

CHAPTER II

REVIEW OF THE RELATED LITERATURE

2.1. Theoretical Framework

This chapter contains some theories and related studies uses to support and analyze about Ann Eliza's movement as the main character in *The 19th Wife*. Thus, there is some information in the form of points in this chapter.

2.1.1. Feminist Literary Criticism

There are many definitions of feminism and some disagreement concerning a specific definition, there is agreement on two core principles underlying any concept of feminism. First, feminism concerns equality and justice for all women, and it seeks to eliminate systems of inequality and injustice in all aspects of women's lives. Because feminism is politics of equality, it anticipates a future that guarantees human dignity and equality for all people, women, and men. Second, feminism is inclusive and affirming of women. Feminism is a personal perspective as well as a political theory and social movement. (Shaw 11)

According to Humm, feminism is a discourse that involves many kinds of movements, theories, and philosophies that are concerned with the issue of gender difference, advocate equality for woman, and campaigned

for those ideas in order to make women get protection from violence and harassment (Humm 278). This idea has been strengthened by the opinion of Bell Hooks, feminism is a movement to end sexism, sexist exploitation, and oppression (Shaw 40).

Feminism, though at one in holding that women's lot is in need of improvement, disagree about the sources and nature of women's disadvantage and about the means by which matters may be put right. Further, as Alison Jaggar has noted, these political disagreements amongst feminists arise from divergent assumptions about human nature, about the nature of men and women respectively, and about the prerequisites for human flourishing. Traditionally most feminists, relying on a growing body of empirical data, have suggested that psychological differences between men and women are considerably less marked and less significant than had popularly been assumed. Currently however a number of feminists hold that there are deeply-entrenched psychological differences between men and women which are either innate or due to early and irreversible emotional experiences between mother and child (53).

Women around the globe have joined forces to counter these moves from the conservative and religious right and have engaged in an international struggle against violations of their sexual and reproductive rights. Several traditional cultural practices such as honor crimes, the stoning of women accused of adultery, and virginity tests in Muslim societies (Shaw

213). This depiction is not only misleading but also stands in sharp contrast to the efforts of women's movements in Muslim societies, which, in their fight against such practices, are campaigning to raise public consciousness that these practices are against Islam (213). Feminist perspective on Islam can be seen on Holly Quran, An-Nisa surah verse one. *"O mankind, fear your Lord, who created you from one soul and created from it its mate and dispersed from both of them many men and women. And fear Allah, through whom you ask one another, and the wombs. Indeed Allah is ever, over you, an Observer."* This surah means that human are created by God. There is no difference between man and woman. This surah exhorts the believers to fear God and to avoid courting His displeasure.

The history of feminist movement has gone through three waves. First wave feminism began in the 1830s and culminated with women's suffrage in 1920 in the United States. Their movement to express of inequality and get equal rights for women and men. The first wavers demanded about life for women, higher education and profesional opportunities, the right of divorce, own property, claim in heritage, win custody of children, and vote. They worked to enact the Thirteenth Amendment, which abolished slavery in 1865. After 1920, the year the Nineteenth Amendment granted women the right to vote, the first wave is widely assumed to have ebbed (38).

The second wave feminism came from socialist and Civil Rights movements which emerged in the middle 1960s in the United States. The

second-wave feminism broadened the debate to a wide range of issues: sexuality, family, the workplace, reproductive rights, de facto inequalities, and official legal inequalities. The second wave of feminism in North America came as a delayed reaction against the renewed domesticity of women after World War II: the late 1940s post-war (38).

Many historians view the second-wave feminist era in America as ending in the early 1980s with the intra-feminism disputes of the Feminist Sex Wars over issues such as sexuality and pornography, which ushered in the era of third-wave feminism in the early 1990s (40).

The third wave feminism has its origin in the 1990s. It is the reaction of failures of the second wave and to backlash against initiatives and movements created by the second wave feminism during the 1960s to 1980s, and the realization that women are of "many colors, ethnicities, nationalities, religions and cultural backgrounds. The third wave is influenced by postmodernism and multiracial feminism. Third wave perspectives are shaped by the material conditions created by globalization and technoculture, and tend to focus on issues of sexuality and identity (Shaw 13).

The missunderstanding of most people that feminism is always and only about women seeking to be equal to men, and infact some of them think that feminism is anti-male. The wrong minded notion of feminist movement which implied it was anti-male carried with it. The wrong minded assumption that all female space would necessarily be an environment where

patriarchy and sexist thinking would be absent. Many women, even those involved in feminist politics, chose to believe this as well (40).

Various kinds of feminism differ in terms of their specific explanations for understanding the social organization of gender and their ideas for social change. Branches of feminism are radical feminism, liberal feminism, marxist feminism, cultural feminism, socialist feminism, ecofeminism, black feminism, and the other forms of feminism.

2.1.2. Liberal Feminism

Liberal feminism is a form of feminism that argues that equality for women can be achieved through legal means and social reform. Liberal feminism has always been a voice, though one that often has gone unheard, throughout the three-hundred years history of liberal political theory. Feminists have demanded that the prevailing liberal ideals should also be applied to women. In the 18th century, they argued that women as well as men had natural rights; in the 19th century, they employed utilitarian arguments in favor of equal rights for women under the law; and in the 20th century, with the development of the liberal theory of the welfare state, liberal feminists demand that the state should actively pursue a variety of social reforms in order to ensure equal opportunities for women (Jaggar 28).

Liberal feminism is grounded squarely on an acceptance of this traditional view. It is presupposed by the feminist argument that an

individual's sex is irrelevant to her rights and by the feminist concerns to prove that women are capable of full rationality. So far, the liberal feminist position seems to be that male and female natures are identical; or, to put it more accurately, that there is no such thing as male and female nature: there is only human nature and that has no sex (37).

Liberal feminism attempts to remove obstacles to women's full participation in public life. Strategies include education, federal and state policies, and legal statutes (Shaw 11). Liberal feminism defends the equal rationality of the sexes and emphasize the importance of structuring social, familial, and sexual roles in ways that promote women's autonomous self-fulfillment. They emphasize the similarities between men and women rather than the average differences between them, attribute most of the personality and character differences between the sexes to the social construction of gender, and tend to promote a single set of androgynous virtues for both women and men (333).

Ultimately, there are two fundamental tensions in liberal feminism. One is between the rejection of sexual difference and unequal treatment, on the other hand, and the commitment to improve the status of women, on the other to charge that by denying or ignoring the differences between the sexes, liberals are unable to advocate true sexual equality which in virtue of these differences, may not be best served or attained by identical treatment. Although many sexual differences may be a product of patriarchy, the

androgynous ideal seems to disadvantage women if they do not adopt it as their own (339).

The second tension is between the idea that women's sexual subordination is a kind of injustice and the idea that sexuality is located in a private realm of autonomous choice. Because liberals are committed to neutrality about specific forms of the good life for humans, they tend to reject any constraint on what happens. Whether these relationships are institutionalized, as in marriage, or a template of patriarchal heterosexuality and other relationships of sexual domination, they violate liberal ideas of equality and justice. Liberalism relegates them to the realm of the private, beyond the reach of justice (339).

2.1.3. New Criticism

New Criticism is a literary criticism which concerns interpretation and evaluation rather than source of study and socio-cultural background. It focuses critical attention on literature itself. New Criticism developed speculative positions on techniques of reading that provide a vital complement to the literary and artistic emergence of modernism (Searle 32).

New Criticism dominated literary studies from the 1940s through the 1960s, has left a lasting imprint on the way we read and write about literature. The biographical-historical criticism that dominated literary studies in the nineteenth century and the early decades of the twentieth. It

was common practice to interpret a literary text by studying the author's life and times to determine authorial intention, the meaning the author intended the text to have. The author's letters, diaries, and essays were combed for evidence of authorial intention as were autobiographies, biographies, and history books (Tyson 129).

New Criticism focuses only on the intrinsic elements such as plot, theme, character, setting, point of view, etc. It ignores the extrinsic elements and is not affected by the social and political conditions at the time. It only focuses on text itself including its organization and language.

2.1.3.1. Character

Character is the name of a literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person. The character is the person represented in a dramatic or narrative work who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the people say and their distinctive ways of saying it, the dialogue, and from what they do, the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. A character may remain essentially stable or unchanged in outlook and disposition from beginning to end of a work (Abrams 32). Characters are the life of literature. They are the objects of our

curiosity and fascination, affection and dislike, admiration and
condemnation.

Character could be individuals as well as mixing the various interests, emotional, and moral principal of individuals. Character is an important factor that plays the course of the story. In a story, there is a main character, the protagonist (good character), the antagonist (the bad character), and supporting roles that participated to build a story.

Characters may seem flat and round character. It depends on the writer makes the story line. Flat characters tend to stay the same throughout a story. Flat characters need not be stock characters. Round character often changes immediately. Round character has psychological depth and complexity. They are difficult to predict what is their real character. Flat characters tend to be static and round characters tend to be dynamic (Kennedy and Gioia 75).

2.1.3.2. Characterization

Characterization is the way in which a character is created. Characters are all the product of characterization, they have been made in particular way. Characters are what they like because the way they have been made. The creation of these imaginary persons so they exist for the readers is called characterization. The ability to characterize is a primary attribute of a good writer (Holman and Harmon 81). That is way it is the process by which the

writer reveals the personality of a character. So the author presents details that give the reader clues about the character's personality.

2.2. Review of Previous Study

On this study, there are several researchers have done in the same area with the researcher of this paper. However, the focus of this research is different.

The first writing is written in 2016 by Liya Maritta Dewi from UIN Sunan Ampel Surabaya with title *Woman's Oppression in the Color Purple Alice Walker*. This novel is talking about the oppression of young black woman. The researcher used Feminism theory to analyze this novel. There are some oppression that happened to the main character. She is the victim of gender stereotypes. She gets the oppression both biological and mental. She never talks and and fights back because she is not brave enough to fight them. This situation has bad effects when she is an adult. She thought that every man is the same. She had two statement problems to solve the problems. First is about kinds of Cellie's oppression and how did Cellie struggle from the oppression as her second question. The result of this research is Cellie be an independent woman and her friendship with Shug brings positive effect. Now, Cellie is able to save herself. She becomes a business woman and has a new life as independent woman.

The second is Elvira Mauritta from University of 17 Agustus 1945 Surabaya in 2009 with title *A Study of Feminism as Reflected in the Main Character, Tzu Hsi, in Pearl S. Buck's Imperial Woman*. Elvira's study used feminism approach as the extrinsic approach to analyze the novel, particularly to analyze the main character, Tzu Hsi. This approach can be used to explain the relation of the main character, Tzu Hsi, who is an Empress leading an imperial that is usually led by men, with the society among her and the effect of the feminism in her own life.

In her research, she had two statements of the problems. First, what are Tzu Hsi's ideas of feminism. In her result, she stated that Tzu Hsi experiences some reactions because of her actions that reflect the ideas of feminism. She experiences internal conflicts and external conflicts as the reactions on herself and there are some reactions on the society. Second, what are the reactions toward Tzu Hsi's action. The result of this statement is all of the actions have it risks and effects as the reactions. The young emperor cannot love his mother, Tzu Hsi, because he thinks that his mother never loves him. He thinks that his mother never cares him and she only cares the country because she leads in the imperial. This is the effects toward Tzu Hsi's action that she prefers to rule the country better than listen to her son. She is successful in her career but she fails in herself and her family.

