CHAPTER II

THEORY AND METHOD

2.1 Intrinsic Elements

The intrinsic elements used in this research thesis are character and characterization, setting, and conflict.

2.1.1 Character and Characterization

Characters play an important role as the one act in the plot of the narrative. Events of the plot are impossible without characters who shape the story. According to Richard Taylor, characters are "construction of words meant to express an idea or view of experiences…." (1981: 62). In addition, according to Abrams and Harpham, characters defined as "persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from the person's action and dialogue" (2008: 42). Character would have significance effect when combined with setting, conflict, and other elements.

Character in fiction according to E. M. Forster can be divided into two; flat and round characters. A flat character presents as a two-dimensional character, "constructed round a single idea or quality" (2002: 48). Flat characters are often required to direct attention towards action and ideas. They often do not undergo significant character development throughout the story. Meanwhile, a round character is described as a character with a more complex quality, whether in emotion or motivation as "cannot be summed up in a single phrase" (2002: 50).

They have the unique traits of an inner life that would surprise the reader. Round characters often undergo significant character growth and development because of the events and challenges in the story.

Characterization is the way the author reveals aspects of characters with the aim for the readers to understand the character (Holman, 1980: 75). Build distinct personalities, morals, and motivations of characters as the result of direct and indirect methods. The direct method is done by "direct description from the author and the dialogue from what the character says, or what other people say about them" (Taylor, 1981:63). Sometimes the name can also become an indication of the character. Using this method reader is not required to make an interpretation. On the other side, the indirect method needs the reader deduction of "the unspoken and unseen well-springs of character" from what the author write through the dialogue and action (1981:63). The reader would need to make an interpretation of the character's motive from the characters inner thought, reactions to events, feelings, and stream of consciousness. The indirect method seems more complicated as it only shows the inner self to reveal the personality.

2.1.2 Setting

A setting in fiction is the "where and when" of the events in a literary work that significantly influence the plot of the story (Cuddon and Habib, 2013: 650). The setting is critical because the character and action must be situated within a specific time and place to build the narrative. According to Abrams and Harpham "The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs…" (2008: 330). That

divides elements of the setting into: place, time, and social setting. The setting of time indicates the period in which the action occurs, whether it is in a specific era or season, or it is possible to be set in a vague undetermined time (Holman,1980: 413; Taylor, 1981: 69). This way the author is able to influence the plot and reinforce more realistic imagination of the character and the action in the story.

The setting of place typically is in specific known places or unspecified unfamiliar regions. It can also use actual geographical location which points to the topography or scenery, or use physical arrangements i.e. room setting (1980: 413). The social setting shows the general environment, which can also constitute the psychological, moral, religious, and emotional conditions common to a certain time, place, or circumstances (1981: 69-70). The author uses it to reflect the value and judgment that give the story deeper meaning and relevance.

A setting is included as an important element in a story because it generates the atmosphere of particular actions that affect the feeling or mood that is aimed to be achieved. A setting completes the story of the author's imagination. The emphasis placed on setting descriptions indicates its importance—whether it is just a context or holds greater significance for the theme. The author sometimes does not describe the setting explicitly, but it can be inferred from the tradition, food, fashion, or trend mentioned, and the social surroundings of the character.

2.1.3 Conflict

Conflict is a fundamental element in the making of a story as it is to create a dynamic in the plot. Taylor defines conflict as "Life-giving tensions are created through the conscious antagonism of dissimilar characteristics, motives or even

modes of expression" (1981: 7). Add to that Holman stated, conflict is a "struggle which grows out of the interplay of the two opposing forces in a plot" (Holman, 1980: 98). The author writes the dynamic of contras and opposition that will gradually become very intensive to present the human experiences in much detail. In that way, it reflects and captures the interaction of characters and the events.

There are various forms of conflict according to Abrams and Harpham, "conflict between individual … conflict of a protagonist against fate, or against the circumstances that stand between him and a goal … and conflict is between opposing desire or values in the protagonist's own temperament" (2008: 265). Internal conflicts manifest between the character and his inner self, struggle with emotion, and psychological turmoil. The others can be grouped as external conflicts which set the character in opposition with one another or the society and tragedy. The character in the literary work has to overcome the obstacle as it is the way the plot is constructed.

2.2 Images of Women in Patriarchal Society

In literary work written by white male authors describing the experience of women against men in the political, social, economic, and psychological spheres was accepted to be a universal standard. The works of female authors do not become part of the literary canon because they do not describe the experience of the white male (Tyson, 2006: 83–84). There is a variety of ways in which women are portrayed in literary work and its foundation is correlated with patriarchal ideas.

2.2.1 Images of Women

Images of women is an "adjective used by sociologist to describe real women and by literary critics to describe their reflection or models in literature include such baffling pairs of opposites as passive-aggressive, intuitive-logical, possessive-self-sacrificing, materialistic-spiritual, frigid-lustful" (Ferguson, 1981: 1). Women in literature are often portrayed based on a certain foundation of measurement. The contradictory description is commonly used as a representation of female characters in literary works. The concluded idea is that women are on the subsidiary side while men are the norm, as Simone de Beauvoir stated "the images of women has been that second sex, the Other for men" (in Ferguson, 1981: 2).

It is hard to change the perception that is commonly used and socially accepted. Female figures are often seen as objects, not subjects, so they are only used to fit the aesthetic vision. Throughout history, literature writes that female character depends on a series of fixed images of women, or stereotypes (Donovan in Newton, 1997: 213). These images often hold rigidity that is hard to depart from. Supported by Louis Tyson (2006) the images of women are often defined by patriarchal ideology that establishes inflexible roles for women and are frequently used to describe women. It is less about intrinsic qualities and more about social expectations.

2.2.2 Patriarchal Ideology

Patriarchal ideology is a view of culture that places privileges on men by promoting male experiences and views in traditional gender roles. This perspective is embedded in the culture and language, which argues to have individuals

normalize male experience as the universal. This can lead to the "habit of seeing," which marginalized women's experiences and perspectives (Tyson, 2006: 84-85). Men predominate and hold the power in roles of authority, leadership, and control. Because of this internalized perspective, women are often objectified and judged by a male experience standard and may embrace and maintain restrictive roles.

2.2.3 Traditional Gender Roles

In the traditional gender roles men and women are assigned rigid roles. Women are portrayed as weak, nurturing, emotional, and submissive, while men are portrayed as strong, protective, rational, and decisive. These gender roles see women as inferior to men and justify the inequities to have equal access to leadership and economic stability (Tyson, 2006: 85-86). Domestic work—cooking, cleaning, and child-rearing viewed as "natural" for women, which contributes to the images of nurture and caregiver of the family. These works are seen as less valuable as they do not get profit as if the men work. It can cause women to be dependent economically on men.

The social system can enforce the cultural expectations of the images of women. It is often socialize from a young age to accept that a woman is seen by her biological role, defined in a relationship with a man (Ferguson, 1981: 4-5). Marriage seen as one of women's ultimate goals, reinforce the images of women as mothers and wives. Women are often encouraged to invest more in family and child matters. Other personal ambitions besides family duties are often rejected to fulfill the expectation of "good" women (Tyson, 2006: 87-89).

2.2.4 Women's Stereotype in Patriarchal Society

A stereotype is the rigid images or expectations that are socially and culturally accepted that restrict women's roles and identity (Ferguson, 1981: 3). In literature the word is used with belittling connotations. Moreover, judgment towards women is made before know her fully as a person because stereotypes provide such pattern of the images. The common objectified image is that women are defined to relate, serve, or thwart the man's interest (Donovan 1997, 213). This leads to women asserting to the roles of submissive wives or self-sacrifice mothers in a patriarchal society especially. That refers to female characters in literature often written as foils, barriers, or rewards for men. However, there is also judgment towards women who conform to the ideals.

2.2.4.1 Good Women

There is a dualism of female stereotypes in Western literature, either good or evil, spiritual or material. In patriarchal ideology, man is supposed to be the "rational, strong, protective, and decisive" in the household. On the other hand, women are often excluded from household matters and only defined as emotional, weak, nurturing, and submissive (Tyson, 2006: 85). However, the representation of women like that becomes the ideal, a gentle figure that generally appears in the domestic sphere of household matters. Additionally, they are often depicted as women who are dependent on their husbands.

The good-woman images are those that serve the interest of the hero or the man, they exemplify the ultimate goodness. The "good" woman embodies the ideal maintained by patriarchal ideology, following the traditional gender norms that

place honor on selflessness, humility, obedience, and nurturing. This character is frequently compared to the "angel" or "Madonna," whose worth is found in helping others, whether as a dedicated mother, a helpful wife, or an obedient daughter. She is depicted as docile and submissive in fairy tales such as Sleeping Beauty and Cinderella. Her ultimate rewards are marriage and domestic life (Tyson, 2006: 88-89). Virgins are also valued highly in society as they still preserve their beauty, youth and the possibility becomes wives and mothers. Single women who devote themselves—the nun, however, get the admiration of giving herself to the church even if they stay single exceeds the marriageable age (Ferguson, 1981: 7). Cultural expectations portray women as morally superior but sexually inactive, restricting their wants to caring roles, serve to further solidify the idea of the "good" women.

2.2.4.2 Bad Women

The fictional women who are viewed as bad or evil images are the ones who do not properly serve or reject the interests of men or are wrongful based on the man's view. They want to conform and defy the expectations of traditional feminine roles, viewed as rebels. These categories are often represented by the career women/the old maid, the witch/lesbian, the shrew or dominating mother/wife (Newton, 1997: 213-214).

The "bad" woman is portrayed as someone who defies traditional gender roles, embracing independence, assertiveness, or sexual freedom, which patriarchal ideology perceives as threatening. This figure, often labeled as the "whore" or "bitch," embodies traits that challenge male control, leading to her being slandered and excluded from social respectability. In stories like *Snow White*, the wicked

queen and evil stepmothers serve as archetypes of the "bad" woman—ambitious and jealous whose desires for power or beauty make them monstrous in the eyes of patriarchal norms (Tyson, 2006: 89-90). The "bad" woman's autonomy places them beyond the boundaries of acceptable womanhood. The one who departs from the approved images comes at the cost of being objectified, discarded, or treated with contempt (Ferguson, 1981: 3). Women who are possessive are said to be selfish, materialistic, and have desire seen as negative characteristics, whereas men are allowed. Women being too beautiful is often seen as seductress if they do not use it to add glory to their man. Same with widows and divorcees, are viewed as "predators", seeking freedom from the role of wives and mothers (1981: 8–9).

Patriarchal society uses such negative portrayals to justify its control over women's behavior, punishing those who deviate from prescribed roles. Furthermore, this figure's exclusion from roles like wife or mother reinforces the idea that women who pursue their goals or go their own way do not deserve stability, love, or societal acceptance leads to them feeling guilty (1981: 4). Both "good" and "bad" women serve as tools of patriarchal control: while the former is confined within restrictive ideals, the latter is cast out and shamed. In both cases, women's worth is reduced to their relationship with male desires, more to the ways in which patriarchy defines and limits female identity.

2.2.5 Resistance against Women Stereotype

Resistance aims to confront and dismantle the power of the system which upholds gender inequality. The critics are for the patriarchal ideology which has a widespread impact on the social norms and expectations. It questions and confronts

the opposing beliefs of the patriarchal system and the limiting images of women that they produce (Tyson, 2006: 86; 93). It is hard to depart from the pattern of stereotypes that are accepted by the society. Often times it is challenging as it said, "women seeking equality disturb the status quo" (Ferguson, 1981: 22). Pressure and disapproval from society can add to the emotional turmoil and guilt. However, it is not impossible.

Women might stay in their position in the household as submissive wives or angel moms, but there are also those defy the rigid stereotype in a patriarchal society. As Mary Anne Ferguson stated, "Its consciousness of reality is the first step in the process of change…." (1981: 410). It is not always the grandeur movement, but awareness and self-knowledge of women about their position in the household and recognizing the limitation of the imposed roles is also a beginning. Adding to this is women's feeling of resentment by expressing anger and frustration of being the subordinate roles (1981: 22). Often because of the pain from playing roles that were once so happy and fulfilling. Women in literature can also refuse to internalize the guilt and shame that is placed by society after a period of time in which they are being looked down on or humiliated. They start to express their choice and grow critical thinking about the stereotypes in society.

2.3 Research Method

In this research study, the writer uses the qualitative method. The qualitative method is a method to understand and explore a research subject in which the analysis result is written without numerical analysis (George, 2008: 7). The analysis is done by description, interpretation, and analysis of the data.

2.3.1 Research Approach

In this research study, the writer will use the feminist approach to interpret and analyze the literary work. The feminist approach delves into the construction of gender and female figures in literature throughout time. Feminist criticism in the study of literature and culture is a critical approach that looks at literature through the lens of gender relations, with a special emphasis on how women are portrayed and how patriarchal ideas are upheld or subverted. This approach pays attention to the domination of men's perspective, the women's stereotype of the female character, and the resistance against the women's stereotype in the literary work (George, 2008:68–69). This research study uses the theory of Images of Women to analyze the images or stereotyped images of the female figures represented by Yvette as the main character in the novella.

2.3.2 Method of Data Collection

In this research, the writer uses library research to collect the data. Library research is a type of research that collects data from key sources, such as books, dictionaries, journals, articles, theses, websites, and other literary forms (George, 2008:10). The writer needs to identify and select suitable data that correlate with the subject of the study. It is a complex activity in which paying attention to detail is very important. The data collected is categorized into two, primary data and secondary data. The primary data is defined as the main source of the research, evidence that can be found relevant to the research that the writer is studying (George, 2008:56). The form primary data can be in a physical format, such as a printed text, book, transcript, also audio recording, and other digital sources. The

primary data used in this study as the main source is the novella *The Virgin and The Gipsy* by D. H. Lawrence. Other than primary data, the writer also collects secondary data. Secondary data is the data correlated with the object of the study which is written by other people and presented to support the primary data (George, 2008: 56–57). The writer interprets secondary data which connects with the primary data to collect information on the object of the study. The secondary data that will be used to support the analysis can be found in books, journals, theses, and trustworthy websites.