothing only permitted her to make up to him, he spent his leisure doing errands for her, or displaying his huge strength for her entertainment” (190)

The reader may assume that the only problem of the short story was the difference in ages between Vangie and her old husband, Luke. However, the second problem seems appear when Vangie showed up as a mistress of the comfortable household of Luke and his big son, Artie. As it is stated by Artie, “... we been getting’ long all dese years, den w’en Pop gets ‘round 60 he got to jump up and get married” (190).

The existence of Vangie in their household bring a lots of differences in Luke and Artie’s daily routines. The son was able to accept his stepmother, because he was at peace with his beloved fher again, and her stepmother was not the ogre he had imagined before looking at her (190). When elaborating on the notions of "peace again" between Artie and his beloved father, it is pointed out in a recent past that there was a problem in their relationship before Vangie entered their lives.

As a result, they developed a stronger bond with one another. Artie has completely changed his mind about Vangie and has begun assisting her with household chores. They seemed to have a lot of things to talk about that Luke had nothing to do with. They could pass the time together for hours and not notice Luke was there alone. The portrayal of father and son, on the other hand, tends to widen the gap between them. By looking at Artie through Luke's

"wrinkled eyelid," readers can learn a lot about him (191). The son is described as a "big brown boy" with "gnarled hands," which the author compares to roots, and his "brownish black skin" to soil. The differences between father and son contribute significantly to Artie's youth, as well as Luke's aging and weakness. His wrinkles, as seen through the eyes of the narrator, are also unrelated to the character's knowledge and wisdom. The narrator then goes on to describe Artie in a powerful way and speculate on Luke's possible thoughts.

"Luke hurried home to his fields and toiled vigorously all day beside his big brown boy. Like the roots, his hands were gnarled, like the soil, his skin was brownish black. Dirt of the dirt, he appeared to the observer but like the moist black earth he worked, he held within everything of good and evil. He watched Artie from the corner of his wrinkled eyelids. How he hated that big form that threw its shadow between Vangie and him! How he loved his dear boy, his baby now grown to such splendid manhood!" (192)

As the passage above clearly illustrates, Artie is described as a two-dimensional character who carries both good and evil. However, the reader may be suspicious of Artie's adult characterization. The fact that Luke is aware of Artie's manhood makes him uneasy. Luke's feelings for Artie have an internal conflict. Luke is unable to deny his feelings toward his own son, but he is unable to control his rage toward Artie.

The form of male characters in opposition's ways is also found in "Spunk", the two dimension of the Spunk and Joe as a Superior and Inferior character in the story. Spunk Banks describes himself as a man who embodies power, pride, and strength who is respected by other men for his courage in the workplace and his success with women. Joe Kanty, Lena Kanty's husband, is

described as a Spunk contrasting character in this story. Spunk is large, bold, and shameless, whereas Joe is wasted, nervous, and embarrassed.

The female character, Lena Kanty, is introduced to the reader not beside her husband and there are no details about the married life with her husband Joe Kanty. Instead, in the beginning of the story, the narrator introduced her as a small attractive woman who sauntered through the village's one street and out into the palmetto, clinging to Spunk Banks' arm affectionately (01).

Because the characters in "Spunk" do not live in isolation and interact with one another, they are influenced by their community. Characters are involved in a love triangle in all of Hurston's short stories, and the scenes are set by an external voice from the community in which they live. However, in "Under the Bridge," the story is told in such a way that Vangie, Artie, and Luke have no neighbours with whom they can share their true feelings. Characters in this story are not embedded in a community like those in the other Spunk's collection examined in this thesis.

This external voice from the community, which in this case are the village men who always appear usually make comments on characters' lives. They are aware of the situation in which the characters live in the stories "Spunk" and "Sweat." They are aware of Joe's animosity toward his rival, Spunk, as well as Delia's fear of rattlesnakes. The community serves in the same way that the chorus in a Greek tragedy does. Both the community and the chorus in a play have the ability to give advice, offer opinions, ask questions, and, in some cases, take command of the narrative when criticizing society's social and

moral values. Dramatic emotions are expressed by both the chorus and the audience. The chorus in Greek tragedy serves an artistic function, according to Georg Lukacs (2007, p. 34) in *A Teoria do Romance*, and provides the essence or background of the actors' action. The grand words that give the drama its meaning are revealed.

“Say, Joe, how’s everything up yo’ way? How’s yo’ wife?”

Joe started and all but dropped the bottle he held in his hands. He swallowed several times painfully and his lips trembled.

“Aw’Lige, you oughtn’t to do nothin’ like that,” Walter grumbled. Elijah ignored him.

“She just passed heah a few minutes ago goin’ theta way,” with a wave of his hand in the direction of the woods.

Now joe knew his wife had passed that way. He knew that the man lounging in the general store had seen her, moreover, he knew that the men knew he knew. He stood there silent for a long moment staring blankly, with his Adam’s apple twitching nervously up and down his throat. One could actually see the pain he was suffering, his eyes, his face, his hands, and even the dejected slump of his shoulders. He set the bottle down upon the counter. He didn’t bang it, just eased it out of his hand silently and fiddled with his suspender buckle.

“Well, Ah’m goin’ after her to-day. Ah’m goin’ an’ fetch her back. Spunk’s done gone too fur.”

He reached deep down into his trouser pocket and drew out a hollow ground razor, large and shiny, and passed his moistened thumb back and forth over the edge. (02)

The restricted conversation between Joe and the village men named Elijah Mosley and Walter Thomas above suggest that the betrayal of Lena Kanty and Spunk Banks are well known by the community around them.

The power of community's voice is also appear in the "Sweat" as an intrusive comment represent their perspective about any event in town. Also, the rules of them are to confirm about the third person of the relationship in each of the story which is famous around their society. For instance in "Sweat", they talk about Sykes Jones women's criteria and his behaviour through their wives.

"Aw, she's fat, thass how come. He's allus been crazy 'bout fat women," put in Merchant. "He'd a' been tied up wid one long time ago if he could a' found one tuh have him. Did Ah tell yuh 'bout him come sidlin' roun' mah wife – bringin' her a basket uh pecans outa his yard fuh a present? Yessir, mah wife! She tol' him tuh take 'em right straight back home, cause Delia works so hard ovah dah washtub she reckon everything on de place taste 'lak sweat an' soapsuds. Ah jus' wisht Ah'd a' caught 'im 'dere! Ah'd a' made his hips ketch on fiah down dat shell road."

"Ah know he done it, too. Ah sees 'im grinnin' at every 'oman dat passes," Walter Thomas said. "But even so, he useter eat some mighty big hunks uh humble pie tuh git dat lil 'oman he got. She wuz ez pritty ez a speckled pup! Dat wuz fifteen yeahs ago. He useter be so skeered uh losin' huh, she could make him do some parts of a husband's duty. Dey never wuz de same in de mind." (1024-1025)

The passage above show how the townsmen are sympathetic with Delia, but they did not do anything with Sykes' behaviour toward his wife. The townspeople knew about Sykes' betrayal with his lover Bertha and the dangerous snake at Delia's house, but they did nothing to help Delia or stop Sykes. The story revolves around a lively conversation between the townspeople. For the first time, Clarke, the store's owner, says that nothing can make Sykes Jones a good man. By considering Sykes' behaviour, Clarke makes a comment about men's attitudes. However, his statement is primarily directed at Sykes, but it also applies to all men on the planet.

Clarke spoke for the first time. "Taint no law on earth dat kin make a man be decent if it aint in 'im. There's plenty men dat takes a wife lak dey do a joint uh sugar-cane. It's round, juicy an' sweet when dey gits it. But dey squeeze an' grind, squeeze an' grind an' wring tell dey wring every drop uh pleasure dat's in 'em out. When dey's satisfied dat dey is wrung dry, dey treats 'em jes lak dey do a cane-chew. Dey throws em away. Dey knows whut dey is doin' while dey is at it, an' hates theirselves fuh it but they keeps on hangin' after huh tell she's empty. Den dey hates huh fuh bein' a cane-chew an' in de way." (1025)

The presence of another man or woman in between a couple is always happen when there is no believes and they got trust issue in their relationship. For instance, the relationship between Delia and Sykes Jones in "Sweat". There is no harmony between them since Sykes always get rid of Delia. It is also happen when one of the couple are aware of the weakness towards their soulmate. Just like Lena in "Spunk" and Vangie in "Under the Bridge", they did not accept the weakness of their real husband and it causes their betrayal.

Meanwhile in "The Gilded Six-Bits", Missie May did her betrayal because of her desire to have a dollar golden piece that Slemmons' have, even Joe always did his job as a husband, like gives her money to her household and takes care of her genuinely.

"Missie May kept on crying and Joe kept on feeling so much and not knowing what to do with all his feelings, he put Slemmons' watch charm in his pants pocket and took a good laugh and went to bed. "Missie May, whut you cryin' for?" "Cause, Ah love you so hard and Ah know you don't love me no mo'," Joe sank his face into the pillow for a spell then he said huskily, "You don't know de feeling of dat yet, Missie May." "Oh Joe, honey, he said he wuz gointer give me dat gold money and he jes kept on after me—" (1016)

Missie May's change of heart has a significant impact on the story's subsequent events. She was now a very understandable woman, a lovely wife who could live with her husband's infirmities. She is still concerned, however, about Joe obtaining gold through other women's involvement, as Slemmons did.

3.1.3 Limitation Of Activity

The forms and sources of power and dominance are depicted in the "Spunk" concern story. The verbal submission of Lena is very clear. Despite her disapproval, she remains silent, indicating that she accepts her role as Spunk's property. As the excerpt shows, Spunk's superiority and status to the married couple, Joe and Lena, is confirmed:

“Call her and see if she’ll come. A woman knows her boss an’ she answers when he calls.”

“Lena, ain’t I yo’ husband?” Joe sorter whines out. Lena looked at him real disgusted but she don’t answer and she don’t move outa her tracks.

“...”

“but didn’t he do nothin’ to stop ‘em?”

“Nope, not a frazzlin’ thing – jus’ stood there. Spunk took Lena’s arm and walked off jus’ like nothin’ ain’t happened and he stood there gazin after them till they was outa sight. Now you know a woman don’t want no man like that. I’m just waiti’n to see whut he’s goin’ to say when he gits back.”
(03)

The society confirming the lack of Joe’s superiority over Lena. He already lost his wife because of her silent and no woman want man like that. Joe is also provoked by the community about this forbidden relationship that they have just passed through the pub.

“Say, Joe, how’s everything up yo’ way? How’s yo’ wife?”
Joe started and all but dropped the bottle he held in his hands.
He swallowed several times painfully and his lips trembled.

“...”

“she jus’ passed heah a few minutes ago goin’ theta way.”
With a wave of his hand in the direction of the woods. (02)

Joe is actually very unhappy, he has no one to talk to about it because the other men in the pub clearly underestimate him. His distance from the other men in the pub demonstrates this. Joe stood silently in the pub for a long time with his Adam's apple twitching nervously up and down his throat. (02). He understands that he is a loser. Spunk tramples on his self-confidence.

The community does not hold Lena responsible for her decision to follow Spunk rather than her husband because they believe Joe does not act like a man. They even bet that Joe will never take physical action against Spunk. In reality, Lena follows Spunk willingly because she adores him. Even though there are other people in the room, she is not afraid to express her feelings for Spunk.

”A giant of a brown-skinned man sauntered up the one street of the Village and out into the palmetto thickets with a small pretty woman clinging lovingly to his arm.”

“Looka theah, folkses!” cried Elijah Mosley, slapping his leg gleefully, “Theah they go, big as life an’ brassy as tacks.”
(01)

The expression of the community shows the confident of the forbidden couple in front of them. Lena is true to her feeling. She does not want to hide it. “Lena looked up at him with her eyes so full of love that they wuz runnin’ over an’ Spunk seen it an’ Joe seen it too” (03). Thus, it is love that gives Lena the courage to go against the grain and leave her legal husband for another man.

The lack of the man's superiority also happens in "Under the Bridge". The old husband of Vangie, Luke, does not give the same energy she wants. In this path, Vangie has two obstacles that she has to assure under the power of her husband or follow her desire to enjoy her young life with his step son, Artie, which is has the same energy with her.

Vangie's attachment to Artie grows when she goes hunting with him. When she decides to go to the woods with Artie, she is unconcerned about Luke's restrictions.. "So, Vangie drew on her husband's boots and followed Artie into the black woods." (192). Despite the fact that her characterization has linked her to ideas of "true womanhood," Vangie is brave enough to be in the field with Artie in this case. Otherwise, Luke should stay at home alone with the "dishrag" under his pillow, as this is a powerful charm that will protect the marriage bed.

Marriage establishes the place and role of the married couple in society, as well as a set of rules and a code of conduct for both men and women. In "Sweat," however, the reader notices that the black couple deviates from the dominant female and male roles. Despite the fact that Delia's work is related to the domestic sphere, she is a self-sufficient black woman. In contrast to the dominant white model of womanhood, she maintains a sense of autonomy and strength while fighting for survival. She appears to be very organized in her approach to performing her duties to the best of her ability. She is responsible for her own material well-being.

Vangie married the elderly Luke in one of Hurston's other short stories, "Under the Bridge," so she could live a better life and have someone to support her financially. Additionally, Missie May's husband Joe Banks in "The Gilded Six-Bits" always throws her silver dollars through the door and stacks them next to her dinner plate. (1011). Delia and Sykes Jones in "Sweat" cannot be said to be the same. As a wife, Delia is responsible for taking care of the home.

There is a hint in the beginning of the story that there was love in Delia and Sykes' marriages until Sykes expresses his dissatisfaction with his wife. He criticizes Delia, dismisses her religious beliefs, and declares: "you ain't nothing but a hypocrite. One of them amen-corner Christians- sing, whoop, and shout, then some home and wash white folks' clothes on the Sabbath"(1023). They has been in unhappy married life for about fifteen years, as Delia shouted "Looka heah, Sykes, you done gone too fur. Ah been married to you fur fifteen years, and ah been takin' in washin' for fifteen years..." (1023). Delia has a lot of patience when it comes to dealing with her husband's bad behavior at home.

Delia is always the one who suffers as a result of Sykes' bad behaviour. Her husband abandoned her and then returned with nothing but a bankruptcies. Delia must work to support the family because Sykes is unemployed. She has been working on her own for about fifteen years and earning her own money. She tries to support her husband and herself by working as a washer woman. Delia can afford to buy a house with the money she earns. She is capable of standing on her own. "she had built it for her old days, and planted one by one the trees and flowers there. It was lovely to her, lovely" (1023). Delia's struggle

shows how strong she is facing her husband's bad treatment and the underprivileged in economic aspect.

The economic aspect always been a crucial problem in the marital relationship. In "The Gilded Six-Bits", the suffering of Joe and Missie May's marriages influenced by new people and events in town. Joe is impressed by Slemmon's attire, attitude, and his round belly, which he interprets as a sign of his wealth. He is dissatisfied with his social situation, and his dissatisfaction is only revealed when he compares his life to that of another man from the outside. Missie May may have reacted in the same way as Joe when she first saw Slemmons. She notices his gold-toothed smile right away. His physique fascinates her to the point where she desires some gold for her husband.

"He'll do in case of a rush. But he sho is got uh heap uh gold on 'im. Dat's de first time Ah ever seed gold money. It looked good on him sho nuff, but it'd look a whole heap better on you."

"Who, me? Missie May youse crazy! Where would a po' man lak me git gold money from?"

Missie May was silent for a minute, then she said, "Us might find some goin' long de road some time. Us could."

"..."

"You don't know whut been lost' round heah. Maybe somebody way back in memorial times lost they gold money and went on off and it ain't never been found. And then if we wuz to find it, you could wear some 'thout havin' no gang of womens lak dat Slemmons say he got" (1014)

This is the first time in the story that she expresses an interest in money. She daydreams about that having money entails and Joe's incapability to have gold.

3.2 Black Female's Voice

The concept of black manhood is strengthened and fixed in response to community expectations. Spunk, for example, shows his dominance by dictating Lena what she must do as his partner. When he takes her arm, his words become true. However, he accepts the responsibility of caring for her and fights for her as a result. Lena must give up her social life in exchange for his protection and love, and devote herself to him for the rest of his life. Spunk's desire for Lena, rather than mutual love, is what keeps this relationship going. Because she violates the codes of female behaviour in a rural community, the narrator does not allow the female character's voice to be heard. The act of adultery, which is strangely 'accepted' by the villagers, will reveal Lena's agency, despite the fact that she was designed to be a silent subject. Her sexuality is the vehicle through which she manifests her autonomy. As a sexual being, Lena will be free to be chosen by someone else who follows manhood patterns.

Delia Jones' attitude toward Joe in "Sweat" and Vangie's attitude toward Luke in "Under the Bridge" are similar to Lena's agreement, obedience, and domesticity toward Spunk. Female characters in these stories are not allowed to express their inner thoughts because the stories are written in such a way. In "Under the Bridge" Vangie has just finished placing the table for her husband's come back from Orlando. She is in charge of the house's private sphere, and as a result, she is forced to play the role of a black domestic servant with no right to speak for herself. Her husband impressed her with gifts, reinforcing the stereotype of black women who are restricted to the home. As the following example

demonstrates, Hurston tells more to the reader about himself and his wife in his depiction of the gift distribution than Luke knows about himself and his wife.

“First the churn, a big brown earthen affair – and Vangie exclaimed happily over it, but there was a little disappointment in her voice which Luke would have noticed had he not been so consumed by the joy of giving” (1001)

In this context, her actions and attitudes are consistent with the traditional black female script, which "rigidly defines "good" black womanhood as loyalty to black men, sexual fidelity, self-abnegation, and the idealization of marriage and motherhood," as Deborah E. McDowell puts it (1995, p. 109). However, more complex meanings can be discerned in Hurston's female protagonist's actions than McDowell's list suggests.

In "Sweat," Delia Jones makes an effort to stop victimizing herself and harming herself mentally. Like Vangie and Lena, Delia's silence indicates agreement. Sykes, the black male protagonist in "Sweat," is described by the narrator as being ready to fight with his wife Delia. He kicks her tidy clothing pile and "stands truculently in her way, his whole manner hoping, praying for an argument." (01). His insistence on a verbal disagreement was symbolized by the word "praying". Her wise decision to avoid a verbal confrontation with him does not imply passivity. When confronted with such a difficult situation, her religious faith provides her with inner strength. She has just returned from church and believes that avoiding an argument with her oppressor is the best way to deal with him.

The opposite is said about Missie May and Joe in "The Gilded Six-Bits," who have a love-based relationship. The couple's first appearance creates an

atmosphere of spontaneous joy. They have a Saturday morning ritual in which Joe throws "silver dollars in the floor for her to pick up and pile beside her plate at dinner" (1001). The narrative voice's description of their play's "joyful mischief" and "mock anger" is reflected by the couple's warm verbal exchange.

“who dat chunkin’ money in mah do’ way? (...)
 “nobody ain’t gointer be chunkin’ money, at me and Ah not do ‘em nothing”
 “Missie May, take yp’ hand out mah pocket!”
 “Ah ain’t Joe, not lessen you gwine imme whateve I it is good you in yo’ pocket. Turn it Joe, do Ah’ll tear yo’ clothes.”
 “Go on tear’em. You de one dat pushes de needles round heah. Move yo’ hand Missie May.”
 “Lemme git dat paper sack out out yo’ pocket. Ah bet its candy kisses”
 “Tain’t. o yo’ hand. Woman aint got no business in a man’s clothes nohow. Go’ way” (...)
 “Unhhunh! Ah got it. It ‘tis so candy kisses. Ah knowed yoy had something’ for me in yo’ clothes. Now Ah got to see whut’s in every poscket you got” (1012)

As the previous example demonstrated, subservience is evident not only in the characters of Vangie, Lena, and Delia, but also in Missie May. Despite Missie May's best efforts, it is Joe who establishes the ground rules by deciding when dinner will be served: "*Have it on de table when Ah git out de tub*" (57). Another couple in Hurston's short stories reinforces the distinction between a man who belongs in the public sphere and a woman who belongs in the private sphere. The husband in "The Gilded Six-Bits" assumes the role of economic provider because he works at the Fertilizer Company. The woman's sensuality in a washtub in her bedroom, on the other hand, confirms the feminine role that is generally assigned to women, with her dark-brown skin and stiff young breasts. She is the only woman in Hurston's female characters who appears to have a happy sexual life.

She, like Vangie and Delia, assumes responsibility for the house's private sphere. She cleans the house, decorates the yard, and prepares special food for her husband so that everything is ready for him when he gets home from work. She maintains a clean and well-organized environment. Despite the fact that Missie May appears content in her role as a housewife, as evidenced by the following caution:

“Don’t you mess wid mah business, man. You git in yo’ clothes. Ah’m a real wife, not no dress and breath. Ah might not look lak one, but if you burn me you won’t git a thing but wife ashes.”(1012)

In this assertion, Missie May assumes her rejection and diminishes herself to a thing. Furthermore, the male need to bathe and eat takes precedence over the ability to engage in sexual activity.

The couple is ready to eat dinner after his bath. In "The Gilded Six-Bits," the setting's details are reinforced once more. The narrator describes the objects on the table, including the buttermilk pitcher and the churn, as well as the table was laden with food, and the tablecloth was red and white striped. Missie May's love for her husband is reinforced by the details presented. Her affection is evident in the simple gestures she makes while preparing this meal. Contrasting with the lack of conversation during the meal, the dinner appliances are described in detail. However, the female character's resignation is revealed once more at dinner, when Joe determines what his wife can eat and his plans for the evening.

After Missie May had made two or three unsuccessful grabs at the pan, she begged, “Aw, Joe gimme some mo’ dat tater pone.”
 “Nope, sweetenin’ is for us men-folks. Y’all pretty lil frail eels don’t need nothin’ lak dis. You too sweet already.”
 “Please, Joe.”

“Naw,naw. Ah don’t want you to git no sweeter than whut you is already. We goin’ down de road a lil piece t’night so you go put on yo’ Sunday-go-to-meethin’ things.” (1013)

When he considers his wife as fragile, he reproduces the strongest concept of womanhood. To go to the ice cream parlor, she must obey his orders and dress up. The female character accepts the male dominance and does not question her role or the manner in which her marriage is conducted.



CHAPTER IV

CONCLUSION

The results of this study shows that Hurston's writings demonstrate a thorough comprehension of African-American rural life. That is distinct from discussion of society and race. Hurston establishes the themes of those literary worksthrough a variety of components. Based on Spunk's "The Selected Short Stories of Zora Neale Hurston," the writer has examined the problem of black people in their marriages. The entire cast is made up of coloured people, and Eatonville is a black-only community. Hurston is most familiar to this location. In all of her short stories, she employs black dialect to emphasize the concept of black culture. Those are the same stories as the Blacks.

The first research problem is to mention the female's inferiority that happens in Spunk's "The Selected Short Stories of Zora Neale Hurston". Based on Zora Neale Hurston's autobiography in *Dust Tracks* (1942), she is not in major at marital relationship subject. Her first marriage was unsuccessful which lasted only a few months. The unsuccessful marital relationship also happens in her second marriage, which she has to choose between her career in writing or her husband's desire to become a fully household wife. Her personal experience, in this view, may have influenced her unromantic portrayal of marriage. Infidelity, jealousy, violence, and hatred are all depicted in Hurston's portrayal of marriage. Marriage, on the other hand, can work if the couple is devoted to their love, trust, and respect for one another, as well as the ability to work through disagreements. If the marriage goes the other way, it will either be unsuccessful or short-lived.

Despite the writer found three problems that appears in all relationship in Spunk's "The Selected Short Stories of Zora Neale Hurston", there are, *male dominance*, *love triangle relationship*, and *limitation of activity*. These marital problems causes different impact to each couple in Hurston's selected short stories.

The result of the second research problem is the perspective of the black women's voice in the Spunk's "The Selected Short Stories of Zora Neale Hurston". Even the female protagonist in Hurston's short stories are unable to challenge the demand or have their voices heard, the reader can infer that these women are content in their everyday lives and do not feel oppressed. They have been accommodated and adapted to the marital dominant structure and the conventions that have been imposed on them. In another sense, women's awareness of their circumstances can only be attained if they are prepared to consider their interpersonal interactions. In other words, female liberation requires ongoing research and is not a one-time event. In contrast to being able to change and re-create the world they live in, there is no indication that Vangie, Lena, Delia Jones, or Missie May are "consciously" involved in this conflict. Instead, they are more likely to be bystanders than participants when adhering to social norms. And it does not seem like they have a big problem with this.

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