

characters, one story is built. A story exposes around its characters' life so that reviewing them becomes very interesting (qtd. in Rufqoti 11).

E. M. Forster, in *Aspects of the Novel* introduces two types of characters; flat and round characters. A flat character is built around a single idea or quality and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence (qtd. in Abrams 33). A flat character has only one outstanding trait or feature, or at most a few distinguishing marks (Kennedy and Gioia 74). Forster state that flat characters are easily recognized whenever they come in, recognized by the reader's emotional eye, which merely notes the recurrence of a proper name. It also easily remembered by the reader afterwards (68 – 69).

Forster further defines a round character as a complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons is capable of surprising us (qtd. in Abrams 33). Round character is a character which is described by the author any sides of their lives, personalities and self-identities. It is more realistic, behaving and speaking such a real human life. They have various attitudes and actions, and sometimes they give surprise to the readers because of their changing characteristics (qtd. in Jannah 14).

Character is one of parts in intrinsic elements of narrative which becomes a prominent thing in this study since it focuses on the female main character named Claire Turner. By analyzing her character through her behaviors, looks and speeches or dialogues with other characters in the story, the deeper knowledge of

Claire Turner character is achieved. The knowledge of what character of Claire Turner is like; she is a woman of what status and so on.

2.1.1.2. Characterization

Character only is not enough to build a story. It must be clear how the author depicts the character in order to be more alive in a story (qtd. in Wigayanti 12). In fiction, the author reveals the characters of imaginary persons. The creation of these imaginary persons so that they exist for the reader as real within the limits of fiction is called characterization (Holman 75). The reader will drift away into the story as if he or she is the character that exists in the story, and also the reader can feel what the character feels (Wigayanti 12). So, the ability to characterize the character successfully is one of the primary attributes of a good novelist, dramatist, or short story writer (Holman 75).

Characterization refers to how the author gives an image of personality to the character is presented either in the book or on stage. The way they reveal it is through their dialogues, actions and thought and how they undergo the experiences in fiction (qtd. in Jannah 15). As stated by Seymour Chatman in *Story and Discourse*, characterization as the depicting, in writing, of clear images of person, his actions and manners of thought and life (107).

Abrams state there are two methods of characterization; showing and telling. In showing, the author simply presents the character's talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do (33). It means that by using the method, the character's traits are not telling by the author directly, but it revealed through their external speeches

and actions; they also reveal it through their inner thoughts, feelings and responsiveness to the events. In telling, the author intervenes authoritatively in order to describe, and often to evaluate the motives and dispositional qualities of the characters (34). Telling method is a method of characterization which the author directly states what kinds of person the character is (qtd. in Jannah 16). In the novel, the characterization of Claire Turner is depicted as an optimistic girl, intelligent, simple and so on.

Characterization is important because it is a crucial part of making a story. In order to the readers interested in the character, they need to seem real. The author achieves it by depicting them as real human. A good characterization gives readers a strong sense of characters' personalities and complexities. It makes character alive and believable (17). In this case, the writer uses the theory of characterization to analyze the character. The writer tries to reveal Claire Turner's struggle in facing her problem with her foster parents by being a private nurse who lives uneasy and gets oppressed by the family members of her upper-class employers through the speaking, the doing and the thought of characters involved.

2.1.2. Feminism

Woman often becomes an interesting object in literary analysis. This study comes as an example which is interested in such matter; the struggle done by woman major character of *The Summer Hideaway*. Some theories related to woman exist. However there is a literary theory which most focuses on woman. It is popularly called Feminism (qtd. in Rufqoti 16). Eagleton argued that feminism is a dimension which informs and interrogates every facet of personal, social and

political life. The message of the women's movement is not just that women should have equality of power and status with men but it is a questioning of all such power and status (130). So feminism puts women equally as men. Their status is not inferior under men's power. Women can take parts in public sphere freely as they want and men cannot restrict them with their power because women have right to do that (qtd. in Rufqoti 16 – 17).

Feminism is a school of thought that primarily motivated by the experience of women suffered from inequality in the patriarchal society. Feminism is an effort to bring equality for women by using their viewpoints to examine beliefs and practices in the society (qtd. in Veranda 11). Hence feminism enhances women's awareness to release from patriarchy which always regards men as the control holder. Feminism also strengthens that women are not class of oppressed group but women are able to do things they want to do (qtd. in Rufqoti 17).

Since feminism concerns on women's viewpoint of social beliefs and practices like what has been stated above, Elaine Showalter in *A Literature of Their Own* argue that literatures by or about women has three major phases of development (qtd. in Carter 95). The first phase is the feminine phase. Female writers in this phase internalized and respected the dominant male perspective, which required that women authors remained strictly in their socially acceptable place (96). It means that women writers imitated dominant male artistic norms and aesthetic standards (Barry 124). The second phase is the feminist phase. It includes radical feminist writers who protested against male values (qtd. in Carter

96). Barry adds that in a feminist phase, it is radical and often separatist positions are maintained (124). The third phase is the female phase. In this phase, Showalter developed the notion of specifically female writing (qtd. in Carter 96). A female phase looked particularly at female writing and female experience (Barry 124).

In general, feminist criticism has also attempted to show that literary criticism and theory themselves have been dominated by male concerns (Carter 91). It examines the roles of women in society and advocates for women's rights and opportunities. The main practice of feminist criticism has been to study how literary texts present or ignore women, reinforcing biases or challenging them (Gillespie 110). Feminism is useful to examine the ways in which literary texts reinforce patriarchy because the ability to see when and how patriarchal ideology operates is crucial to our ability to resist it in our own lives (Tyson 117). The ultimate goal of feminist criticism is to increase our understanding of women's experience, both in the past and present, and promote our appreciation of women's value in the world (119).

Feminist theory can be divided into three stages: the first wave, the second wave and the third wave. The earlier phase of modern feminist theory was very much influenced by the social and economic reforms brought about by the Women's Rights and Suffrage movements (Carter 92). In America, the first wave of American feminism began in the 1840s (Madsen 3). One of the American feminism is Margaret Fuller. She is having possessed more influence upon the thought of American women than any woman previous to her time (4).

Fuller suggests that the improvement of women's condition will better prepare them for their task of moral guardianship of men. She roundly rejects the idea that women should accept the external regulation of their minds and lives rather than pursuing their own needs and suggests that this is the tenor of contemporary women's thought (5).

Another feminist in the first wave of feminism is Virginia Woolf. She stress that gender is not predetermined but is a social construct. Therefore, it can be changed. However, she did not want to encourage a direct confrontation between female and male and preferred to try to find some kind of balance of power between the two (Carter 92). In supporting Woolf's statement, Simone de Beauvoir also demanded freedom for women from being distinguished on the basis of biology and rejected the whole notion of femininity, which she regarded as a male projection. She is a very active fighter for women's rights (93).

The second wave feminism emerged in the early 1960s in America. It focused on an indictment of male sexism and the domestic oppression of women. Feminist attention was focused on the exclusion of women from the public sphere and sex-based discrimination in the workplace (Madsen 7). The raising of women's consciousness of gender oppression and raising as a political issue the personal experience of that oppression were central to the efforts of early second wave feminism (9). It is a term that used to refer to the schools of feminist which tended to focus on the ways in which women are the same (Tong 320).

The second wave of feminist theory was very much influenced by the various liberationist movements. Its central concern was sexual difference. The

theorists of this second wave criticized especially the argument that women were made inferior by virtues of their biological difference to men (Carter 93). Gender is not biological given but a theoretical position. Before feminism offered an alternative, we all read as men and that style of reading was our theory. Literary feminism tried to awaken a sense of the value of the feminine by promoting a reevaluation of the image of women in literature (Madsen 16).

Some feminist critics celebrated the biological difference and considered it a source of positive values which women could nurture both in their everyday lives and in works of art and literature (Carter 93). Another area of debate has been the question of whether white women and men perceive the world in the same ways and differently to black women (94).

Most of the second wave U.S. feminists, particularly the radical cultural feminists and care-focused feminists among them, stressed the degree to which qualities such as autonomy, rationality, physical strength, and fairness or justice are associated with masculinity, whereas qualities such as connectedness to others, emotionality, physical weakness, and caring were associated with femininity (Tong 201). Second wave feminist theorists largely ignored women's differences. They wrote as if all women were white, middle-class, heterosexual, and well educated. Many feminist theorists, particularly liberal feminists, want to prove that women are men's full equals; they stressed women's sameness to each other as well as women's sameness to men (204).

The second wave of feminism in America did little to recognize the interdependence of racism and sexism as symptomatic of a culture of oppression.

Coloured women were excluded from positions of public influence in both the black male-dominated Civil Rights movement and the Women's Movement which was dominated by white women (Madsen 215).

Another stage of feminism is the third wave. Third wave feminists are particularly eager to understand how gender oppression and other kinds of human oppression co-create and co-maintain each other (Tong 284). For third wave feminists, difference is the way things are. Moreover, contradiction, including self-contradiction, is expected and even willingly welcomed by third-wave feminists. In fact, two leading third wave feminists, Leslie Heywood and Jennifer Drake, commented that:

Even as different strains of feminism and activism sometimes directly contradict each other, they are all part of our third-wave lives, our thinking, and our praxes: we are products of all the contradictory definitions of and differences within feminism, beasts of such a hybrid kind that perhaps we need a different name altogether (285).

Third wave feminists note that U.S. society is already increasingly comfortable with people who are multiracial and multiethnic who have transcended the boundaries of any one race or one ethnicity. Doing feminism as a third wave feminist is very challenging in a global context, where women in developing nations interact with women in developed nations (286). In addition to being open to women's different social, economic, political, and cultural differences, third wave feminist are open to women's sexual differences. In contrast to most second wave feminists, third wave feminists are less prescriptive about what counts as good sex for women (287).

Third wave feminists are shaping a new kind of feminism that is not so much interested in getting women to want what they should want, as in responding to what women say they want and not second-guessing or judging whether their wants are authentic or inauthentic. Walker stressed that they seek to create identities that accommodate ambiguity and multiple positionalities (288). According to feminist critics of third wave feminism, this new form of feminist thought needs a list of core values which an agenda that rallies women to ally themselves with a goal that goes beyond just being oneself, doing what one wants to do, or being a person whose identity is almost overwhelmingly hyphenated and multicultural (289).

By giving the literary review above, this study intends to apply the theory in examining character of Claire Turner especially her struggle. The writer prefers to utilize the first wave of feminism theory to analyze how struggle of Claire Turner which influenced by her social life, how her employer's family thinking about Claire's life in the past becomes a system of oppression for Claire and how she struggle along with it in the novel written by Susan Wiggs entitled *The Summer Hideaway*.

2.2. Review of Related Studies

This analysis is based on the previous analysis which has been done earlier. A study about the character of Agnes Grey in Anne Bronte's novel *Agnes Grey* has been written in 2014 by Nuwailah Rochmah Rufqoti from State Islamic University Sunan Ampel Surabaya under the title *The Woman Struggle of being a Governess in Anne Bronte's Agnes Grey*. This thesis focuses on the woman

struggle depicted by the character of Agnes Grey. It has two objectives. First is to explain the motive that leads Agnes Grey to be a governess. Second is to reveal the struggle of Agnes Grey to face the oppression from her employers within her being of governess depicted in the novel. In her analysis, she uses Marxist-Feminism theory which studies about woman struggle.

Another study comes from Angelia Veranda (2005), the student of Petra Christian University Surabaya who wrote down her thesis under the title *A Study of a Woman's Struggles revealed in the Character Han in Reaching Her Goals among Her Male-dominated World and the Idea of Power Feminism and Victim Feminism reflected in those Struggles as seen in Catherine Lim's The Bondmaid*. This thesis has two objectives. She tries to find out the way Han struggles to reach what she wants and the idea of power feminism and victim feminism as reflected in her struggles. In her analysis, she uses theory of feminism, especially from the point of view of victim feminism and power feminism.

Similar to that previous research, this study also chooses feminism as the theory. The difference between this study and two previous studies is that this study focuses on the character of Claire Turner in Susan Wiggs' *The Summer Hideaway* as the main object to analyze. This study concerns about the woman struggle depicted by the character of Claire Turner and the writer intends to use the first wave of feminism theory in this study.