

CHAPTER I

INTRODUCTION

This is an introductory chapter of the paper. It deals with background of the research, statement of problem, research objective, research significance, conceptual framework, research problem, and the result of previous studies.

A. Background of the Research

The study of women is a significant topic to discuss. Since centuries ago, women try to go out from the patriarchal system which is controlled them all this time. They need to express themselves in order to create their own system. It can be viewed from the development of feminism as the way to construct women's independence and creating women's point of view even the reality it is still hard to be realized.

One of the studies on women is femininity. The femininity is one of feminism term which shows women from some points of view. It creates two significant different definitions: (1) woman who wants to show her independence and (2) the image of beauty woman based on man's orientation and desire. Therefore, the study of femininity, with its complicated definition, could give deep observation in women's study, especially in literary work.

Literary work, as it is known universally, has produced many feelings, ideologies, points of view, perspectives, truths, experiences, life values, histories, and other things even gender issues. The gender issues in literary work have been described since Adam's creation time until now. For instance, it became the main focus in the Victorian period or in the nineteenth century. In this period, women start to break the tradition by writing so many literary works. Nineteenth century is a gate of femininity expression. It produced many women writer and works absolutely.

But by the nineteenth century women are a dominant element not just as readers but as writers of the novel.....It is arguable that the novel's success in exploring the private world, the subjective self, could never have been accomplished without the contribution to the genre of that personal relation that women's domestic imprisonment had trained them to be so expert in (Hawthorn, 1985).

According to explanation above, the researcher argued that it is important to analyze the femininity nuance from one of women's literary works written by Charlotte Brontë. It is a novel entitled *The Professor*. It is her first novel before writing any other works. It is eventually published, posthumously, in 1857, with the approval of Brontë's widower, Arthur Bell Nicholls, who took on the task of reviewing and editing the text. The novel is the story of a young man, William Crimsworth, and is a first-person narrative from his perspective. It describes his maturation, his career as a teacher in Brussels, and his personal relationship.

This novel becomes the beginning of the rise of women development in writing. *The Professor* constructs woman's own point of view on describing everything. Therefore, it is one of Brontë's work that starts of women's development, especially in the Victorian period. She put a contribution on the great wave of woman writers in this period.

In the early Victorian period (1837-1901), a galaxy of women novelists came forward in a procession, headed by the Brontë sisters, heralding a drastic change in the canon of English literature. Through her novels, the eldest of the three Brontë sisters (two others: Emily, Anne), Charlotte Brontë (1816-55) criticized the conventional portrayal of the female characters (Angel-in the House) in the literature. Brontë heroines do not represent the stereotypical 'sweet' image of feminine behavior rather they are defiant, morally courageous, independent, and rebellious. They have the ability to struggle in the adversity (Perlin & Millman, 2016).

This novel becomes the object of research because there are femininity elements in it. The researcher will use four models or steps to

identify the femininity. They are women's body, women's language, women's psyche, and women's culture. The way to use these four models is through women's writing itself. Therefore, the researcher used Brontë's *The Professor* because it is woman's writing.

The femininity nuance can be found in *The Professor*. The researcher finds so many interesting things to be analyzed, especially while using the four models. For instance, we can see one of the novel's quotations below:

“She spoke with a kind of lisp, not disagreeable, but childish. I soon saw also that there was more than girlish—a somewhat infantine expression in her by no means small features; this lisp and expression were, I have no doubt, a charm in Edward's eyes, and would be so to those: of most men, but they were not to mine. I sought her eye, desirous to read there the intelligence which I could not discern in her face or hear in her conversation; it was merry, rather small; by turns I saw vivacity, vanity, coquetry, look out through its irid, but I watched in vain for a glimpse of soul (Brontë, 1998).

In this quotation, one of female character (which is showed as “She”) represents the femininity nuance. For instance, we can see it from her description from her body, and psyche. The word such as *kind of lisp*, *childish*, *a somewhat infantine expression*, *vivacity*, *vanity*, *coquetry*, and other words in this quotation would be an interesting data to be analyzed. The data contains such as women's body description completely. The narrator is a man (i.e. Crimsworth), but the “voice” behind it is a woman (i.e. Brontë). Therefore, it would be interesting topic to be discussed by from women's body description.

Then, talking about description, it is important to observe the language and structure used. Woman's writing has different and own structure. Some feminist believe that woman has its own grammar and even they try to make it real. According to the feminist's opinion, the researcher also found language of which is able to be used as data, as follows:

I employed the interval of silence in a rapid scrutiny of his physiognomy. I had never observed him closely before; and, as my sight is very short, I had gathered only a vague, general idea of his appearance; I was surprised now, on examination, to perceive how small, and even feminine, were his lineaments; his tall figure, long and dark locks, his voice and general bearing, had impressed me with the notion of something powerful and massive; not at all:—my own features were cast in a harsher and squarer mould than his. I discerned that there would be contrasts between his inward and outward man; contentions, too; for I suspected his soul had more of will and ambition than his body had of fibre and muscle. Perhaps, in these incompatibilities of the “physique” with the “morale,” lay the secret of that fitful gloom; he would but could not, and the athletic mind scowled scorn on its more fragile companion (Brontë, 1998).

The word “feminine” is an interesting thing to be discussed because it is used for a man. In this quotation, there are some dictions used which is different from general. It is one of the researcher main focuses to be. The study of femininity is able to be analyzed through woman’s language. It is might be observed through diction or figurative language used. After it, the femininity also could be found through women’s psyche because the researcher believes that femininity itself is related to the psyche. Literary work could not be separated from its writer’s feeling. *The Professor* contains Brontë’s psyche and it is interesting too because it has some complicated points to be discussed, as follows:

Dancing began; I should have liked well enough to be introduced to some pleasing and intelligent girl, and to have freedom and opportunity to show that I could both feel and communicate the pleasure of social intercourse—that I was not, in short, a block, or a piece of furniture, but an acting, thinking, sentient man. Many smiling faces and graceful figures glided past me, but the smiles were lavished on other eyes, the figures sustained by other hands than mine. I turned away tantalized, left the dancers, and wandered into the oak-panelled dining-room (Brontë, 1998).

In the quotation, the narrator tries to show femininity by making a description of him after describing other character’s effect. In short, those words and the narration can be viewed as data for femininity. It can be seen

whether female or male character both represents the nuance of femininity. Apparently, it is opposite each other with Brontë's preface. The comparison data between the quotation and Brontë's preface is important enough to be observed as the part of femininity study.

The last part of femininity nuance research is women's culture. Women's culture puts important role because *The Professor* itself is the "product" of nineteenth century where women's show themselves to the public. Therefore, the researcher will tries to relate the women's culture with the quotation from *The Professor*. By using those four points, the femininity nuance research becomes more observable as a part of women study.

In addition, the researcher will put main theory while to analyze those four points. The four models (i.e. women body, women language, women psyche, and women culture) can be categorized on gynocriticism which is proposed by Elaine Showalter. The study of women body, women language, women psyche, and women culture used to observe the femininity nuance in *The Professor*. By using gynocriticms, the research can add and develop on feminism study. Besides, becomes more interesting because it will create a wider and various literary analyses, not only analyzing a plot or character only. The combination of femininity term four elements of women study from gynocriticism such as explained before would produce a great analysis.

It can be seen how a literary work even just 100 or 200 hundred pages can produce a deep analysis. It is great even just created from one main topic. It is femininity and one object: *The Professor* novel. Therefore, the study of woman's writing such as analyzing this novel is an important thing for the development of literary work from woman's world.

The study of women's writing has been long neglected by a male critical establishment both in academic circles and beyond. As a result, many women writers have either been unfairly neglected, or have been marginalised in some way, so that their true influence and importance has been ignored. Other women writers have been

accepted by male critics and academics, but on terms which seem, to many women readers of this generation, to be false or simplistic. In the past the internal conflicts involved in being a woman in a male-dominated society have been largely ignored by readers of both sexes, and this has affected our reading of women's work. The time has come for a serious reassessment of women's writing in the light of what we understand today (Nestor, 1987).

B. Statement of Problem

According to the background explanation, *The Professor* novel can be analyzed for the study about femininity through four models of women study as explained. One thing that has to be underlined is those analysis is also observed through women body, women language, women psyche, and women culture. At the previous basic explanation, the researcher endeavor to observe what the researcher questionable.

For the purpose of the research, the researcher provided operational research questions: How is femininity nuance described through women's body, women's language, women's psyche, and women's culture in *The Professor*?

C. Research Objective

In accordance with the operational research questions above, the purpose of this research is to find out and understand the femininity nuance's description through women's body, women's language, women's psyche, and women's culture in *The Professor*.

D. Research Significance

The researcher appreciates the novel *The Professor* (1857) by Charlotte Brontë as one of English masterpieces. This novel becomes one of classic masterpiece, especially in the history of English Literature from

Victorian Era. Besides, *The Professor* has put the early modern feminism movement. The author's life, Victorian culture and people's mind development are described in this novel. The novel contains interesting plot and especially they has unique things in femininity nuance description that is reflected in the four models as explained previously. Besides, there is other significance that will contribute the development of theoretical and practical significances, as follow:

a. Theoretical Significance

Theoretically, this research is aimed to the readers to show that the narration and character can represent the femininity nuance. Then, the reader will know that the text such as novel can construct and show the gender identity such as femininity nuance which is very important for developing the study of both intrinsic and extrinsic elements of the text by feminism theory. Thus, the readers can avoid being trapped in the search for the 'absolute meaning' of the story. Instead, they can open their mind and be more critical toward any kind of text. Therefore, this research is expected to contribute for literary criticism study as an important part of literature study.

b. Practical Significance

This research is expected to be a competent and helpful source for the English Literature students and researchers in comprehending interdependence theory and the application to a literary work especially the novel. Thus, the practical significance is expected for those whose will learn and analyze literature or related to it.

- a. For lectures in the fields of literature this study is expected to add references to the literature to be useful in the teaching process.
- b. For readers this research is expected to increase knowledge about literature, especially the novel and how to analyze it.

- c. For further researcher this research can be reference and help to understand the study focus on femininity nuance by using the gynocriticism study that observes femininity through women's body, women's language, women's psyche, and women's culture.

E. Conceptual Framework

In this point, the researcher tries to construct the relation between phenomena and the question which is submitted in this chapter. According to *Pedoman Penulisan Skripsi, Tesis & Desertasi*, the conceptual framework is a step of aiming the thought way according to logical construct or relevant frame of concept. It is not a background or literary review as pointed in Chapter II. In short, it is a basic step of aiming the mind concept according to construct logic or relevant frame of thinking to answer the problem factors. (UIN Sunan Gunung Djati, 2018)

Based on the explanation above, here the researcher would explain the basic explanation to analyze and answer the problem that submitted. To answer some research questions, the researcher would analyze the term and definition of femininity. Thus, the femininity nuance would be found through the four models of women's study by using the some feminism theory such as gynocriticism that explain it by using women's body, women's language, women's psyche, and women's culture.

Femininity is an interesting topic to be discussed. It has some definitions. The term "femininity" creates many arguments and point of view around some feminist critics. They define it by some point of view such as feminism history, the word structure, social feminism, and even the women's position in society. One of them is that femininity (also called girlishness, womanliness or femininity) is a set of attributes, behaviors, and roles generally associated with girls and women. Femininity is partially socially constructed, being made up of both socially-defined and biologically-created factors (Martin & Finn, 2010). Femininity is a term

which that describes femininity which is constructed and it has men's sexual desire connotation.

Some feminists focus on the definition of femininity cultural in the media which represent role stereotyping based on sex. In this assumption, the early target of feminist writer is: appearance creates identity. By social physiology's language, Kate Millet attacks femininity which means "anatomy is a fate". Whether France and American woman writers argue that femininity is a definition which set woman as "other" when masculinity is set as part of human's norm, yet the Third World feminist define it more positively. According to Emecheta, femininity is able to create the character's femininity stronger and independent (Humm, 2002).

In short, the definition of femininity could describe all about female. She argued that femininity show that women have everything to show self-identity that different from men of society's point of view. Then, nuance is a very slight difference in meaning, sound, colour, or somebody's feeling's that is not usually very obvious (Hornby, 2010). Therefore, Femininity nuance is one way to learn deeply more about female or something which has femininity atmosphere in it through various nuances. The term "femininity" and "nuance" are combined to show everything about women and beyond it.

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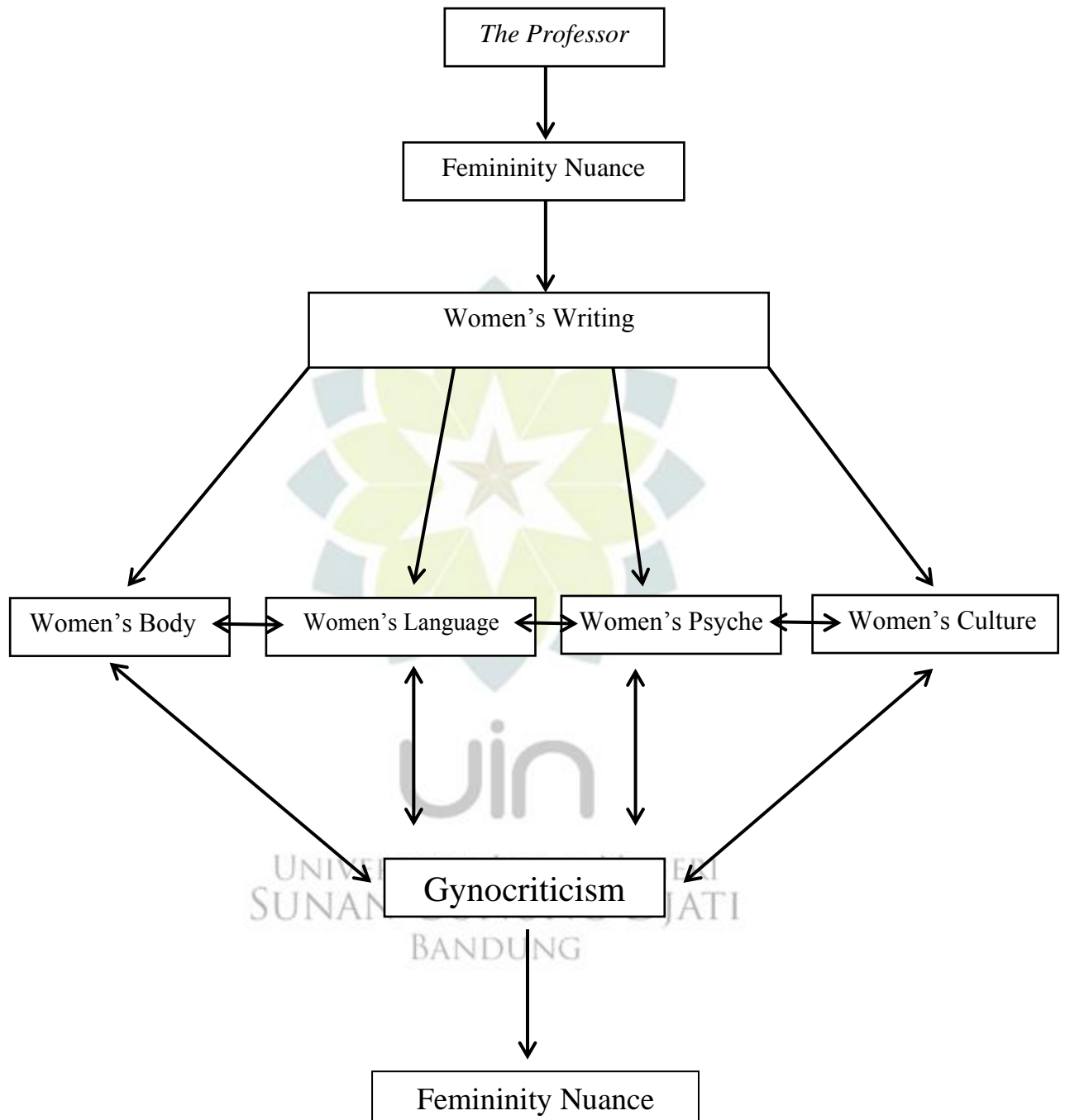
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Figure 1: The Diagram of Research



F. Research Problem

The Professor has many things to be analyzed. The analysis is going from some problems which have been questioned in the **Statement of Problem**. In this part, the researcher tries to explain some problem from the quotation to some statements. The researcher would focus on how femininity is described in *The Professor* through four models (i.e. women's writing and women's body, women's writing and women's language, women's writing and women's psyche, and women's writing and women's culture). This one main problem becomes the only one that is questioned. It is caused by how deep those models analysis although being as a question. In this case, the researcher divide them into own explanation because they have own analysis. Therefore, the research problem here is how the femininity nuance described in women's body, women's language, women's psyche, and women's culture.

G. The Result of Previous Studies

The study of femininity nuance in *The Professor* novel is based on some previous studies. There are some previous studies which are related to the object of analysis and the theory used.

First, a research which is titled *Female Experiences in Different Cultural Backgrounds: Gynocriticism on Short Stories of Five Continents* by Evi Jovita Putri. It is published in 2014 by Vivid Journal of English Department, Faculty of Humanities, Andalas University. In this research, the writer wants to show up the female tradition from different backgrounds and cultures; China, America, Australia, Europe, and Africa through five different short stories. She uses Showalter's gynocriticism and comparing it between woman's points of view (Putri, 2014). The similar thing from this research is the using of gynocriticism but the object analyzed is different. Here, the researcher knows how to use Showalter's argument.

Second, a journal entitled *Showalter's Gynocriticism: Female Wild Zone of Experience in Adirenne Rich's "A Wild Patience Has Taken Me*

This Far" (2012) which is written by Soghra Nodeh and Farideh Pourgiv, Full Professor of English Language and Literature in Shiraz University, Iran. It was issued by *The Criterion: An International Journal in English* Vol. III. Issue IV in December 2012. It is available in www.the-criterion.com with ISSN 0976-8165.

Here the writers argued in the abstract that a gynocritic contrives a cultural locus of female literary identity, describing the forces that intersect women writers' cultural field in relation to the social context in which they occur. Looking from the perspective of Showalter's gynocriticism, the present study aims at expounding *Rich's A Wild Patience Has Taken Me This Far* as a female text source of strength which can make its own symbols, creating a wild zone of experience, for articulating female issues as an opposition to the restrictions of male tradition (Nodeh & Pourgiv, 2012). The main finding of the research is that Rich, using genuine female aesthetics in a Female space, brings into being the symbolic weight of female consciousness. In this paper, she describes the relation between each Showalter's arguments with the Rich's poems. One of her argument is about Showalter's description about woman culture model. This is the main point of focus in Showalter's cultural model of gynocriticism. This second one, has similar with theory used in this research.

One of the privileges of looking from the perspective of women's culture, which is the main focus of Showalter's cultural model, is that it shows female tradition as a "positive source of strength and solidarity" which can make its own symbols, a wild zone of experience, as an opposition to male tradition. Thus, in her cultural model Showalter develops the idea of female "wild zone." Believing that women constitute a muted group, the boundaries of whose culture and reality overlap, but are not wholly contained by, the dominant (male) group, Showalter portrays the relationship of the dominant male group and the muted through the following diagram developed by Ardener (Nodeh & Pourgiv, 2012).

Third, a paper entitled *Material Interiority in Charlotte Brontë's "The Professor"* is written by William A. Cohen in *Nineteenth-Century Literature*, Vol. 57, pp. 443-476 with ISSN 0891-9356. It was issued in 2003 by The Regents of the University of California. In this paper, he explains the life of Brontë, the intrinsic element such as man who is "voiced" by woman and relating it with the writer's psyche, and even explaining the sex imagery during Victorian era. One of his argumentation is that *The Professor* Brontë both emphasizes and disrupts the idea of the body as container of the self. She does so by describing human interiors as metaphorically enclosed within material structures, which thereby come to stand for bodies. She dramatizes her conception of the interior by depicting practices that substantively alter the mind and heart, such as attending school and falling in love (Cohen W. A., 2003).

Fourth, an undergraduate thesis entitled *Gender Discrimination in Alice Walker Poems: A Feminist Criticism* (2007) by Yudi Wahyudi. It is proposed as final assignment in Universitas Islam Negeri Sunan Gunung Djati Bandung in 2007. In this thesis, the writer analyze some poems that written by Alice Walker such as *Remember?*, *First*, *They Said*, *Listen*, *SM*, *Attentiveness*, *Every Morning*, *Mississippi Winter I*, *Mississippi Winter II*, *Mississippi Winter III*, and *Mississippi Winter IV*. Those poems are collected in a book entitled *Horses Make A Landscape More Beautiful*. Then, the writer use gynocriticism theory which is proposed by Elaine Showalter as part of feminism studies. The study concerned to find out the description about gender discrimination through the analysis of feminist criticism. As a result of analysis, the writer can describe that Alice Walker's poems consists of the description of gender discrimination. It can be seen from the language, which she uses in her poems sounding the inequalities in women's life.

The analysis also applies the theory of Feminism by Elaine Showalter, which describes that women are clarified as creatures who also generates text like men. This theory also insists the women's writing and its

relation with women's body, language, psyche, and culture. The fourth model proves that women have ability in writing.

In the thesis, the writer argued that in Walker explicitly describes her opinion toward gender discrimination through her collected poems namely *Horses Make A Landscape More Beautiful*. She insists that women is not weak creature, on the contrary women have power like men. Women are created as creatures that have high productivity. If men symbolize penis as a pen that can generate text, women also has womb which is symbolized as an organ that can generate text. The critic who is sounded by Walker in her poems is clearly about her opinion to refuge the violence and discrimination which still happened to women. As a woman and an Afro-American, she realize that it is not easy to wake up and show to the world about her identity but she believes that one day, people (especially white people), will realize that their opinion about black people is not correct.

Fifth, a thesis entitled *An Ideal Woman: Literary, Parliamentary, And Sexual Representations of Model Femininity In Mid-Victorian England* by Courtenay Abigail Harrold, B.A., M.Sc. The thesis is published by Department of History, Baylor University, Texas in 2009. In this thesis, the writer argued that the manner in which middle-class women of the Victorian era were excluded from various aspects of the outside world, in favor of the "woman's sphere," was due to the masculine desire to protect the virtues of domesticity.

This ideal of femininity is revealed in selections of Victorian literature, decisions of Parliament, and sexual attitudes of the nineteenth-century. In opposition to feminist historical theories, this thesis attempts to reevaluate concepts of ideology regarding Victorian femininity which indicate female suppression and male dominance. Rather, this thesis asserts that protection was the driving force behind attitudes of separate "spheres" for men and women, feminine economic dependence, and even the concept of chaste sexuality (Harrold, 2009). Finally, the purpose of this reevaluation of femininity is to assert a new interpretation of gender roles during the

nineteenth-century. This study asserts that women were an integral cog within the Empire; the protection levied over them was designed to promote domestic stability that influenced home, family, and Empire.

Sixth, an article entitled *Discourses of Masculinity and Femininity in The Hunger Games: "Scarred," "Bloody," and "Stunning"* by Vera Woloshyn, Nancy Taber, and Laura Lane. It was published in 2013 by Redfame Publishing and compiling in International Journal of Social Science Studies Vol. 1, No. 1; April 2013. This article explores how characters in *The Hunger Games* trilogy are portrayed relative to Connell's gendered discourses of hegemonic masculinity, marginal masculinity, and emphasized femininity (Woloshyn, Taber, & Lane, 2013).

They briefly review the plot of *The Hunger Games* trilogy and then discuss the ways in which three of the characters are represented with respect to societal gendered discourses, heteronormativity, and the use of violence. In this article, they argue that the ways in which these aspects are portrayed relate to the main characters' performance of discourses of hegemonic masculinity (Gale), marginalized masculinity (Peeta), and a complex amalgamation of the two that also draws somewhat on emphasized femininity (Katniss). Finally, they conclude that, while the trilogy could be read as taking a feminist stance with a strong female protagonist, it nonetheless also constrains Katniss in heteronormative ways.

Seventh, a thesis entitled *The Image of Belgium in Charlotte Brontë's Novels "The Professor" and "Shirley": a Comparative Analysis* by Gabrijela Marić. It was published by Sveučilište u Zagrebu in 2016. The main point of her thesis was to analyze how cultural and socio-political differences between England and Belgium influenced the dynamics of the private life under the middleclass domestic woman's authority (Marić, 2016).

More precisely, her aim was to show the manner in which the image of Belgium, and consequently, England was constructed through the agency of the domestic woman. In order to do so, She referred to Nancy Armstrong's *Desire and Domestic Fiction* (1987) and her definition of the institution of marriage, i.e. "the sexual contract", explanation of its logic and function, and more importantly, of the new middle-class domestic woman's role who, by virtue of certain inner qualities, had to domesticate her husband and transform him into a respectable man. Being the centripetal force of the nuclear family, she was responsible for its functioning and, on a broader scale, for the functioning of the society.

After giving a brief historical overview of Anglo-Belgian contacts in the 19th century, this paper dealt with the role of the domestic woman in *The Professor* and *Shirley*, her characteristics and relationships with others, especially men, first in courtship procedures, then in marriage. In these two novels, domestication extended itself from the sphere of home to the sphere of the nation by assuming a broader meaning of colonisation, or Anglicisation. The focus of my analysis was on the manner in which it was performed, who was in charge of it, and what its consequences were. Also, she examined the case where a male character assumed a female role of domestication/colonisation and illustrated his consequent femininity.

Additionally, she related the unmarried state of certain characters to their failed domestication. On the whole, this work demonstrated the constant process of transposition from the public into the private sphere, which enabled not only the definition of gender roles, but also of national identities, equating a desired gender ideal with a desired national ideal.

Eighth, a thesis entitled *Charlotte Brontë's narrative modes in The Professor, Jane Eyre and Vilette* by Emilija Funtek. This thesis is published in 2018 by Faculty of Humanities and Social Science. It is submitted in partial fulfillment of the requirements for the M.A. in English Language and Literature and Italian Language and Literature at the University of Rijeka, Croatia. In this paper, the writer explains that narrative text, in its almost

infinite forms, is present at all times, in all places, in all societies. Narration begins with the very history of humanity. Genette (1980) explains that the function of narrative is not to give an order, express a wish, state a condition, etc. On the contrary, its purpose is merely to tell a story and thus to 'report' facts (either fictive or real).

In addition, the narrative can provide reader with more or with a small number of details – in a more or less direct way, and can therefore seemingly keep at a greater or lesser distance from what it tells. The narrative assumes or appears to assume what is usually called the participant's 'vision' or 'point of view'. It is only narrative that tells the readers of the events that it describes and of the activity that presumably brought it into existence. The activity of writing leaves in it traces that can be obtained and understood. These traces would then be a presence of the first-person pronoun, which illustrates the unity of character and narrator, or a verb in the past tense, which points to a described action happening before the narrating action. Every narrative is supposed to have a narrator.

According to Bal (1999), a narrator is the most central concept in the analysis of narrative texts, and it is something I will be dealing with in this paper in great detail. All three novels by Charlotte Brontë discussed in this paper are written entirely from the first-person point of view. *The Professor* was written from the male point of view by the female writer (and this is the most important difference between this and the other two novels discussed in this paper, namely *Jane Eyre* and *Villette*), and it was almost the only such example among Victorian novels (Funtek, 2018).

Ninth, a journal entitled *A Study of Carter's Wolf_Alice based on Showalter's Gynocriticism* by Azadeh Nouri and Fatemeh Aziz Mohammadi from Department of English Language, Arak Branch, Islamic Azad University, Iran. This paper is issued by International Letters of Social and Humanistic Sciences Vol. 48 in 2015. It is published by SciPress Ltd, Switzerland. In this paper, the writers explain that One of the most radical and stylish fiction authors of the 20th century, Angela Carter, expresses her

views of feminism through her various novels and fairy tales. Carter began experimenting with writing fairy tales in 1970, which coincided with the period of second wave feminism in the United States.

The majority of Angela Carter's work revolves around a specific type of feminism, radical libertarian feminism and her critique of the patriarchal role that has been placed on women. In this article, the main concentration is on heroine's internalized consciousness which echoes in their behavior. All of the female protagonists in Carter's short stories; such as *The Company of Wolves*, and *Werewolf* and mainly in *Wolf Alice* have similar characteristics with different conditions, in which they are represented in a very negative light with less than ideal roles. In these stories, the protagonist is a young girl who has many conflicts with love and desire. Carter attempts to encourage women to do something about this degrading representation (Nouri & Mohammadi, 2015).

Tenth, an article entitled "*Literature and Cinema: Images of Femininity in Pride and Prejudice*" by Sandra Guardini T. Vasconcelos. This article is published in 2002 by ILHA DO DESTERRO: A Journal of English Language, Literature in English and Cultural Studies, Universidade Federal de Santa Catarina, Brazil. In this article, Vasconcelos compares the novel *Pride and Prejudice* by Jane Austen with an American filmic version from 1940. After comparing, the article draws attention to the shift in the focus of the two narratives. While the novel provides alternative possibilities for the stories of the female characters, the filmic version chooses to reinforce an idealized image of social harmony (Vasconcelso, 2002).

Eleventh, a journal entitled *A Gynocritic Reading of Selected Filipino Women Writers' Short Stories* by Stella May Aricheta-Cabeliza from Rizal Technological University. The journal is presented at the 6th ICLLCE (International Conference on Language, Literature, Culture and Education) in 2016. In this journal, Cabeliza explains that Philippine feminism began with the founding of Asocion Feminista Filipina in 1905

and Asociacion Feminista Ilongga in 1906 to seek women's right to vote. Women's literature began in 1859 when Leona Florentino, considered "the mother of women's literature", started writing poems and later exhibited her work in Madrid and Paris. In 1925, Paz Marquez Benitez wrote the first English modern short story, "Dead Stars".

Merging feminism and women's literature, this qualitative study assessed the projection of women in selected short stories written by Filipino women writers in three feminism waves, namely, First Wave (1800-1928), Second Wave (1960-1980) and Third Wave (1990-present). It also threshed out similarities and differences in projection and proposed a new feminist model. Directed Content Analysis, one of Content Analysis' approaches, was used to analyze these stories. American feminist Elaine Showalters' Gynocriticism, a kind of feminist criticism, was employed as a framework.

Results using its Biological Model showed that women's bodies had different meanings, such as bodies for domination and reproduction (Cabeliza, 2016). Employing its Linguistic Model, women were depicted to have reinforced and also opposed previous related studies regarding women's language. Women were projected as ambitious, egoistic and erotic through its Psychoanalytical Model. Women portrayed positive and negative cultural values in its Cultural Model. A new feminist model that is socially aware was proposed based on the study findings.

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