

**GRIEVOUS MARRIAGES PORTRAYED IN TWO SELECTED
SHORT STORIES BY KATHERINE MANSFIELD**

THESIS



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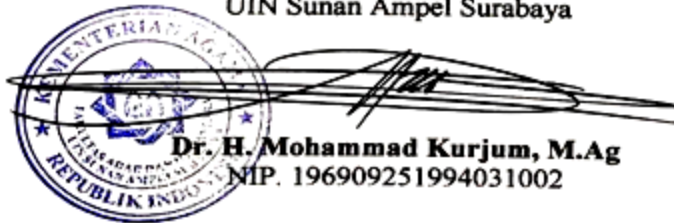
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ABSTRACT

Risfi, A.(2023). *Grievous Marriages Portrayed in Two Selected Short Stories by Katherine Mansfield*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Dr. Wahyu Kusumajanti, M.Hum (II) Sufi Ikrima S., M.Hum

Keywords: short story, married life, new criticism.

The study investigates the portrayal of the married life of the main characters in two selected short stories by Katherine Mansfield. The topic becomes essential and interesting to analyze because both Katherine Mansfield's works depict the same theme of married life. Both short stories can provide an in-depth understanding of how the main character deals with his domestic problems. There are two problems to be solved in this study: (1) how the marriage life is portrayed in *The Man Without Temperament* and *A Married Man's Story*; (2) how the similarities and differences of the conflict in *The Man Without Temperament* and *A Married Man's Story*. This study applies the qualitative approach to obtain a systematic description and explanation of the analysis topic. The researcher also uses the comparison-contrast method to compare the similarities and differences of the conflict. Using the theory of new criticism, the writer can describe married life and compare the conflict of both short stories through words, sentences, and dialogue contained in the story.

The result reveals that the married life in *The Man Without Temperament* and *A Married Man's Story* is grievous. In *The Man Without Temperament*, the husband suffers from having to take care of his sick wife every day. The situation makes the husband represses himself, like emotional distancing, ignorance, and lack of sexual intercourse. However, the husband maintains his marriage because of the burden of the husband's responsibility. Meanwhile, in *A Married Man's Story*, the husband is not ready to accept his married life. It leads to attitudes such as a lack of sensitivity, lack of communication, and no sexual intercourse. However, the husband also maintains his marriage because of the burden of the husband's responsibility. The study also reveals the similarities and differences of the conflict in the story.

ABSTRAK

Risfi, A.(2023). *Pernikahan memilukan digambarkan dalam dua cerita pendek pilihan karya Katherine Mansfield*. Program studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Dr. Wahyu Kusumajanti, M.Hum (II) Sufi Ikrima S., M.Hum

Kata Kunci: cerita pendek, kehidupan pernikahan, kritik baru

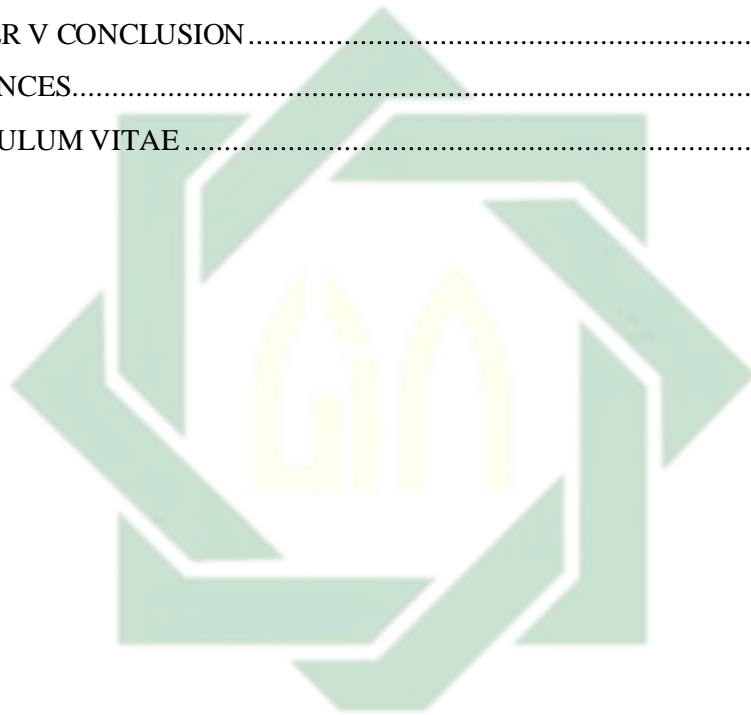
Studi ini berfokus pada penyelidikan penggambaran kehidupan pernikahan para tokoh utama dalam dua cerita pendek pilihan karya Katherine Mansfield. Topik ini menjadi penting dan menarik untuk dianalisis karena kedua karya Katherine Mansfield menggambarkan tema yang sama tentang kehidupan pernikahan. Kedua cerita pendek tersebut mampu memberikan pemahaman yang mendalam tentang bagaimana tokoh utama menangani masalah rumah tangganya. Ada dua rumusan masalah dalam penelitian ini, yaitu: (1) bagaimana kehidupan pernikahan digambarkan dalam "The Man Without Temperament" dan "A Married Man's Story"; (2) bagaimana persamaan dan perbedaan tema dalam "The Man Without Temperament" dan "A Married Man's Story". Penelitian ini menerapkan pendekatan kualitatif untuk mendapatkan gambaran dan penjelasan yang sistematis terhadap topik analisis. Selain itu, peneliti juga menggunakan metode *comparison-contrast* untuk membandingkan persamaan dan perbedaan tema kedua cerpen tersebut. Selanjutnya, dengan menggunakan teori kritik baru, peneliti dapat mendeskripsikan kehidupan pernikahan dan membandingkan tema kedua cerpen tersebut melalui kata-kata, kalimat, dan dialog yang terkandung dalam cerita tersebut.

Hasil penelitian mengungkapkan bahwa kehidupan pernikahan dalam "The Man Without Temperament" dan "A Married Man's Story" sangat menyedihkan. Pada *The Man Without Temperament*, suami menderita karena harus merawat istrinya yang sakit setiap hari. Keadaan tersebut membuat sang suami menekan dirinya seperti menjauhkan diri secara emosional, ketidakpedulian, dan kurangnya hubungan seksual. Namun, sang suami tetap mempertahankan perkawinannya karena beban tanggung jawab sebagai suami. Sementara itu, dalam *A Married Man's Story*, sang suami belum siap menerima kehidupan pernikahannya. Ini mengarah pada sikap suami seperti kurangnya kepekaan, kurangnya komunikasi, dan tidak melakukan hubungan seksual. Namun, sang suami juga mempertahankan perkawinannya karena beban tanggung jawab suami. Penelitian ini juga mengungkap persamaan dan perbedaan tema dalam cerita tersebut.

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S U R A B A Y A

CHAPTER I

INTRODUCTION

1.1 Background of Study

Normally, life after married, can be imagined like a flower blooming in a garden. Regarding this, Murphy et al. (1997, as cited in Tp & M, 2023, p.7) state that "a happy and successful married life is the ultimate goal for anyone who is either already married or is thinking about it." It means that each married couple may want happiness in their life. They also can provide better mental health for two in a loving relationship. Concerning the explanation above, Campbell (1981, as cited in Tp & M, 2023, p.8) claims that "married people, in general, are happier than ever-married people (separated, divorced, widowed, or never married)" It means that people who get married can bring life satisfaction and better stress management because one has the support of a partner. They have a partner who can complement each other in life, two people who feel loved and love each other, spend time with their partner, and have friends to talk to in everyday life.

However, far behind it all, married life is not as beautiful as it seems. Henry & Miller (2004, p. 406) agree that "communication, sexual intimacy, money, and power have for many years been identified as problems commonly faced by couples." It demonstrates that although a married couple looks happy on the surface, they also have problems in their daily lives, facing all kinds of problems with difficult choices. Canel (2012, as cited in Kaya et al., 2021, p. 17) reports that "marital conflicts usually result in obedience, renunciation, withdrawal, and reconciliation, but this situation

basically does not solve the problem." It means that each married couple has their life problems. They only hide their sadness in such situations and try to cover it by putting a smile on their face, occupying themselves with other things, and can only accept things as they are.

A situation like the above can be called a marital crisis, which can be seen through several lenses, such as infidelity, death, and illness. Wallerstein and Blakeslee, in their book, state that "every crisis has the potential to strengthen the marriage, weaken it, or bring it down altogether" (Hill, 2001, p. 27). One piece of evidence that reflects the marriage phenomenon crisis is *The Man Without Temperament* (1920) and *A Married Man's Story* (1923) by Katherine Mansfield. The various marital crisis phenomena described in the two stories demonstrate that married life is not easy and seems flat.

The Man without Temperament (1920) is one of Katherine Mansfield's works, first released in 1920. *The Man Without Temperament* (1920) tells about the married life of the couple Mr. Robert Salesby and his wife, Jinnie. Robert, on the one side, always takes care of his ill wife, but on the other side, he tends to repress his personal desire to fulfill his obligation as a husband. He was probably tired of taking care of and lived for one year in a French resort only to restore his wife's health. During the story, Mr. Robert may feel that caring for his wife is not "affection" but an "assignment" to take care of his wife. The husband does everything for Jinnie, such giving attention to his wife, because he feels he has an obligation as a husband. However, he does not pay attention to his wife sincerely. The husband also seems emotionally distanced from his wife. Moreover, with Katherine Mansfield's unique

writing style, this story is not dramatic but consists of a series of points of view, activities, and moments reflected in everyday life. Furthermore, both consciously and unconsciously, various kinds of behavior, actions, and thoughts reflected in the main character cause various marital crises resulting in discontent toward their married life.

The image of marriage life is made more explicit and deeper in Katherine Mansfield's story *A Married Man's Story* (1923). Almost similar to Katherine Mansfield's previous story, *A Married Man's Story* (1923) also tells the story of a man who is described as having problems with his relationship and marital conditions. A married man once thought of leaving his wife, but he felt bound by the ropes of marriage and his responsibilities as a husband. Unfortunately, a married man tends to ignore his obligation to fulfill his personal desires. However, he is often unsure about his desires, whether to stay or leave his wife, or whether he cannot make any movement in life.

Moreover, Mansfield might make this story dramatic, peppering it with the main characters' past and present life conditions. A married man experiences problems in family life in the past. For instance, he acquired negative behavior from his schoolmates. Moreover, he also saw his mother die from being poisoned by his father. However, when he sees his mother's death or obtains bullying from his schoolmates, he cannot do anything about it. He could only watch his mother die and could only accept bullying from his schoolmates. He cannot be free and too often binds himself to avoid problems in his life. Therefore, a married man brings that attitude to his present world with his wife and baby. Here, the attitude of a married man towards his wife indicates his unpreparedness to start life with another person.

Hence, it creates dissatisfaction with the married life of a married man. That condition then gives rise to various actions, thoughts, and behaviors of married men, consciously and unconsciously, leading to relationship disharmony. Hence, from the explanation above, the study aims to reveal how marriage life is portrayed in *The Man without Temperament* (1920) and *A Married Man's Story* (1923). Moreover, the researcher also compares the theme in *The Man without Temperament* (1920) and *A Married Man's Story* (1923).

Several researchers have recently expressed interest in researching the study of marriage life in Katherine Mansfield's stories. Matarneh & Zeidanin (2017) research analyzed various marriage perspectives in "Heaven of Freedom" in Kate Chopin and Katherine Mansfield's selected stories. The researcher focuses on the patriarchal institution of marriage, and Kate Chopin and Katherine Mansfield's feminist perspective on marriage life—investigates how each character perceives marriage life and the perception of self—contributing to domestic roles and liberating the dominant gender stereotype of ideology and culture. The researchers also emphasize that Katherine Mansfield and Kate Chopin's selected short stories: *Marriage À LA Mode* (1921), *A Married Man's Story* (1923), *Regret* (1895), and *The Story of an Hour* (1894) present the female experiences in a patriarchal society.

Like the previous study, Uysal (2014) is interested in analyzing the two stories of Katherine Mansfield's *Prelude* and *A Married Man's Story*. The researcher investigates the portrayal of male dominance in victimized female characters. Here, the researcher emphasizes how the female character looks like a slave from a male perspective. The male character tends to force the female character to be submissive.

The study also proves that women become victim and men become the main roles, playing them imprudently.

Furthermore, the theme of the feminist perspective in Katherine Mansfield's work is also criticized by the study from (Deb, 1999). The researcher examines the theme of several of Katherine Mansfield's works through thematic study. The researcher argues that in Katherine Mansfield's work *A Married Man's Story*, the male character deceives the female character during the story. Besides, the atrocious contemplation of male characters during the story demonstrates that the image of women is only as slaves.

A number of the previous studies above show an analysis of the Katherine Mansfield stories. However, the analysis of *A Married Man's Story* (1923) above focused on a feminist and narrative perspective, and few have studied *A Married Man's Story* in other fields of study. Then, none of the literature studies shows the analysis in *The Man without Temperament* (1920). Hence, this study will explore different perspectives, specifically in new criticism. This study will explore the portrayal of marriage life and compare the similarities and differences of the theme in *The Man Without Temperament* (1920) and *A Married Man's Story* (1923).

1.2 Problems of Study

Based on the explanation above, this research raises two research problems as follows:

1. How is the marriage life portrayed in *The Man Without Temperament* (1920) and *A Married Man's Story* (1923)?

2. How are the similarities and differences of the conflicts in *The Man Without Temperament* (1920) and *A Married Man's Story* (1923)?

1.3. Objectives of the Study

The concern of the study is intended to be beneficial in two significances: theoretically and practically. Theoretical significance means contributing to scientific research by increasing knowledge in the literature under literary criticism theory: new criticism. Further, this study can benefit as a guide and substantial assistance in literature studies regarding the portrayal of marriage life toward the main characters in the stories. Meanwhile, the practical significance is to fill the gaps under new criticism, analyzing the conflict of the two short stories from one author. Besides, the researcher may acquire the moral knowledge that all humans, especially in marriage life, the spouses have various problems and persuade readers to learn from existing problems with gratitude. The researcher also hopes that this study can give the reader a broader insight into the various problems experienced by the main characters in the story and learn from them.

1.4 Scope and Delimitation

For avoiding the problem of being too broad and irrelevant, this research focused on the portrayal of the grievous life after marriage experienced by the main characters in two short stories by Katherine Mansfield: *The Man without Temperament* (1920) and *A Married Man's Story* (1923), and comparing the similarities and differences of the conflict in *The Man Without Temperament* (1920) and *A Married Man's Story* (1923). Furthermore, the main character in *The Man without Temperament* (1920) includes Mr. Robert and Mr. Robert's wife (Jinnie).

Meanwhile, the researcher will only focus on investigating the main character in *A Married Man's Story* (1923), a married man and a married man's wife. Furthermore, for convenience sake, the researcher abbreviate the title of the short stories; for example, TMWT for *The Man Without Temperament* and AMMS for *A Married Man's Story*

1.5 Definition of Key Terms

1. Ignorance

'Ignorance' is a general lack of knowledge, which can take the form of inevitable ignorance, ignorance which is an unknown or unknown ability, and intention, which is not consciously known (Dorniok, 2016, p.3).

2. Lack of Sensitivity

Sensitivity is a term used to describe a person's response to the environment, whether physical or emotional (Radhakrishnan et al., n.d.). Therefore, lack of sensitivity describes a person who is unaware or does not respond to the surrounding environment physically and emotionally.

3. Emotionally distancing

Emotional distancing, or emotional detachment, is a person's inability to fully engage with their feelings or those of others: Emotional distance can also interfere with a person's social, emotional, psychological, and physical development (Glass, 2020).

CHAPTER II

THEORETICAL FRAMEWORK

2.1 New Criticism

New Criticism has been referred to as a formalist movement in literary theory which dominated American literary criticism around the middle of the 20th century. However, the roots of *New Criticism* began in the early twentieth century in the 1900s (Bressler, 2011, p. 56). *New Criticism* became popular in the 1940s and 1950s. The term *New Criticism* has become popular to describe an approach to understanding literature. This approach was originally brought by an American literary critic John Crowe Ransom. Ransom was a prominent poet and critic who brought about a growing movement in the South. He published a book entitled *The New Criticism* in 1941. In his book *New Criticism*, Ransom explains the idea of personal analysis in several of his contemporary critiques and theories. Ransom's criticism and theory emphasized close reading, at the time, a poem. At that time, Ransom used new criticism to discover how a literary work as an aesthetic object.

In *New Criticism*, Ransom also makes a principle anthological critic that "one will recognize that a poem (used as a synonym in *New Criticism* for any literary work) is a concrete entity to discover the true or correct meaning independent of its author's intention or the emotional state, values, or beliefs of either its author or its reader" (Bressler, 2011, p. 56). It means that *New Criticism* deals with the text itself and its true meaning or regardless of its author's intent or the emotional state, values, or beliefs of its author or readers. In other words, *New Criticism* deals with the text

that reveals the truth meaning of the emotional, value, and the part of the literary work that has meaning in its content.

Entering *new criticism*, it is a literary theory to make the reader understand and appreciate a work because of the value of the text itself, not because of its devotion to meta-literary problems. The *new criticism* movement began in the 1920s informally at Vanderbilt University. It involved literary critics and experts such as John Crowe, Robert Penn Warren, Allen Tate, and Cleanth Brooks. For three years, they released a literary magazine called "The Fugitive" (Dobie, 2012, p. 34). However, the roots of *New Criticism* do not only grow from expert critics or literary influences from each other. In addition to the roots of *new criticism* from John Crowe's book *Ransom* and the influence of other critics, the roots of *new criticism* also have its name due to the support of other writers who had the same thoughts. For instance, English authors and scholars, T.S. Eliot and I. A. Richards. They develop an idea of how to read a text (Bressler, 2011, p. 55).

For instance, Eliot's book, *Tradition and The Individual Talent and Hamlet and His Problems*. In his work, he emphasizes that the highest standing of art is art in itself, not an expression of social, religious, or political ideas (Bressler, 2011, p. 55). Eliot announced this term as "objective correlative," which means "a set of objects, a situation, a chain of events, which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked" (Bressler, 2011, p.56). It means that *new criticism* looks at everything in the work itself. It includes objects, situations, and series of events from sensory experience, which can form emotions in literary work.

In other words, Eliot's explanation emphasizes how emotions are expressed in the form of art. Through the opinion of Eliot above, new critics were able to take up and develop an impersonal theory of the creation of emotions. In addition, another critic, I. A. Richards, wrote his book entitled "Practical Criticism and The Meaning of Meaning" (Bressler, 2011, p. 56). Here, *new criticism* borrows a term that has become its synonym, a method of analysis that is practical criticism. Through Richard's practice of criticism of meaning, *new criticism* borrows this practice of criticism of meaning in its theory. It was also important that although the above critics became famous for their poetry and stories, they were also remembered for having contributed to formulating the principles of literary analysis. The principles of literary analysis were eventually habituated to readers for some time in the future.

New Criticism is an "approach to literary analysis that gives the reader a direction or formula for the proper interpretation of a text using only the text itself or becoming a close reader of texts" (Bressler, 2011, p. 53). Regarding this, Cuddon (2013, p. 468) states that "*New Criticism* advocated 'close reading' and detailed textual analysis of poetry (or any literary work) rather than an interest in the mind and personality of the poet, sources, the history of ideas, political, and social implications." It means that *new criticism* employs the 'close reading' concept, which focuses on analyzing the text itself.

The first principle of *new criticism* is close reading. *New Criticism* employs close reading as a way to engage with the text. A close reading emphasizes in-depth analysis of a literary work such as novels, poems, short stories, and etc. The analysis emphasizes the precision of examining what is happening in a text. Regarding this,

Liben (2020, p. 32) states that close reading is "sustained, purposeful intellectual work that centers on carefully reading a brief rich, complex text (or excerpts from a longer work) in order to understand what the text says and how says it." Furthermore, one way of doing a close reading is "asking questions about the whole text, including its structure, paragraph, sentences, individual words, and phrases in a way that requires the use of textual evidence" (Liben, 2020, p. 33). It means that close reading emphasizes how to analyze deeply about a text which looks at the elements in the text itself. In other words, "close reading involves multiple "passes" through a text as well as questions that require evidence to answer" (Liben, 2020, p. 34). Therefore, close reading can give the researcher a deep understanding to analyze literary texts with textual evidence appropriate to the topic of analysis.

Close reading is a literary analysis method to explore the text's meaning. Regarding this, close reading is "enjoying the way the words on the page create beauty in complexity" (Greenham, 2019, p. 4). Pickering (2019, p. 1) also states that close reading is "a method of literary analysis, which focuses on the specific details of a passage or text to discern some deeper meaning present in it." Here, the text's meaning can be derived from the reader's interpretation of the understanding of the passage or text. Close reading involves the principle that in everything that happens in a literary work, nothing happens by "accident" (Pickering, 2019, p. 1). It means that the author wrote his work consciously; however, it is often insignificant because it also involves prejudices that will later be sublimated into literary works. It then makes the author, consciously or unconsciously, construct a specific meaning in a text. However, since the close reading emphasizes analysis of the text itself, if any

detail or evidence supports that interpretation, it is valid. Therefore, "there is no such thing as the one "true" meaning behind a text, so any interpretation, which can be supported by the text's specific details is valid" (Pickering, 2019, p. 1). This concept can help the researcher to analyze the literary work, interpreting the short story by looking at the text's specific details.

To emphasize a deep understanding of the interpretation, before focusing on the details of the text, it is essential to close reader's text in understanding the text as a whole. Some details that need to be considered when doing close reading include the title, point of view, imagery and symbols, characterization, chronology, and other textual evidence to strengthen the interpretation (Pickering, 2019, pp. 2-7). There are tips for doing the close reading to analyze the text: Since the close reading focuses on the details of the text or passage and how they work together to create meaning, it is essential to support all claims about the text with specific examples from the text in the form of quotations or cited paraphrases (Pickering, 2019). Besides, a preliminary thesis statement does not need to dissect every specific text detail. The analysis focuses only on the details that most support the researcher's analytical thesis. In other words, the researcher can search for arguments or evidence from the text that is most relevant to the topic of analysis (Pickering, 2019).

In addition to close reading, an objective correlative is the second concept of new criticism as a way to analyze literary works. Objective correlative is an opinion of the writer T.S Eliot in his essay *Hamlet and His Problems*. It was published in *The Sacred Wood* (Eliot, 1920). According to the theory,

the only way of expressing emotion in the form of art is by finding an objective correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked (Eliot, 1920, p. 92).

The theory above indicates that if the author wants to create an emotional reaction for the reader, the author must create emotion in the literary work. It then makes the reader find emotion in the literary work itself. One way to cultivate emotion in understanding literary works is objective correlative. Objective correlative includes objects, situations, series of events, and descriptions that can build the emotion of a literary work. Furthermore, emotion in literary works is not only in one particular object, such as a single word, but also refers to a combination of words, objects, descriptions, and events that appear simultaneously in literary works. Therefore, this theory helps the researcher find the emotion or meaning contained in a short story—see a series of events, situations, descriptions, and objects that match the topic of analysis.

The concept of new criticism also emphasizes the essential elements of literary works. According to Klarer (2004, p. 15), the central elements in the short story are the theme, setting, plot, character, narrative perspective, and conflict.

1) Theme

Theme is a central idea of the story. The theme also includes the message and the core of the whole story. In other words, the theme is the story's idea or central message of the story. Guerin et al., (2005, p. 13) state that "the often reach and varied underlying idea of the action is the theme." It indicates that the theme involves the

idea behind an action or event in the story. The idea of the story is also the underlying meaning; the story can come from the author's view of the topic or the view of human nature. The theme is also found in the title of the story, which represents the content of the story as a whole. Some figures of speech can also highlight the story's themes, such as symbolism, irony, metaphor, and others.

2) Setting

Setting refers to "the location, historical period, and social surroundings in which the action of a text develops" (Klarer, 2004, p. 25). There are some aspects of setting elements:

- a. Place (Geographical location; the place where the action of the story takes place),
- b. Time (Historical period; the time when the action of the story taking place—day, year, and so on),
- c. Weather conditions (The season; rainy, summer, and so on),
- d. Social situations (The character's daily activity; writing that focuses on the speech, dress, customs, and so on),
- e. Mood or atmosphere (The feeling or tone of the story; cheerful, miserable, and so on) (Klarer, 2004, p. 25).

3) Plot

The plot is "the logical interaction of the various thematic elements of text, which lead to a change of the original situation as presented at the outset of the narrative" (Klarer, 2004, p. 15). Plot has four sequential levels: exposition, complication, climax, and resolution.

4) Characters

A character is a person in a fictional story. Characters are divided into two types; flat and round characters. A flat character is "one specific trait or one-dimensional character" (Klarer, 2004, p. 17). Meanwhile, a round character is "a persona with more complex and differentiated features" (Klarer, 2004, p. 17). A flat character is also called typified character. Besides, a round character is also called individualized character. The typified and individualized characters can be displayed in the text through two different modes of presentation: explanatory or telling; which describes a person through the narrator, and dramatic characterization or showing; which describes a person through actions and utterances (Klarer, 2004, p. 19).

5) Narrative perspectives

Narrative perspective or point of view characterizes "the way in which a text presents person, event, and settings" (Klarer, 2004, p. 20). There are three patterns of narrative perspective;

1. Omniscient point of view: the acting figures in the third person,
2. First-person narration: the acting figures in the main character as narrator "I,"
3. Figural narrative situation: the narrator moves into the background, indicating that the plot unfolds only through the actions of the characters in the text (The figural narrative situation also has narrative techniques like stream of consciousness; a text shifts the emphasis from exterior aspects of the plot to the inner world of a character) (Klarer, 2004, p. 23).

6) Conflict

A conflict is an event, problem, and essential element for a plot development story. Regarding this, Bell (2012, as cited in Silvina et al., 2021) states that conflict is "a clash between at least two incompatible sides." Meanwhile, Meridith and Fitzgerald (1972, as cited in Silvina et al., 2021) define conflict refers to "something unpleasant that happens or is experienced by the characters of the story, which, if the characters have the freedom to choose, they will not choose the incident happened to him." The experts' opinions above demonstrate that conflict is the essential element in the story that makes the story interesting. The reason is that conflict refers to the character's story, which experienced something unpleasant or problems during the story. The conflict also builds the plot development, which will later convey the idea to the reader through the character's actions. For example, the protagonist and the antagonist contrast their opinion and idea. According to Jones (1968, as cited in Silvina et al., 2021), there are two types of conflicts.

1. An external conflict is a conflict that occurs between the character and something outside the characters, including the external objects, natural and human environment Jones (1968, as cited in Silvina et al., 2021). According to Jones (1968, as cited in Silvina et al., 2021), conflict is divided into two parts;

- Physical conflict is a conflict that appears because of a problem between the character and his natural environment. For example, the problems experienced by the character due to volcanic eruptions, earthquakes, and so on (Jones, 1968, as cited in Silvina et al., 2021).

- Social conflict is a conflict that appears between characters and other individuals during social contact. For example, the problem with himself and his family, community, and others (Jones, 1968, as cited in Silvina et al., 2021).

2. An internal conflict is a conflict that refers to a psychological conflict that occurs in the heart and soul of a character or other characters in the story, where the conflict occurs and is experienced by the character himself, or an internal human problem (Jones, 1968, as cited in Silvina et al., 2021). For example, the conflict between desires and needs, expectation and reality, and others. It usually refers to the person's psyche (Jones, 1968, as cited in Silvina et al., 2021).

Based on the explanation above, the researcher only focuses on the story's conflict. The theory of conflict, especially internal and external conflict, helps the researcher to analyze the text based on the research topic. The conflict theory helps portray the description of married life in both short stories. The theory also has a significant role in comparing and understanding the short stories based on the conflict that occurs in the story, including internal and external conflict. Using conflict theory, the researcher can gain depth-understanding through the character's actions, which will later help the researcher find the context's meaning of both short stories.

CHAPTER III

RESEARCH METHOD

This section focused on the research data, data collection and analysis. It includes four sub-chapters: research design, data collection, and data analysis.

3.1 Research Design

This research employs a qualitative descriptive method. Taylor et al. (2016, p. 7) define qualitative methodology as "the broadest sense of research that produces descriptive data—people own written or spoken words and observable behavior." Furthermore, Taylor also states that "qualitative researchers are concerned with how people think and act in their daily lives (Taylor et al., 2016). It delivers that qualitative research involves interpretation, observation, and analysis of something descriptively. Furthermore, the qualitative methodology requires the researcher to examine things as a whole.

Regarding this, Taylor et al., (2016, p. 7) state that in qualitative methodology, "the researcher looks at settings and people holistically; people, settings, or groups are not reduced to variables but are viewed as a whole" It means that qualitative methodology allows the researcher to know the people in the context and situation that they faced. In other words, the researcher can examine people's experiences in their life struggles (in this case: the character's struggle in the text). Here, the researcher can learn the concept, such as the person's inner life, moral struggles, successes or failures, ideology, and other moral values.

Furthermore, the qualitative methodology emphasizes "the meaning of the research" (Taylor et al., 2016). Here, the qualitative method allows the researcher to

close in the empirical world. It means that the qualitative method encompasses all knowledge derived from human sensory experience. It includes observations of what is seen, human experience in everyday life, and what the characters say in the story. In other words, qualitative researcher obtains direct knowledge about the social life of the characters in the text without intermediaries or scoring scales.

On the other hand, the researcher also uses the method of comparison and contrast under the qualitative method. The researcher describes, analyzes, and compares the two short stories using the comparison and contrast method. Comparison and contrast is a method of academic writing that focuses on the similarities and differences between two or more separate things. Tardif & Klassen (2014, p. 1) state that "comparison and contrast in academic writing are to explain how these similarities and differences reveal something meaningful that is not apparent when either object stands alone." It means that comparing and contrasting requires connecting two texts by finding similarities and differences between one or more texts. Comparison and contrast also analyze how the relationship of the two leads to a deeper understanding of the topics discussed.

Furthermore, compare and contrast writing involves at least two subjects or objects of interest. Here, the writer explains separately and makes the connection of meaning between the two at the same time. It includes similarities and differences analyses that have significant similarities and differences. The example that could be compared are;

1. Two approaches or theories,
2. Two films, novels, poems, or other forms of art,

3. Two characters (Tardif & Klassen, 2014, p. 1).

Hence, from the explanation above, the researcher can use the comparison and contrast method to describe the similarities and differences of themes in both short stories. Moreover, to analyze similarities and differences in the short story, there are two methods to organize a comparison and contrast paragraph (Hafidz, 2018, p. 45).

1. Block organization

Block organization is to write about supporting points for the first topic. Then, compare and contrast those same points to the second topic. The type of organization could be outlined below:

- Topic sentence comparing or contrasting two topics (A and B),
- Points of comparison and contrast about topic A,
- Points of comparison and contrast about topic B,
- Concluding sentence (Hafidz, 2018, p. 45).

2. Point-by-point organization

The point-by-point organization is comparing or contrasting one point about the two topics, then a second point, then a third point, and so on. In other words, both subjects are discussed with each point of comparison (Tardif & Klassen, 2014). The type of organization could be outlined below:

- Topic sentence comparing or contrasting two topics (A and B),
- First point of comparison or contrast (A1 and B1),
- Second point of comparison or contrast (A2 and B2),
- Third point of comparison or contrast (A3 and B3),

- Fourth point of comparison or contrast (A4 and B4),
- Fifth point of comparison or contrast (A5 and B5),
- Concluding sentence (Tardif & Klassen, 2014).

Based on the explanation above, the researcher uses the point-by-point organization to compare and contrast the two short stories.

3. 2 Data Collection

3.2.1 Research data

The researcher uses the two short stories by Katherine Mansfield, *The Man Without Temperament* (1920) and *A Married Man's Story* (1923).

3.2.2 Data source

The researcher utilizes the data from primary and secondary data. The two short stories by Katherine Mansfield, entitled *The Man Without Temperament* (1920) and *A Married Man's Story* (1923), are the primary data source of this research since it provides the most data information through the text, including words, sentences, dialogue, and quotations. Then, the secondary data includes additional data and information from articles, journals, theses, and several data related to this study.

3.2.3 Data collection technique

There are several steps to compile the data; here are as follows:

1. The researcher applies the data table to understand the character and interpret the short stories to gain meaningful issues.
2. Through the table above, the researcher tries to comprehend the character and interpretation to gain meaningful issues.

3. After obtaining the issue, the researcher compiles all of the data by highlighting based on the words, sentences, dialogue, and quotations in *The Man without Temperament* (1920) and *A Married Man's Story* (1923) that indicate the portrayal of married life and comparing the similarities and differences of the theme *The Man without Temperament* (1920) and *A Married Man's Story* (1923).
4. After compiling the data, the researcher categorizes the data based on the issues that fit the theory as the study focus.
5. To achieve data validation, the writer gains additional information from books, journals, articles, and websites.

3.3 Data Analysis

The collected data analyzed using literary theory. Hence, the researcher uses several processes to analyze the data:

1. The researcher categorizes two significant points in analysis; the portrayal of married life and comparing the similarities and differences of the theme in *The Man without Temperament* (1920) and *A Married Man's Story* (1923).
2. The researcher does the analysis.
3. The researcher creates the conclusion based on the research result.

CHAPTER IV

ANALYSIS

The researcher presents the analysis in this chapter to answer the research problems. First, it discusses the portrayal of marriage life in *The Man Without Temperament* (TMWT) and *A Married Man's Story* (AMMS). Then, it compares the two stories. To give the context of both stories, below is brief description of the texts. To answer the first research problem, this chapter discusses the portrayal of married life in *The Man Without Temperament* (TMWT) and *A Married Man's Story* (AMMS). Besides, to answer the second research problem, this chapter discusses the similarities and differences between the two short stories.

TMWT has a characters couple, Robert and Jinnie. Both married and lived in London until Jinnie got sick. They moved to one of the major cities in France when Jinnie was terminally ill. Jinnie suffered from severe lung disease or tuberculosis for about a year. The doctor suggests that Jinnie move to breathe a new climate so that Jinnie can recover quickly. Therefore, the couple stayed at the France resort to recover Jinnie's health. Robert Salesby, whose point of view is explored by the narrator, attests to Robert's shift in perspective from the present (shaped by his wife's illness) to past experiences of health and joy. As the story explores the daily activities of the Salesby couple, such as Robert's daily meals, walks, and rest, it shows Robert's grief and hostility toward his wife's illness. For example, Robert tends to ignore his wife's pleasure. Here, Robert pretends and no longer knows about what favorite things his wife likes. In addition, Robert tends to want to enjoy his own time without thinking about his wife's feelings. For example, when Robert left his wife alone.

Robert also no longer took the initiative to give awards or gifts to his wife. It contrasts to his previous life in London, which was full of health and happiness (Robert was inclined to pay attention to his wife's favorite things).

Almost the same as TMWT, *A Married Man's Story* has a married couple, the man and his wife. The couple faces problems in their household due to the husband's unpreparedness to accept his married life. The husband is not ready to accept his married life because he chose to marry while still adhering to his past life principles. For example, in the past, he saw his mother die from being poisoned by his father. Unfortunately, he was silent and could not do anything. Besides, in the past, when schoolmates bullied him, he could only accept that treatment and not defend himself. It also happens in his current life; when he sees his wife taking care of the baby, he cannot do anything. If anything, he just sat quietly on his desk. This condition eventually makes the husband ignore his responsibility to fulfill his desires. He remains static (he can only accept the existing conditions without making efforts to live better). Throughout the story, he does not know what to do as a husband and father. This was proven when the husband only sat at his desk all the time and did not move. This condition also makes the husband has no closeness between his baby and his wife. If anything, the husband is only responsible for providing materially, but not the inner life.

To answer the first research question, below is the discussion of the portrayal of married life in *The Man Without Temperament* and the portrayal of married life in *A Married Man's Story*.

4.1 The Portrayal of Married Life in *The Man Without Temperament*

Normally, marriage is to create happiness between spouses. A married couple should be two people who begin life with someone who loves each other, completes each other, spends most of their time together, and befriends each other. Regarding this, Moore et al. (2004, p. 4) claim that the characteristic of healthy marriage depends on "the satisfaction and communication, intimacy, emotional support, interaction, and time together." It means that a healthy marriage involves a husband and wife who can be a team. For example, they take care of each other sincerely, think and act together, and dare to take responsibility for their actions and mistakes. However, these characteristics do not appear in the relationship of the husband and wife in *The Man Without Temperament* and *A Married Man's Story*.

The short story by Katherine Mansfield, *A Man Without Temperament*, explores the relationship in the married life of Robert Salesby and Jinnie, the main characters in the story. However, Robert Salesby, Jinnie's husband, struggles to care for his sick wife. Jinnie must always need help from Robert. At this point, Robert Salesby experiences a change of circumstances in his married life, which goes from an initially warm situation (before his wife's illness to life in London) to a suffering situation (requiring him to go to a French resort for his wife's recovery process). It highlights Robert and Jinnie's change of attitude (after Jinnie's illness) that changes the whole life of their married life, which is evident in their daily lives. As a healthy husband, Robert should take care of Jinnie as his responsibility. However, he takes his responsibilities because of the burden of responsibility as a husband. He does not care for Jinnie sincerely or give enough attention to his sick wife.

4.1.1 Jinnie's illness and Its Effect

Because of the wife's ill condition, as a husband, the couple moves to France for Jinnie's healing; Jinnie can breathe new life into her, speeding up the recovery process. Besides, due to her ill condition, Jinnie became weak to walk. She is also no longer active and is unattractive. Jinnie's condition also makes her not know about what Robert likes. Jinnie's illness also makes her need Robert's help and become dependent on Robert. The condition eventually made Robert require himself to take care of Jinnie. However, as time went on, Robert felt tired. He became reticent and never once started a conversation with his wife. The condition then leads Robert to a situation such as emotional distancing, ignorance, and lack of sensitivity.

4.1.1.1 Emotional distancing

As a couple, the husband and wife provide emotional support to each other. Moore et al. (2004, p. 5) state that "feelings of trust, caring, love, and physical affection, represent important dimensions of a healthy marriage." It implies that emotional support in a healthy marriage includes trust, caring for each other, and real affection or action. However, such a situation does not happen in the married life of Jinnie and Robert. When Jinnie became ill, Robert might feel bored because he should ignore his desire to fulfill his responsibilities caring for his ill wife. The wife becomes independent and needs Robert's help. Hence, Robert's attitude seemed to change, and the two had no emotional support. Now, Robert feels emotionally distanced from Jinnie's feelings. In other words, it is an emotional distancing. Emotional distancing, or emotional detachment, is a person's inability to fully engage with their feelings or those of others (Glass, 2020). It implies that emotional distance

is when one cannot feel or merge with another person's feelings. For example, when men find it difficult to understand a woman's desires, it encourages emotional distance between each other. This happened to Robert and Jinnie. As a healthy husband, Robert no longer feels connected to Jinnie's feelings. In the present life, he no longer has the initiative to give his wife warmth. For instance, Robert leaves Jinnie alone. It further describes in the quotation below.

"Leave me here and go for a little constitutional, won't you?"

"No-no. You don't mind being left?" (Mansfield, 1920, p. 6).

Robert's statement, "You don't mind being left," explores his attitude of being disconnected to Jinnie's feelings, leaving Jinnie alone while it is a situation when Jinnie is ill. However, it cannot be denied because this is related to how gender differences in our body's physiological reactivity affect what men and women tend to think when they experience marital stress. Gottman & Silver (2015, p. 50) claim that when men experience stress in their married life, it does not mean they are divorced, "but emotionally they no longer feel connected to each other and they have given up." Therefore, the condition happens in Robert. Because of Jinnie's illness, Robert tends to have emotional distance, so he can no longer feel connected with his wife. Robert was probably bored because he always cared for his sick wife.

Because of Jinnie's illness, it was undeniable that Robert put emotional distance on Jinnie because he felt that his wife was unattractive and not as active as she was in London. For example, there is a situation where Jinnie is not sick yet; Robert gives a real action—telling his maid to bring a cat for Jinnie as a form of attention to what Jinnie likes. It can be seen in the quotation at the side "Millie, you

might just hand me up the kitten if you've got him down there" (Mansfield, 1920, p. 3). It shows that Jinnie did not tell Robert to bring the cat; however, Robert took the initiative to have his maid (Millie) bring it to Jinnie. It makes Jinnie feel loved because Robert has an inner sensitivity toward her. In other words, Robert provides emotional support for Jinnie's pleasure. As Jinnie's husband, Robert provides emotional support to Jinnie; however, he did that before Jinnie suffered her illness, precisely while in London. It is also possible that Robert's warmth happened because Jinnie was still healthy at that time. Robert may still be emotionally connected because Jinnie is still healthy. She is active and still able to walk without Robert's help.

And then flying lightly, lightly down the stairs—Jinnie. "Oh, Robert, do show him the snow—his first snow. Shall I open the window and give him a little piece on his paw to hold?" (Mansfield, 1920, p. 3).

The scene above indicates Jinnie is spirited down the stairs, 'flying lightly, lightly down the stairs.' It happened long before Jinnie suffered from his illness. She can go down the stairs quickly and lightly. It also indicates a healthy Jinnie because she voluntarily and eagerly offered herself—opened the window and gave the cat a small piece of snow in his paws. However, these memories will be difficult to repeat because Robert is currently stuck in a situation that requires him to hide his feelings. Whenever and wherever Robert's wife was always dependent on and needed his help. Now, Jinnie finds it difficult to walk "and the light, dragging steps beside him" (p. 4). The condition might be crucial for Robert's pleasure because he only sees his sick wife without being energetic, helpless, and always needs Robert's help. He can now

only look at his sick wife and carry out his duties as a husband—not for his pleasure, but to take care of her. Therefore, Robert may still be emotionally connected to Jinnie when Jinnie is still not sick. However, Robert's attitude became emotionally distancing when Jinnie became ill.

However, it not only happened to Robert but also to Jinnie, which seemed to change since she was sick. Jinnie's cheerfulness to Robert decreases, for instance, when Jinnie and Robert are dining together at the resort. The quotation at the side shows Jinnie and Robert dining at the resort ("Won't you bring the other up closer? It's such miles away." But he did not move) (Mansfield, 1920, p. 1). Robert's statement explores that he asks Jinnie for another meal but can only mumble. The quotation explores Robert's attitude, which considers that Jinnie no longer has the cheerfulness to take the food for him. Robert may expect her wife to take him the food cheerfully. Unfortunately, Robert considered that the meal was far away for his sick wife and could not afford to have another meal for him. Therefore, the existing situation creates discontent in Robert's feelings (seeing that Jinnie's condition is sick at present is not as agile as it used to be). It is also one of the proofs that both Robert and Jinnie are emotionally distancing since there is no warmth between them.

Furthermore, the depiction of the setting and some of the characters of the other residents are also evidence of the strained relationship between Robert and his wife.

Over the corner in sat The Two Topknots, drinking a decoction they always drank at this hour—something whitish, greyish, in glasses...fished for with spoons (Mansfield, 1920, p. 1).

Their two coils of knitting, like two snakes, slumbered beside the tray
(Mansfield, 1920, p. 1).

The quotation shows the character The Two Topknots who eat together in the resort's dining room. Moreover, they are the first other's couple that shows in the story. The character is described as someone who always does the same thing as "always drank at this hour." Besides, it also shows the close relationship between the Two Topknots when he always ate and drank with the same menu at mealtimes in the room.

Another character appears in the resort. She is an American woman who also has breakfast in the room and always sits behind a glass wall.

The American Woman sat where she always sat against the glass wall
She played up to it; she gave herself little airs. . . and besides it
couldn't touch her, could it, Klaymongso? She was an American
Woman, ... Klaymongso, curled in her lap, with her (Mansfield, 1920,
p. 1).

The quotation shows that the American woman is not alone. She and her dog,
"Klaymongso, curled in her lap,.. " When the woman talks to her dog, it indicates the
closeness of the relationship between the American woman and her dog. Moreover,
the woman was talking about something unimportant, as the shadow of a large plant
looking at her, just because she wanted to talk to Klaymongso.

Meanwhile, it is different from Salesby's couple. One real attitude of Robert is
that he continues to do "...turning the heavy signet ring upon his little finger...." Such a
thing comes up many times in the whole story that highlights his doubts about his life
and how estrangement his relationship with his wife is, especially dealing with life
with his ailing wife, Jinnie. The quotation below presents Robert, who always turns
his ring and observes the situation around him.

He pursed his lips—he might have been going to whistle—but he did not whistle—only turned the ring—turned the ring on his pink, freshly washed hands (Mansfield, 1920, p. 1).

The quotation implies Robert's attitude of always "...turning the ring..." It occurs several times at the beginning of the story, mid-story, until the end of the story. The ring might be the symbol of his married life. He might be together with his wife, but he can no longer feel the warmth from his wife, like life in London. A situation like this is called "...living in a dead marriage, in which they maintain separate, parallel lives in the same home" (Gottman & Silver, 2015, p. 50). Here, a married man experiences a dead marriage. It means that Robert maintains his life as he lives in parallel lives in the same home, that is, he lives with his sick wife, but emotionally they no longer feel connected to each other.

The quotation below explores Robert and his wife, who are physically together. However, they are unlike other residents who appear emotionally connected.

But he saw nothing. Now he was still, now from his eyes you saw he listened. "Hoo-e-zip-zoo-oo!" sounded the lift. The iron cage clanged open. Light dragging steps sounded across the hall, coming towards him. A hand, like a leaf, fell on his shoulder (Mansfield, 1920, p. 1).

The quotation indicates a situation where Salesby couples come to the resort's dining room to eat with other residents. It starts with Jinnie, who comes after using an elevator. Here, a married man's wife approaches him and puts her hand on the husband's shoulder. The above situation indicates that Robert and his wife came to the dining room separately. However, the situation explores the irony for Robert since he does not come into the dining room with his wife as other residents do.

Based on the explanation above, it implies a situation of irony for Robert. Robert saw with his eyes that all the resort residents seemed to interact and talk with their partners. At the beginning of the story, Robert is depicted as seemingly unaware of what he is doing. Robert is alone and described as always "turned the ring..." Without interaction, it is simply glued sitting in place.

The tension of the relationship and the irony of life between Robert and his wife is more evident as the quotation shows the other couples' various harmonies and chemistry. The quotation below presents when Robert and his wife ate together in the resort's dining room. They look at other residents that seem busy having their meals.

"Would Klaymongso like a fish?" they cried. Their laughing voices charged with excitement beat against the glassed-in veranda. "You will sleep well tonight," said a Topknot. The Honeymoon Couple looked at each other... They gasped, gulped, staggered a little and then came up laughing—laughing (Mansfield, 1920, p. 4).

The quotation above explores the irony of the Salesby couple: an American woman with her dog (Klaymongso), a Honeymoon couple who have come home from fishing together, and the two topknots having fun picking their ears. Meanwhile, the sweetness of the other couple's relationship was not apparent to Robert and his wife. Robert and his wife can only look at their surrounding situations without doing anything like other residents does.

The quotation below also features the characters of the Honeymoon Couple who have returned after fishing together. They barely have time to go outside. They also showed warmth in their relationships. However, the character portrays the irony for the Salesby couple since Robert is only focused on healing his sick wife.

My! have you been out fishing?" cried the American Woman. They were out of breath, they panted: "Yes, yes, we have been out in a little boat all day. We have caught seven. Four are good to eat. But three we shall give away. To the children" (Mansfield, 1920, p. 4).

The quotation explores the warmth of a Honeymoon couple who shares their hobbies.

They can go outside for fishing and eat together. Meanwhile, Robert and his wife tend to live with inner compulsion, without sharing pleasures or hobbies like the Honeymoon couple. Seeing the situation around the Salesby couple, Robert may feel that he wants to do that too. He wants to do something with his wife, such as sharing what he likes or what his wife likes. Therefore, this is also one of the proofs that the couple feels emotionally disconnected in the way they do not share the pleasures and hobbies like other residents do. However, it cannot be denied that when men experience marital stress, they tend to maintain their distress. Gottman & Silver (2015, p. 50) state that "they may go through the motions of togetherness—attending their children's plays, hosting dinner parties, taking family vacations..., but emotionally they no longer feel connected to each other."

Furthermore, the quotation below explores Jinnie's attitude after seeing the ironic situation around her.

"Robert, shall we go for our little turn?" "Right" (Mansfield, 1920, p. 4).

"Let us go down this path here. I feel so well today—marvellously better. Good heavens—look at those children! And to think it's November!" (Mansfield, 1920, p. 5).

The quotation presents Jinnie, who seems to change the topic, asking Robert for a walk. Here, Jinnie reveals her cheerfulness (which is her inner compulsion) by projecting herself, "I feel so well today—marvelously better." However, Jinnie may

also be suffered in her current life. She knows that she has an illness and cannot please her husband. It also indicates that, biologically, women tend to reconcile to deal with marital stress (Gottman & Silver, 2015, p. 50). Hence, Jinnie, as a sick wife, tends to ignore the surrounding conditions even though she feels suffering. She chooses to avoid the existing situation by walking with Robert. The quotation above also shows that Jinnie was the only person who always started a conversation with her husband. It is because they emotionally distance themselves from each other.

The quotation below shows the tired side of Jinnie and offers Robert to take a walk on his own. Here, Jinnie gives Robert the freedom to roam the resort area.

But she was tired. She had had enough. She did not want to walk any more

"Leave me here and go for a little constitutional, won't you? I'll be in one of these long chairs. Robert, I shall look at that delicious heliotrope "You won't be gone long?" (Mansfield, 1920, p. 6).

The quotation implies that Jinnie knows that Robert must have his own time. Indeed, Jinnie gives Robert freedom, but it makes the two more unconnected inwardly.

Jinnie, on the other hand, intends to free Robert, but on the one hand, she feels lonely.

He also asked Robert, 'You won't be gone long?' It shows Jinnie's feelings. She always wants to be by Robert's side, feeling the warmth of their relationship just like when they were in London. Besides, Jinnie's efforts are seen as she attempts to free Robert temporarily. She did not want Robert to spend all his time with his wife.

Jinnie tries to give 'time' to Robert and herself. However, the situation represents a pleasure only for oneself. They are together physically, but inwardly they feel lonely. It creates a sense of inner dissatisfaction between Robert and Jinnie.

Some of the scenes indicate Robert strolling around the resort to enjoy his time alone—showing the freer side of Robert that he wants to distance himself from his wife for a while.

The gates of the Pension Villa Excelsior were open wide, jammed open against some bold geraniums. Stooping a little, staring straight ahead, walking swiftly, he passed through them Mr. Salesby stepped to one side but the dust beat up, thick, white, stifling like wool (Mansfield, 1920, p. 6).

The quotation explores a situation where Robert passes by and observes some of the sights around the resort. It also shows Robert, who looks like he feels a 'free' condition. Robert's feelings are complemented by the description of 'stopping a little, staring straight ahead, walking swiftly. In addition, the description, such as when Robert climbs a hill with thick dust, "Mr. Salesby stepped to one side, but the dust beat up, thick, white, stifling like wool," present the symbol of his heart that wants freedom—venting his feelings and solitude on nature. Gottman & Silver (2015, p. 50) state that when marriage, "frequently feeling flooded leads almost inevitably to distancing yourself from your spouse...that in turn leads you to feel lonely without help, the couple will end up divorced or living in a dead marriage." Here, Robert distances himself by walking around the resort.

Furthermore, the emotional distancing between Robert and Jinnie can be seen when they sleep separately. The quotation at the side indicates the situation in the couple's bedroom, "The two white beds were like two ships" (Mansfield, 1920, p. 8). Sadly, the description of "the two white beds were like two ships" gives its negative premise that "two ships" means "two bedrooms." It implies that Jinnie and Robert

sleep "separately." Even though there is no clear description that they sleep separately. However, figuratively, from the story's early scene to the end, there is no indication that Robert and his wife had any warmth in their 'intimate' relationship during the story. This may also be one of the essential factors why they are so 'strange' and mentally unrelated.

The last situation that shows emotional distancing between Robert and Jinnie is when Robert does not want to accompany Jinnie for Jinnie's healing process elsewhere. It further describes in the quotation below.

In his study. Late summer. "Well, my dear chap...If she can't cut away for the next two years and give a decent climate a chance she don't stand a dog's-h'm-show. Better be frank about these things." "And hang it all, old man, what's to prevent you going with her? It isn't as though you've got a regular job like us wage earners. You can do what you do wherever you are—" "Two years." "Yes, I should give it two years" (Mansfield, 1920, p. 10).

The scene above highlights the period of Jinnie's illness (Robert consulted with Jinnie's doctor); if Jinnie does not breathe new air and situations, it will worsen Jinnie's condition. Sadly, the dialogue shows a Robert who does not want to go with Jinnie. Robert seemed like he had lost his temper and could no longer live life while at the resort.

4.1.1.2 Ignorance

In addition to Robert's emotional distancing toward Jinnie, because of Jinnie's illness, Robert does not get enough attention from Jinnie. As a sick wife, Jinnie does not know what Robert likes. It makes Robert has an ignorant attitude to Jinnie's feelings. 'Ignorance' is a general lack of knowledge, which can take the form of

inevitable ignorance; ignorance is an unknown or unknown ability and intention which is not consciously known (Dorniok, 2016, p.3). It implies that ignorance is someone's unawareness or unknown, conscious intentions, which can make them insensitive to surrounding conditions.

The first ignorance can be seen when Robert has lunch with Jinnie. Robert asks Jinnie to bring the other food to the table closer to her, but he does not help. It shows that Robert is ignorant. It is because, as a husband, he should understand that his wife is too weak to do something. However, he focuses on his pleasure, asking his wife to bring the menu for him. Robert even asked his wife to have food or another menu for him. While walking, his wife felt difficulty. It further explains in the quotation at the side, ("Won't you bring the other up closer? It's such miles away." But he did not move). The situation above is a kind of ignorance. Here, Robert is ignorant to his wife, who is unable to do something because of her condition. The quotation also indicates a situation that looks like an insult to Jinnie. Robert told his wife to bring the desired menu, but on the other hand, he also said, "it's such a miles way." Gottman & Silver (2015, p. 50) state that "men, generally, either think about how righteous and indignant they feel ("I'm going to get even," "I do not have to take this"), which tends to lead to contempt or belligerence."

The second ignorance is when Robert never tries to talk to his wife. He could only twist his ring without talking about what made him and his wife mentally connected. Robert's deceitful behavior is always visible throughout the story. Robert continually looks cold and stiff when talking to his wife. Emotionally, Robert is only

concerned about his feelings. He only cares about his pleasure without paying attention to his wife's feelings.

"No—no. You don't mind being left?" "Silly! I want you to go. I can't expect you to drag after your invalid wife every minute...How long will you be?" (Mansfield, 1920, p. 6).

The quotation above proves that Robert confidently said he wanted to leave his wife. The situation when Robert leaves Jinnie alone can be considered as Robert's ignorance toward his wife. However, it is because "Men have a greater tendency to have negative thoughts that maintain their distress" (Gottman & Silver, 2015, p. 50). Here, Robert overcomes his distress by leaving Jinnie alone. He chose to walk alone around the resort. On the one hand, Robert seems concerned about asking if his wife can be alone without him. However, on the other hand, Robert's words implied that he wanted to 'stay away' from his wife immediately. He wants to be free from his wife for a while. Indeed, Robert obtained permission from his wife. However, it cannot be denied that the situation explores inner pleasure only for Robert, not his wife. The wife might be lonely, but she cannot prohibit Robert because of her wife's condition. Jinnie realizes that she is a sick wife that unable to accompany her husband. Therefore, the situation presents Robert's ignorance toward his wife's feelings.

4.1.1.3 Lack of Sensitivity

Because of Jinnie's condition, Jinnie becomes unaware of what was said to Robert. Jinnie's words seemed to hurt Robert's feelings. Here, Jinnie lacks sensitivity in the context that her husband might be bored with her sickness. Sensitivity is

"awareness of the needs and emotions of others" (Webster, n.d.). The quotation below presents the situation that indicates Jinnie's lack of sensitivity "Oh, there you are. What happened? What kept you?" The quotation showed when Jinnie questioned Robert about returning after taking her shawl up too long. However, she should know that her husband reluctantly came back to her. The husband might be bored with her being sick or weak. He might expect to see an energetic, cheerful, and fresh woman. Therefore, when he was about to meet Jinnie again, he took as much time to repress his expectation. It seemed Jinnie did not care about her husband's expectations. In other words, she has a lack of sensitivity regarding her husband's feelings.

The second lack of sensitivity is when Jinnie does not know about Robert's favorite food. The quotation below presents the situation in the resort's dining room, which presents Robert's attitude that he did not want to eat anything. Dialogue Jinnie again explores her lack of sensitivity to Robert's feelings.

"Robert, you're not eating again. Is anything the matter?"

"No. Off food, that's all"

"Oh, what a bother. There are eggs and spinach coming. You don't like spinach, do you. I must tell them in future . . ." (Mansfield, 1920, p. 9).

Jinnie's sentence, "Oh, what a bother. There are eggs and spinach coming. You don't like spinach, do you? I must tell them in future. . ." (Mansfield, 1920, p. 9). It suggests that Jinnie, emotionally, does not know what food Robert likes. There is no awareness or attempt by Jinnie to call Antonio (servant) to replace another meal like other residents did. The result is that Robert cannot eat. He did not even eat anything. Robert might feel he cannot fulfill his desire to eat the food he likes. Robert's appetite disappears because Jinnie does not understand what foods Robert likes. Robert may

have been upset by his wife's illness because she could not serve him well. Therefore, the situation above may not have been crucial for Robert before Jinnie became ill. However, Jinnie's lack of sensitivity to Robert becomes crucial in the condition after Jinnie suffers from her illness.

The quotation below shows the flashback scene in London before Jinnie's illness. It explores how Jinnie's lack of sensitivity can be crucial after she suffers from her illness. The scene below shows when Robert has suddenly come home.

In the drawing-room; Jinnie is sitting pretty nearly in the fire. "Oh, Robert, I didn't hear you come in. Did you have a good time? How nice you smell! A present?" "Some bits of blackberry I picked for you. Pretty colour." "Oh, lovely, Robert! Dennis and Beaty are coming to supper." Supper—cold beef, potatoes in their jackets, clarets, household bread (Mansfield, 1920, p. 7).

In this flashback scene, Jinnie looks at that time still completely healthy—Dennis and Beaty, who visited his house, got a dish of various home-cooked food, proving Jinnie who made the food. Besides, Jinnie said, "Did you have a good time? How nice you smell! a present?" Jinnie's words indicate her insensitivity to Robert's situation. As a wife, at that time, Jinnie was still healthy. She should have tried offering her husband a "hot tea" because it was also cold at that time. Instead of telling Robert her worries, Jinnie asks him for "a present." In such a situation, Jinnie should have told Robert at least to be nearby—to warm up by the fireplace. Besides, it would be better if Jinnie offered Robert a warm meal or drink first rather than asking for a present. A simple insensitivity like the scene above was not crucial because Jinnie was not yet sick. The insensitivity was covered by a dinner dish Jinnie prepared "Supper-cold beef, potatoes in their jackets, clarets, household bread." It considers that Jinnie can still

cook food for Robert when it is not yet sick. Now, when Jinnie is sick, Robert may no longer taste his wife's cooking, so Jinnie's insensitivity can now be crucial for the Salesby couple.

Based on explanation above, Robert's cold attitude that appears during the story such as answering his wife's questions is simple, unappetizing to eat with his wife, moving away from his wife, is actually also a representation of his wife's attitude that looks less sensitive toward the husband's feeling.

The lack of sensitivity also happens in Robert. Robert has a lack of sensitivity in the context that his wife might be disappointed with Robert's attitude. The quotation below indicates Robert's lack of sensitivity.

"More tea, Robert? Robert dear, more tea?" "No, thanks, no. It was very good," he drawled.

"Well, mine wasn't. Mine was just like chopped hay..." (Mansfield, 1920, p. 3-4).

The quotation above presents the situation when Robert and his wife eat together in the resort dining room. It explores Robert's attitude that he did not want to eat. However, Robert should know that Jinnie feels bad if Robert does not want to eat. During the story, Robert seemed not to eat at all, just 'so little at lunch' (p. 2). It is because Jinnie feels that she cannot fulfill her husband's desire to serve him. Furthermore, unlike other residents do for their partner if the food is terrible, Robert should have asked his wife again—how about changing the food menu. Jinnie might expect his husband to bring another menu since Jinnie's food tastes like "chopped hay." As a healthy husband, Jinnie probably expects his husband to respond to Jinnie's statement to have Jinnie's favorite food. Therefore, besides Jinnie's food

tasting like "chopped hay," Jinnie has no appetite because Robert has no initiative in serving his wife well. Jinnie might hope that Robert would ask if he should change the menu. Unfortunately, Robert only answered his wife's question modestly. In other words, he is lack of sensitivity regarding his wife's needs. The situations above then make both spouses less sensitive to each other's feelings.

Other resort residents also become ironic for the Salesby couple. The quotation below explores the resort's dining room situation when they eat together. It presents the situation around them, such as the Countess and the general, the American woman who talks to Klaymongso, the Two topknots who always eat the same menu, and the honeymoon couple. However, there is no description of the situation of Robert and his wife, which has chemistry with each other.

"No," said the American Woman, "Take it away, Antonio. We can't eat soup. We can't eat anything mushy, can we, Klaymongso?" "Take them back and fill them to the rim!" said the Topknots, and they turned and watched while Antonio delivered the message. "Mr. Queet, the General can have some of this soup if it is cooked." The Honeymoon Couple had their fish instead. "Give me that one. That's the one I caught. No, it's not. Yes, it is. No, it's not (Mansfield, 1920, p. 9).

The quotation above illustrates the irony of Salesby's relationship. Other residents are busy organizing their meals—an American woman and Klaymongso, calling Antonio to change his meals because they cannot eat soup. Then, the two topknots also told Antonio to fill his food. The Countess, who is sensitive to the General's preferred food, tells Mr. Queet (the servant) that the General can eat if the soup is not raw and cooked. The Honeymoon couple are seen eating the fish they catch while flirting with

each other. However, it differs from Salesby's couple in that they do not have such warmth.

Another of Robert's lack of sensitivity is when Robert starts a conversation with Jinnie; Robert constantly changes the topic with another. Robert's words show the rough premise of Robert's insensitivity to Jinnie by saying, "it's nothing. I haven't been out too late. Don't be cross." It further describes in the quotation below.

"You're late," she cried gaily. "You're three minutes late. Here's your watch, it's been very good while you were away. Did you have a nice time? Was it lovely? Tell me. Where did you go?" "I say—put this *on*," he said, taking the cape from her (Mansfield, 1920, p. 7). "Yes, I will. Yes, it's getting chilly. Shall we go up to our room?" "It's nothing. I haven't been out too late. Don't be cross" (Mansfield, 1920, p. 7).

The quotation above presents the situation after Robert left Jinnie alone. Jinnie questioned whether Robert was happy when he walked around the resort.

Unfortunately, Robert did not answer Jinnie, and he turned the conversation to another topic. Instead, Robert said about Jinnie's cape. Besides, he says, "I have been out too late" when he left his wife alone. It indicates Robert's lack of sensitivity. He tends to think only of his pleasure. Jinnie might feel lonely when Robert leaves her alone. Jinnie probably hoped that Robert would say that he was unhappy because no one would accompany him for a walk. It also shows the Irony of Jinnie's feelings; Robert said he had not been out late for a long time. It shows a crude satire over Jinnie's condition that has made Robert unable to go out with Jinnie. Robert also says, "Don't be cross" to Jinnie. However, as a sick wife, Jinnie can only accept what

Robert has done to her. Jinnie realizes that she cannot accompany Robert for walking around the resort. Therefore, it seems Robert is unaware of Jinnie's feelings.

The Salesby couple's lack of sensitivity is also followed by how they do not have intense communication with each other. In other words, they need more communication. It highlights Robert and Jinnie's behavior, which seems cold to each other. From the beginning until the end of the story, there is no interpersonal communication between them. The quotation below indicates the situation when the Salesby couple arrives at their bedroom.

"Robert, do you mind if I go to bed very soon? Won't you go down to the *salon* or out into the garden? Or perhaps you might smoke a cigar on the balcony....But if you'd rather . . . " "No, I'll sit here" (Mansfield, 1920, p. 10).

The quotation above presents Jinnie, who asked permission to Robert that she wants to go to sleep. However, Jinnie should not immediately go to bed. At least Jinnie should ask Robert to communicate or discuss what disrupts Robert's mind, talking about things that make their relationship warm. Furthermore, the lack of communication also happens in Robert. From the beginning to the end of the story, Robert never starts a conversation with Jinnie. Jinnie was the only person who started a conversation with Robert. If anything, Robert only answered Jinnie's question briefly. The quotation above indicates Robert's brief answer, "No, I'll sit here." There needed to be initiated from Robert to talk intensely.

The situation above implies that every married person needs communication. They may express their emotion by talking about the doubts and fears in their heart and mind. Nurdin et al., (2022, p. 258) state "A couple's emotional expressivity is

related to marital satisfaction and plays an important role in interpersonal interactions." Both Robert and Jinnie might be unable to express their emotion since they never talk to each other. Besides, as a healthy husband, Robert should know that communication is essential in his marriage. As a sick wife, it is acceptable that Jinnie feels she cannot fulfill his husband's desire, so she chooses to sleep rather than talk to her husband. However, it does not mean that they cannot talk intensely. Therefore, this kind of situation creates insensitivity to each other's feelings.

The lack of intense communication also ends up generating forced inner interconnections. Gottman & Silver (2015, p. 50) state that "communication is the royal road to romance and enduring happy marriage." Here, Robert and his wife show a lack of communication since they cannot endure their romance toward their happiness in marriage.

"We cannot go upstairs, we are too tired. We must have tea just as we are. Here—coffee. No—tea. No—coffee. Tea—coffee, Antonio!" Mrs. Salesby turned (Mansfield, 1920, p. 4).

The quotation above indicates the situation when the couple had lunch together in the resort dining room. Jinnie decided to have the tea without asking Robert first. Unlike other residents who tend to communicate what they want to eat, Jinnie decided something without discussing what her husband wanted to eat. However, as a sick wife, Jinnie has been trying to pay attention to Robert even though she decided on the desire unilaterally. Jinnie might realize that she cannot serve her husband well, so she attempts to call Antonio. It is also possible that Jinnie did that because she knew Robert would not notice her. It further describes in the quotation below.

"Robert! Robert!" Where was he? He wasn't there. Oh, there he was at the other end of the veranda, with his back turned, smoking a cigarette. "Robert, shall we go for our little turn?" (Mansfield, 1920, p. 4).

The quotation above explores Robert, who is suddenly smoking at the other end of the porch. It presents Robert's attitude that he ignored Jinnie's feelings. Robert did not communicate it and suddenly left Jinnie to smoke. The situation indicates Robert's lack of communication. Indeed, a person who smokes should stay away from people who do not smoke because the smoke may be distracting. However, Jinnie did not even know she was abandoned. Robert's attitude shows "the phenomenon of ghosting: husbands and wives when facing problems, namely by silencing or avoiding each other so that the problem does not find a solution...this phenomenon is also caused by a lack of communication in relationships (Nurdin et al., 2022, p. 258). Here, Robert was silencing and avoiding Jinnie. Robert here suddenly gone and does not communicate at all what he feels. Instead, he was at the end of the porch smoking. He also did not start any conversation until Jinnie invited him to take a walk. Therefore, Jinnie asked Robert to take a walk because Jinnie forced her internal interconnections, considering that Robert did not know what Jinnie felt.

The lack of sensitivity and communication creates a lack of sexual intercourse between Robert and Jinnie. There is no visible sexual relationship between the two. From the beginning of the story until the middle, there is no passage that shows Robert and his wife have any warmth about sexual relations. If anything, the previous explanation suggests that Jinnie, without communicating intensely, directly sleeps at night without engaging in sexual activity with Robert.

The quotation below also indicates the sexual threat for the Salesby couple.

"In a corner of the garden there were two brimming tubs of water. Three little girls, having thoughtfully taken off their drawers and hung them on a bush, their skirts clasped to their waists...For a moment she seemed overcome with terror, then clumsily she struggled and strained out of her tub, and still holding her clothes above her waist, "The Englishman! The Englishman!" she shrieked and fled away to hide (Mansfield, 1920, p. 5).

The quotation above explores the situation when Robert and Jinnie are still in the resort dining room. They observed the situation and found local children bathing in a bathtub. However, local children react to Robert as if he is a sexual threat figure. During the story, the two topknots called Robert an "ox." Now, the three little girls are scared of Robert. It shows three little girls playing in two bathtubs filled with water. Then, knowing that the couple was watching the girl, they quickly ran and hid. Even they called "The Englishman! The Englishman!" Typically, a child, if embarrassed, will say, "Run! There are people! there watch us!" Meanwhile, the girls directly refer to "The Englishman! The Englishman!" Therefore, the way the girls call Robert "The Englishman! The Englishman!" shows the irony for the couple in maintaining their sexual relationship. Aini & Afdal (2020, p. 142) conclude that marital dissatisfaction occurs due to the non-fulfillment of the sexual aspect in the household. Here, Robert and Jinnie never talked about the 'intimate' relationship between them. If anything, they can only see the situation around them as a sexual threat or even become a sexual threat to other residents.

4.1.2 The burden of responsibility

Generally, marriage is an essential momentum for every person in the world. Everyone wants happiness in life after marriage. After marriage, both parties will accept each other's burdens and responsibilities. However, the burden of responsibility is not easy, so they must be able to accept and bear it positively. For instance, a husband should "provide for her feeding, clothing, shelter, services, health care, and all the expenses that corroborate the well-being of the home" (Sucipto, 2014, p. 40). In *The Man Without Temperament*, the husband does his duty to serve his sick wife. However, the burden of responsibility highlights the husband's attitude, which results in the essence of disrespect to his wife.

4.1.2.1 Husband's sacrifice

Robert's sacrifice explores the attitudes that ignore his desire to fulfill his responsibilities, ironically eliminating the essence of love in the marriage relationship. The quotation below shows Robert, who ignores his personal desire to fulfill his responsibilities as a husband.

Won't you bring the other up closer? It's such miles away." But he did not move. "Where's your shawl?" he asked. "Oh!" She gave a little groan of dismay. "How silly I am, I've left it upstairs on the bed. Never mind. Please don't go for it. I shan't want it, I know I shan't." "You'd better have it" (Mansfield, 1920, p. 1-2).

The quotation above shows a situation where the couple had lunch in the hotel's dining room. Robert wanted to eat a menu that was far from his reach. He also wanted his wife to bring the menu, but there was no reaction from Jinnie. Here, Robert probably expected that he could eat homemade food by Jinnie as he did in

London. Now, Robert can no longer taste Jinnie's home cooking. Therefore, Robert seemed to give up on the situation and could only say the desire to eat without moving. Then, Robert seemed to divert the conversation by asking about Jinnie's shawl. However, Robert asks for Jinnie's shawl because he feels it is his responsibility. At this point, Robert ignores his desire by carrying out his duties to take his wife's shawl. It further explains in the quotation below.

He turned and swiftly crossed the veranda into the dim hall with its scarlet plush and gilt furniture...past the two palms, two ancient beggars at the foot of the staircase, up the marble stairs three at a times (Mansfield, 1920, p. 2).

The quotation above shows Robert's attempts to take his wife's shawl upstairs in their bedroom. Robert passed the veranda, which had some furniture in it. However, Robert seemed to vent his feelings on the situation as he attempted to take his wife's shawl. The quotation explores Robert's attitude that he "up the marble stairs three at times" Meanwhile, he can use the elevator without trying to use the stairs.

Furthermore, Robert may want to leave Jinnie for longer. At this point, Robert represses his personal desires by venting on his responsibilities. However, on the other hand, Robert's attitude highlights the dishonesty that he wants to stay away longer from his wife.

The quotation below again presents Robert with his "responsibilities" as a husband but not as one who appreciates Jinnie as a wife.

"Will you be warm enough? " "Oh, quite." "Sure?" "Well," she put her hand on his arm, "perhaps"—and gave his arm the faintest pressure—"it's not upstairs, it's only in the hall perhaps you'd get me my cape. Hanging up" (Mansfield, 1920, p. 4).

He came back with it and she bent her small head while he dropped it on her shoulders. Then, very stiff, he offered her his arm (Mansfield, 1920, p. 5).

The quotation above explores the situation when Jinnie and Robert are going for a walk. Robert asks Jinnie if she feels warm enough. Then, as a sick wife, Jinnie may realize that she does not want to burden Robert by saying, "Oh, quiet" However, in the end, Jinnie needs her coat and asks Robert to take her coat. Here, Robert immediately took the coat for his wife. However, after Robert takes his wife's coat, Robert's attitude suggests that he looks "very stiff" when he offers his hand to his wife. At this point, Robert did his duty, but he also felt it was unfair that he had to suppress his feelings for caring for his wife. Therefore, even though Robert asks Jinnie to warm her body, Robert asks because of his duty as a husband. Robert did not questions Jinnie sincerely but how Robert maintained his distress toward his wife's illness.

The quotation below presents Robert's behavior of always turning his signet ring on his finger. It shows the symbol of marriage that Robert does everything for Jinnie because he has an obligation as a husband that the marriage binds them.

HE stood at the hall door turning the ring, turning the heavy signet ring upon his little finger (Mansfield, 1920, p. 1).

He pursed his lips...only turned the ring—turned the ring on his pink (Mansfield, 1920, p. 1).

He turned the ring, turned the signet ring on his little finger and stared in front of him, blinking, vacant (Mansfield, 1920, p. 3).

The quotation above explores Robert's apparent behavior of twirling his ring repeatedly. Moreover, Robert's ring symbolizes the marriage of Robert and Jinnie.

With the ring, Robert might feel that he has to endure his life with Jinnie because of the bonds of marriage. More than that, it is also possible that because of the norms about social demands for married couples, they must always be together, accepting each other in all circumstances. It is evidenced by wedding vows that sound like "I, Groom, take you, Bride, to be my lawfully wedded wife, to have and to hold, from this day forward...**in sickness and in health**, to love and to cherish, for as long as we both shall live. It is my solemn vow" (LLC, 2019). Here, Robert forces himself to continue to live with his wife because the married couple must accept each other. Because of the vow, people also see marriage as a bond that should not be released, and if released or do not keep the promise, they fail to foster the marriage. If Robert left Jinnie alone, he felt he could not fulfill his duties in marriage. If he did, it wounds his pride. Moreover, people would think Robert was not a good husband if he left his wife.

The quotation below presents Robert once again doing his duty toward his wife. The quotation indicates the situation when they go into their room. It proves Robert's treatment that he only does his 'duty' without feeling 'emotion' towards their relationship.

Arrived in their room he went swiftly over to the washstand, shook the bottle, poured her out a dose and brought it across. "Sit down. Drink it. And don't talk." Then he took the glass, rinsed it and put it back in its case. "Would you like a cushion?" (Mansfield, 1920, p. 8).

"No, I'm quite all right, come over here. Sit down by me just a minute, will you, Robert?" "Robert--" her voice like a sigh—like a breath

"Yes--" (Mansfield, 1920, p. 8).

The quotation above explores the situation when Robert and Jinnie went to his room after Robert walked around the resort. Here, Robert is busy doing his duty. Then, Jinnie invites him to talk and tells Robert to sit nearby. Jinnie's attitude shows she is full of "temperament" that her husband does not seem to have. If anything, Robert only answered simply without any warmth behind it. There was no warmth related to how Robert treated Jinnie. Therefore, Robert seems always busy doing what his wife needs just as a 'sick person', instead of dedicating an 'affection' to his wife. The description of Robert; telling his wife to sit down, preparing her medicine, forbidding her to speak, then busy with washing the glass, and putting it back on the shelf, until then he started a conversation with his wife to get a pillow—attesting to Robert's 'rigid' behavior during his time near his wife.

Based on the explanation above, the couple is always together, and even Robert is responsible for caring for his wife. However, it creates inner dissatisfaction between Robert and his wife. It is all the more noticeable when Robert runs everything to his wife. He looks like he treats his wife only to fulfill his 'duty' as a husband rather than as 'affection' or 'sincerity.' However, it cannot be denied that when men experience marital stress, they tend to maintain their distress. Gottman & Silver (2015, p. 50) state "They may go through the motions of togetherness—attending their children's plays, hosting dinner parties, taking family vacations...But emotionally, they no longer feel connected to each other...They have given up." Therefore, Robert may be responsible as Jinnie's husband, but he no longer feels emotionally connected to Jinnie's feelings. However, it is also possible that Jinnie loves Robert more than Robert loves Jinnie. It is because Jinnie is the only one who

has the temperament toward Robert. Since the marriage binds Robert, it leads him to maintain his relationship. Ultimately, Robert should ignore his desire to do everything for his wife. In other words, how would one love if one did not feel happy.

Robert's action toward his wife leads him to a situation where he does not do everything sincerely. Robert's insincerity highlights attitudes that lead to his inability to give enough affection to his wife. It is because, on the one hand, he is uncomfortable with the existing situation. However, on the other hand, he cannot escape his responsibility. Indeed, it highlights their changed relationship since Jinnie's illness. However, if Robert is sincere, he will still give enough affection to Jinnie. From the story's beginning until the end, Robert only reacts minimally to Jinnie. There is no indication that Robert starts the conversation first. It is only Jinnie who always starts the conversation. The quotation below shows Jinnie, who always begins to talk to Robert.

"Robert, shall we go for our little turn?"
"Right" He stumped the cigarette into an ash-tray and sauntered over, his eyes on the ground (Mansfield, 1920, p. 4).

The quotation above indicates the situation when Jinnie asks Robert to go for a walk. However, it shows Robert's behavior that indicates no psychological connection, and he tries to resist staring into his wife's face 'his eyes on the ground.' Robert here does not seem to look at his wife sincerely and instead looks down while talking. He only answers Jinnie without excitement.

Specifically, the quotation below also shows Robert, who is not sincere in answering his wife's question, "Robert, you're not eating again. Is anything the

matter?" "No. Off food, that's all" (Mansfield, 1920, p. 9). The quotation presented the situation when Robert and Jinnie had lunch together. However, it shows that Jinnie was the only person who always started a conversation with her husband. Jinnie asked Robert if something bothered him and why he did not want to eat. However, Robert still makes the situation uncomfortable with no appetite to eat. Moreover, as a physically fit husband, Robert responds only sometimes and answers as he is without cultivating intense communication. Here, the efforts from the wife did not obtain good feedback from Robert. Robert looks stiff and only gives a slight reaction to his wife. As a husband, if he loves his wife, he should give a good reaction or feedback to his wife. It creates the sense that the relationship between Robert and his wife is not as imagined by some people in married life. This is also the reason why Robert's wife is sometimes insensitive to Robert's feelings. It is because Jinnie feels she is only treated as a "chief" rather than a "wife with Robert's sincere affection."

The quotation below also implies a situation where Robert no longer feels sincerely for Jinnie.

"Some bits of blackberry I picked for you" (London) (Mansfield, 1920, p. 7).

"I shall look at the delicious heliotrope..." She turned and thrust the piece of heliotrope in the lapel of his coat. "That," she said, "is most becoming" (France) (Mansfield, 1920, p. 6).

The first quotation explores the situation in London. Meanwhile, the second quotation indicates the present situation in France. In the situation in London, Robert gives his wife a gift sincerely, "Some bits of blackberry I picked for you" Robert has the

initiative to gift a blackberry to Jinnie even though Jinnie did not ask Robert for a gift. However, it is different from the present time in France. Robert no longer has the initiative to give Jinnie a gift. Therefore, Jinnie's statement indicates the irony to her. Jinnie probably hoped that Robert would bring a gift for her. Here, Jinnie probably wants Robert to give her heliotrope flowers. Ironically, Jinnie can only have the flower herself, not Robert brings the flower for her. Hence, the condition alleviates the romantic situation and makes Jinnie feel unappreciated as a sick wife. Jinnie only understands how Robert treats her to take care of her—not to sincerely love her or give gifts with pleasure as they used to be. It also implies that Robert changes into an individual who has no sincere feelings for his wife or does not know what his wife's feeling.

Robert's other insincerity behavior is feeling he cannot accompany Jinnie for long. It further describes in the quotation below.

Well, my dear chap...If she can't cut away for the next two years and give a decent climate a chance she don't stand a dog's-h'm-show. Better be frank about these things." "And hang it all, old man, what's to prevent you going with her? It isn't as though you've got a regular job like us wage earners. You can do what you do wherever you are—" "Two years." "Yes, I should give it two years" (Mansfield, 1920, p. 10).

The quotation above shows the situation when Robert talks to Jinnie's doctor. The doctor said if Jinnie did not leave in two years, it would worsen Jinnie. It means that if Jinnie does not immediately breathe fresh air elsewhere, then Jinnie's pain will be more severe. However, the doctor's words imply that Robert does not want to go with Jinnie. Robert looks tired if he continues to be with Jinnie. Robert's words also

indicate that he gave up on Jinnie's condition. He could not afford to live with Jinnie any longer. In other words, he cannot stand it anymore if he has to be with Jinnie. Therefore, if Robert had genuine feelings for Jinnie, he would not give up on Jinnie's condition. As a husband, Robert should know that Jinnie needs his support from him to recover from the disease. Moreover, it took only two years, not forever. However, it cannot be denied that Robert is uncomfortable but still does his "duty" to avoid being viewed as a bad husband. It also highlights Robert's high prestige to maintain his marriage but suppresses him into dissatisfaction.

Based on the explanation above, the portrayal of married life in TMWT illustrates the wife's illness and its effects. Due to his wife's ill condition, Robert has to take care of Jinnie constantly. Jinnie, as a weak wife, must need his help. Jinnie was also unable to please her husband. This led to Robert becoming emotionally distanced, ignorant, and lack of sensitivity. Furthermore, there is a husband's burden of responsibility to take care of his wife. Because of Robert's burden of responsibility, he maintains his marriage even though he conducts his responsibilities with a heavy heart. It explores Robert's sacrifice—He ignores his personal desires to fulfill his obligations as a husband. Indeed, Robert does his duty to take care of his sick wife. However, he performs his duty as a "duty" rather than sincerity or compassion. In the end, Robert's attitude towards his wife eliminates the essence of love in their married life.

4.2 The portrayal of A Married Life in A *Married Man's Story*

Normally, people who have decided to get married must also be prepared for all the consequences that will be faced in life. A married couple must also accept the responsibilities of husband and wife, which will also later change the status from single to parents. This responsibility is usually contained in the wedding vows, which "represent explicit and implicit promises by each spouse to accept a set of responsibilities that will assure that the other's dependency needs are met" (Scott, 2004, p. 240). Through marriage, each party binds themselves with the commitment to be able to complement each other. If a married couple does not want to commit, then it is inappropriate for them to choose to marry. Here, the married man decides to get married. However, he does not accept the commitment as a husband. He does not do his obligation because of his unreadiness in accepting marriage life. It portrays the husband's behavior, such as a lack of sensitivity, no sexual intercourse, and a lack of communication with his wife. Moreover, the disappointment of the husband's past experience continues to haunt him until now. This condition makes a married man trapped and cannot change his life, including the relationship with his wife and the baby. Since there is no attempt of a married man to change, problems arise in a married man himself, such as doubts and the absence of a sense of duty as a father and husband, or even the attitude of a married man, making the situation in his home life becomes heartbreaking.

4.2.1 Unreadiness in Accepting Marriage Life

The unreadiness of the husband shows the inconsistency of the husband's attitude in maintaining his life. The husband cannot fulfill his responsibilities as a husband and father. Here, he chooses to marry and live with his wife and the baby, but the husband never conducts his responsibility well. If anything, he is only busy with his job without helping his wife care for the baby. Besides, the husband holds his life principles in the past. He believes that his present life is a mirror of his past life. In other words, the husband does not have his own principle in marriage. Indeed, he lives with his wife at the same home: however, he tends to live without any warmth in the house. The condition then leads to the husband's negative attitude, such as a lack of sensitivity, a lack of communication, and a lack of sexual intercourse.

4.2.1.1 Lack of Sensitivity

Sensitivity plays an essential role in getting to know oneself: "Self-knowledge requires sensitivity: allowing oneself to experience emotions and accessing the external world, which, in turn, leads to understanding oneself" (Jazukiewicz, 2020, p. 182). It means that sensitivity refers to the emotional sense of a person to know himself and understand the emotions of others so that a person can understand himself. However, in *A Married Man's Story*, the husband is less sensitive to his wife's feelings. The husband cannot understand the depth of emotion toward his wife's feelings. The situation below indicates the wife who shows her childhood photos to his husband. Although the married man's statement implies that the wife does not have a physically beautiful face, at least he said something that made his

wife feel 'appreciated.' It further describes in the quotation at the side, "It was a hideous photograph! And I wondered again if she realized how plain she was" (Mansfield, 1923, p. 4). The quotation above indicates the situation when the husband and the wife are in their room. The wife shows her childhood photos and asks her husband's opinion. However, the husband seemed unable to accept his wife's "plain" face. He considered that it was a "hideous" photograph. It explores the husband's lack of sensitivity in the context that the wife may not feel appreciated by the husband. The wife might expect his husband to praise her because she feels beautiful. However, it cannot be denied that men and women have different communication characteristics.

Basow & Rubenfield (2003, as cited in Merchant, 2012, p. 22) state that "Men and women differ in their communication characteristics and traits...women tend to be more expressive, tentative, polite, social, while men are, on average, more assertive and dominant when it comes to communication style." It indicates that a married man's communication style tends to be assertive, resulting in insensitivity to his wife's feelings. However, this is because there are differences in communication styles between men and women. A married man's wife tends to be expressive and wants warm treatment from his partner. Meanwhile, a married man tends to be assertive and inexpressive, so he does not want "to say something complimentary." However, it is inappropriate for the husband to think negatively toward his wife.

The situation at the side also shows a married man's lack of sensitivity "Tell me, do you think physical beauty is very important?" and "I didn't hear what you said. Devilish! Wasn't it?" (Mansfield, 1923, p. 5). The situation explores the situation

when the wife asks the husband if physical beauty is essential. However, the husband does not give good feedback to his wife. Instead, the husband pretended not to hear his wife. The husband seemed to realize that it was "Devilish." Here, the wife may hope that her husband will give an opinion on the importance of physical beauty. The wife might expect that at least the husband will calm his wife's heart if she is not physically beautiful. The wife wants to know if her husband loves her as a beautiful wife. However, the husband has an attitude or type of man who does not like a "word of affirmation." Chapman (2017) states that words of affirmation are "Verbal compliments, or words of appreciation, are powerful communicators of love." Here, the husband pretends not to hear and does not give his wife an opinion or "compliment" about her physical beauty. It makes their communication seem less warm since the word of affirmation is a "powerful communicator of love." Therefore, it presents the husband's lack of sensitivity because he is not the type of man with love language in words of affirmation.

The quotation below also presents the husband's lack of sensitivity in the context that his wife might hope the husband gives her a warm action.

And nobody is going to come behind her, to take her in his arms, to kiss her soft hair, to lead her to the fire and to rub her hands warm again. Nobody is going to call her or to wonder what she is doing out there (Mansfield, 1923, p. 2).

The quotation above indicates the present situation when the husband observes his wife. He saw that his wife looked melancholic because no one came to accompany her. Moreover, the thought of the husband explores how his wife does not receive warmth from him. His wife probably hoped that the husband would come to her. She

hoped her husband would hug, kiss, and take her to the fireplace to warm up. However, the husband seems unable to give warmth to his wife. Aini & Afdal (2020, p. 142) claim that "each couple must try to build a personality that is able to merge with the other's personality to be able to form intimacy." Here, a married man does not seem to interact with his wife. He let his wife without "nobody is going to come behind her." He cannot build his personality to merge with his wife's personality. He can only see what his wife is doing without any attempt to provide warmth to his wife. Therefore, the husband cannot form an intimate closeness between them.

Specifically, the husband's personality above is also the mirror of his mother. A married man's attitude during the story seems like a mirror of his mother's past. It further describes in the quotation below.

Well I can see her, on the window days, sitting, her cheek in her hand, staring out. ...I stand beside her, and we gaze at the slim lady in a red dress...She says nothing (Mansfield, 1923, p. 2).

The quotation above indicates a past situation when a married man observed his mother spending time in "...window days, sitting, her cheek in her hand, staring out." Here, there is no indication that a married man's mother has warmth with her husband. It is possible that a married man also imitates his mother's attitude. The previous quotation presents the married man's life in a household with his wife now (such as when he observes his wife, "nobody is going to come behind her, to take her in his arms." He is unwilling to take action to come or take his wife's arm. He reflects on what his mother went through in the past. That is, his mother also has not the warmth of a married man's father. Besides, his mother seemed to isolate the married

man. His mother did not seem to leave the room. The married man then grows up to be a child who reflects on his mother's life—which is difficult to communicate with people around him, including his wife and baby.

The attitude of a married man below explores how he isolates himself from others. It is also one of the reasons why a married man has the attitude of lack of sensitivity toward his wife's feelings.

It was the first time I had ever seen her out of her own room. . . Her face looked small—quite different (Mansfield, 1923, p. 7).

"All is as usual. I am sitting at my writing table which is placed across a corner so that I am behind it, as it were, and facing the room. The lamp with the green shade is alight; I have before me two large books of reference, both open, a pile of papers . . ." (Mansfield, 1923, p. 1).

The first quotation explores a married man's mother, who isolates herself in her room. Meanwhile, the second quotation presents a married man sitting at his writing table who tends to isolate himself. This kind of situation is called isolation. Isolation is "the action of isolating or the condition of being isolated" (Webster, n.d.). Here, compared to a married man's attitude now, there is no indication of a married man's attitude, which shows himself who moved from his desk full of "references pages." There is no description of a married man who moves to another place; if any, it was only in "my writing table." Hence, this isolation condition is also one of the reasons why a married man was difficult giving warmth to his wife. A married man only sees his wife and is unaware of his wife feeling.

From the explanation above, a married man imitates what he looks as a child. Regarding this, Werdiningsih & Astarani (2019, p. 96) agrees that "the mother's

parenting style affects her child's personality—children; who have an open personality will be more able to interact with their environment compared to children who have a closed personality type" Here, a married man cannot make the changes of his own life. He tries to imitate his mother's attitude in the past. He is not ready for how he treats his wife now, including the lack of sensitivity attitude toward his wife. In other words, he has no principal of his own marriage.

The lack of sensitivity creates a situation where there is no sexual intercourse between the husband and his wife. The lack of sexual intercourse is also one of the husband's attitudes toward his unreadiness in maintaining his sexual activity. The quotation below describes the married man who seems 'cold' in perceiving his wife's statement. From the story's beginning until now, as a married couple, there is no description of a married man and his wife trying to have warmth in "doing that intimate relationship."

The door opens ... My wife. She says, "I am going to bed."
And I look up vaguely, and vaguely say, "You are going to bed."
"Yes." A tiny pause. "Don't forget—will you?—to turn out the gas in
the hall" (Mansfield, 1923, p. 3).

The quotation above presents the situation when the wife opens the door of the husband's workroom. The wife said that she wanted to sleep first. Then, the husband agrees if his wife goes to bed first. However, the husband looks stiff when responding to his wife. The situation highlights the absence of sexual activity between husband and wife. The husband does not attempt to invite his wife to intimate relations. Instead, the husband told his wife "to turn out the gas in the hall." Furthermore, the husband looks like he is always busy at his desk. Regarding this, sexual relations

become one of the crucial factors in advancing harmonious relationships and warmth in married life. According to Heath (1999, as cited in Hinchliff & Gott, 2004), sexual lives in older married people are essential because "through sexual activity, older people experience not only an affirmation of attractiveness but also self-identity due to feeling wanted, desired, valued and enjoyed." It indicates that sexual relations in household relationships are crucial for increasing harmony and warmth in the household. The existence of sexual needs in domestic life also meets the physical needs of each partner. However, this is different from the household conditions of the married man and his wife, which seem rigid, and there is no indication of an 'intimate relationship' between the two. Therefore, it positions a married man's wife in a position where she also feels 'unwanted' or 'unappreciated' as a married man's wife. It further describes in the quotation below.

But now? For some reason I feel it would be crude to stop my performance. It's simplest to play on. But what is she waiting for tonight? Why doesn't she go? Why prolong this? She is going (Mansfield, 1923, p. 4).

The quotation above explores the husband's thoughts about his sexual activity with his wife. The husband revealed that he had stopped the attempt "to stop my performance." Furthermore, when the husband questioned why his wife did not leave him immediately, it revealed that the husband's less aware of his wife's feelings. The wife probably hoped that her husband would take a break from his job. The wife might expect her husband will begin his "performance" with her. Therefore, his wife is waiting for him tonight. However, the husband seemed to refuse to do that intimate relationship with his wife. Ironically, the husband knows he is crude if he stops his

performance. The quotation proves the evidence about the married man who intends to stop sexual activity with his wife. Hence, the married man's statement, "For some reason I feel it would be crude to stop my performance" refers to the husband's unreadiness in maintaining his sexual activity. The married man's statement "For some reason..." implies the reason (the denial of a married man's past since his mother's death). The married man consciously stops his 'performance' with his wife because he cannot accept his past. Hence, although the husband cannot accept his past, it does not mean he becomes the mirror of his past by stopping his "performance" with his wife, considering that sexual activity is a human's need to improve household harmony.

4.2.1.2 Lack of Communication

Apart from the husband's lack of sensitivity that causes the lack of sexual intercourse, the husband's attitude also shows a lack of communication. However, the husband's lack of communication becomes the point of the whole story, causing the lack of sensitivity and sexual intercourse.

Suddenly my wife turns round quickly. She knows—how long has she known?—that I am not "working" (Mansfield, 1923, p. 2).

and that she should say in such a hesitating voice, "What are you thinking?" (Mansfield, 1923, p. 2).

The quotation above explores the situation when the husband is at his desk. The man's wife suddenly turned to face him and asked what her husband was thinking. However, the first quotation proves the husband's mind, who is always busy with his thoughts while "I am not working." It means that a married man is not busy at that

time. He looked at his wife from his desk without doing anything. It happens again and again in the whole story. However, a married man rarely communicates with his wife; if any, his wife always starts the conversation first. The quotation above also indicates the married man's wife, who begins the conversation first with her husband. There is no attempt from a married man to start a conversation with his wife, considering that he is "not working."

The conversation at the side is the continuation of the previous quote, "Nothing," I answer softly "Oh, but you must have been thinking of something!" It shows the husband's answer after the wife questions him. However, after the husband answered his wife, the conversation stopped only until then. There was no attempt by the husband to return to ask his wife. In other words, the warmth ended because the husband was also reluctant to interact spontaneously. Oluwole & Adebayo (2008, as cited in Aini & Afdal, 2020, p. 142) state, "Intimacy and communication can be said to be the most frequent sources of satisfaction or dissatisfaction in a relationship." Therefore, the lack of communication between husband and wife, including the lack of interpersonal communication in the household, brings dissatisfaction between a married man and his wife. The quotation above shows that a married man does not communicate with his wife either. It explores the attitude of a married man who does not try to talk to his wife spontaneously. It further describes in the quotation below.

The quotation below is also the continuation of the previous quotation.

Then I really meet her gaze, meet it fully, and I fancy her face quivers. Will she never grow accustomed to these simple—one might say—everyday little lies? Will she never learn not to expose herself—or to build up defences? (Mansfield, 1923, p. 2).

"Truly, I was thinking of nothing." There! I seem to see it dart at her (Mansfield, 1923, p. 2).

The first quotation indicates the husband's view toward his wife. The husband can only look at his wife. However, the husband seems satisfied when he sees the quivering face of his wife. The husband only thinks about what he thinks about his wife, or even he feels happy when his wife's face trembles. His wife may be frightened because he looks at her deeply so that she trembles. It also highlights the husband's thought, which is thinking about lying to his wife. Instead, he questioned to his heart whether his wife had never committed a small or a simple lie in her daily life. Moreover, the husband seems to blame his wife if she never covers herself up and makes a defense. However, the husband's words show he did that to his wife. At this point, indirectly, the husband commits the lie and makes a defense. Regarding this, "men have a greater tendency to have negative thoughts that maintain his distress...which leads to defensiveness" (Gottman & Silver, 2015, p. 50). Here, the husband's answer, "Truly, I was thinking of nothing," indicates his inner lie to his wife. The husband's thinking also shows that his wife looks stunned when the husband answers her. Then, the communication stops there. Therefore, it highlights the attitude of the husband, who has negative thoughts toward his wife, leading to a lack of communication.

The quotation below also proves that no communication between the husband and wife is established. There is no indication that they have interpersonal communication in their daily activity. The quotation below is one of the couple's

daily activities. However, from the beginning to the end of the story, they seem flat in how they run their daily lives without communication.

Scene. The supper-table. My wife has just handed me my tea. I stir it, lift the spoon... I murmur, quite gently, "How long shall we continue to live—like— this?" (Mansfield, 1923, p. 3).

The quotation shows the husband's view of his daily habits. He looked at the dinner table, then his wife was serving tea, and he stirred the tea. However, the situation highlights the closeness of the husband and his wife only when his wife serves tea without communicating with each other. There was no conversation between the two or even a word from the husband's mouth. The situation explores the phenomenon of lack of communication, that is, "the inability to express what they felt and thought, as well as discomfort and dissatisfaction experienced in their relationship" (Nurdin et al., 2022, p. 258). If there is communication, the husband only murmurs. The husband's following statement also showed that he was only mumbling and unable to express his feelings properly.

Furthermore, the husband instead saying, "How long shall we continue to live— like— this?" The husband's statement seems that he feels bored to "continue to live like this." The husband's thoughts also highlight his inability to stand his living conditions. If the husband, in his deepest heart, feels bored with his life, he should discuss it with his wife. He should talk about why he feels uncomfortable "to continue to live like this" Regarding this, Nurdin et al. (2022, p. 258) emphasize that "Communication and emotional expression both verbally and non-verbally can support the marital relationship." Hence, for marital satisfaction, married couples

should spend time together to communicate, talk, joke, and share stories. However, the married man and his wife never carried out such situation. Therefore, it reduces the warmth in a married man's family.

4.2.2 The burden of responsibility

The burden of responsibility in the couple's marriage accentuates the husband's negative attitude toward his wife. From the story's beginning to the end, there is no effort of a married man to carry out his responsibilities as a husband. He puts aside his responsibilities to fulfill his pleasure but is often unsure of his desires. Moreover, there is a husband's desire to escape from his married life. However, he could not escape because of the burden of responsibility as a husband that bound him in the marriage. Hence, the discussion describes the husband's reaction, which shows a complete lack of responsibility towards his wife and uncertain feelings about whether he should stay or leave his marriage.

4.2.2.1 The husband's lack of responsibility sense

From the beginning to the end of the story, there is no indication of the husband carrying out his obligations to his wife and baby. The husband tends to think about his own feelings and put aside his obligations as a husband. The first-person narrative gives a clearer picture of the character of a man who is busy at his job (it is only known that he is busy with "two large books of reference" on his desk. This condition happens in the whole story; the husband never moves from his desk.

"I am sitting at my writing table which is placed across a corner . . . I have before me two large books of reference, both open, a pile of papers . . . in fact, of an extremely occupied man" (Mansfield, 1923, p. 1).

The situation above shows the husband who sits in his room, especially at his writing table. The husband again explores the attitude that he never moves elsewhere. If anything, the husband could only observe his two reference books, flipping through them without moving from his room. He never moved to carry out other duties or obligations as a husband.

The quotation below indicates the husband who lives with his wife and baby. However, the quotation explores the attitude of a husband who seems physically and emotionally distanced from his baby. The husband said, "my wife and her little boy," while it was also his baby.

My wife, with her little boy on her lap, is in a low chair before the fire. She is about to put him to bed...servant girl tomorrow morning. She sits, bent forward, clasping the little bare foot, staring into the glow... her shadow—an immense *Mother and Child*...." (Mansfield, 1923, p. 1).

The quotation again explores the attitude of a husband still at his desk. He could only observe his wife and baby without making any movement. The treatment of a married man toward his wife shows that he can only see what his wife does "She is about to put him to bed," and look at her wife continuously without doing something "She sits, bent forward, clasping the little bare foot, staring into the glow..." The quotation above indicates the husband's lack of responsibility sense because he only sits down watching his wife doing everything. It happens throughout the story that he does not make any movement to help his wife care for her baby.

Through the explanation above, a married man's attitude towards his wife and baby is one example that proves a man's lack of responsibility sense as a husband—constantly seeing his wife taking care of her baby (a husband who can only see

without helping or doing anything). Furthermore, he acts like a husband who feels no obligation toward what he should do as a husband and father.

The quotation at the side again explores the husband's thoughts toward his wife and baby, "A queer thing is I can't connect him with my wife and myself." The quotation highlights the husband's negative thoughts in the context that he feels unconnected to his wife and baby. Physically, the husband seemed distant from his baby. From the beginning to the end of the story, there is no picture of the husband holding the baby. There is no situation, which describes the closeness of the husband and his little boy. If anything, only his wife is trying to be there for the baby. Emotionally, the husband's attitude indicates a lack of responsibility since he does not feel connected to his baby. The man instead said, "A queer thing is I can't connect him with my wife and myself." It means a married man feels that 'queer thing' because "I can't connect him with my wife and myself." Meanwhile, he lives together and breathes together in the same house. It shows the husband's negative attitude when a married man talks rudely if he is not connected to his baby and wife. It further describes in the discussion below.

The quotation below also implies the image of a married man who feels he has no responsibility for what he decides in his home life. People who have decided to have a child should already take responsibility for their actions. Here, if a married man does not want to accept the baby as his child, it means he is not ready to be the baby's parent or cannot take responsibility as a husband. It does not make sense if he thought so while married and chose that path. The quotation at the side, "I've never accepted him as ours," presents the husband's image as a parent who does not feel

connected to his child and even feels that he does not accept the baby. It also adversely affects the growth and development of the child. Hidayati et al. (2011, p. 3) claim that "paternal involvement in child care positively correlates with all aspects of child development, such as physical, cognitive or intellectual, emotional, social, and moral aspects." Hence, if a married man feels that he never accepted the baby as his child, it can result in negative correlations toward his baby's development. In other words, if the husband does not take the responsibility to positively affect his baby, especially in emotional needs, it can negatively impact the child's development.

The quotation below again explores the husband's behavior in that he can only see his wife's actions. Indirectly, it explores the husband's attitude that he has no sense of responsibility in the context that he feels doubt about what he should do for his own baby.

Each time when I come into the hall and see the perambulator, I catch myself thinking: "H'm, someone has brought a baby!" Or, when his crying wakes me at night, I feel inclined to blame my wife for having brought the baby in from outside" (Mansfield, 1923, p. 2).

The situation above again indicates the husband's attitude without trying to help his wife. He constantly spoke in his inner heart, watching his wife and baby from his desk. Instead, the husband's words were like a baby's cry that woke him, pushing him to blame his wife for bringing the baby into his house, indicating that he was disturbed by the baby's existence. Aini & Afdal (2020, p. 142) state that "men and women should have personal readiness, especially psychological readiness in married life." It means that psychologically, a married man is not ready for the birth of his baby, so he blames his wife. He tends to blame his baby's existence and his wife. Aini

& Afdal (2020, p. 142) state that "the imbalance of roles between husband and wife in the household can lead to marital instability." Here, a married man's role is not balanced with the wife's role in caring for the baby. As a husband, he should be prepared for all the consequences, such as when hearing a baby cry that wakes him up, then he should take responsibility for his baby. Therefore, the obligation to care for the baby is not only directed at the wife; the husband must also be responsible for caring for the baby. However, this is different from a married man who blames the existence of the baby and his wife. This condition then leads to marital instability in a married man's life.

Moreover, another situation that presents the husband's lack of responsibility is in the context that he tends to blame his wife as a mother. Here, the husband only thinks what he thinks without knowing what he should do as a husband.

There's an immense difference! Where is that . . . animal ease and playfulness, that quick kissing and cuddling one has been taught to expect of young mothers? She hasn't a sign of it" (Mansfield, 1923, p. 2).

The husband's thought above considers that his wife differs from other young mothers. He felt his wife never had signs of "...animal ease and playfulness, that quick kissing and cuddling..." to her baby. Figuratively, the husband's statement explains that he never understood the exhaustion of a wife. As a wife, she may be tired of caring for her baby alone since the husband does not help her. It considers the fact that caring for a child is not easy. The man's wife takes care of the baby and wakes his wife at night; it is tiring. It is natural that his wife does not seem to have the "playfulness" like other young mothers because caring for a baby is a tiring thing and

a consequence. Instead, the husband expects his wife to care for the baby with "playfulness..." Sadly, the man can only talk and make no effort to help his wife to take care of the baby.

Based on the explanation above, a married man, as a husband, has no responsibility to take care of his baby or even think only of himself. The husband can only blame his wife for caring for the baby. If there are responsibilities as a husband, only has the responsibility to work in his room, which is always busy with "two large books of reference." It means a husband is only responsible for working to meet his family's needs. However, emotionally, the husband is not responsible for giving inner pleasure to his wife, especially for helping the wife care for the baby. The attitude of the husband, who feels unconnected with the baby and his wife, then makes the inner pleasure unfulfilled between each other. There is no effort by the husband to help his wife care for her baby. The condition proves the imbalance of the roles of husband and wife, ultimately creating instability or disharmony in the household.

The husband's lack of sense of responsibility in carrying out his obligations then creates a sense of uncertainty about his feelings and thoughts in his life. He puts aside his responsibilities to fulfill his pleasure but is often unsure of his desires. The uncertain feelings of the husband also explore the uncertainty of a married man's feelings and behavior in deciding whether to stay or leave his wife. Anderson et al. (2019, p. 5) define "personal uncertainty has been described as the aversive feeling that is experienced when one is uncertain about oneself or one's worldviews." Anderson et al. (2019, p. 6) also claim that "when humans engage in a fundamental process of "sense-making" to understand their lives, personal uncertainty challenges

this "sense-making" process to understand their live." It means that personal uncertainty involves human thinking, and it has to do with the negativity human experiences, and these negative feelings encourage people to manage their uncertainty. Here, the husband's attitude shows the uncertainty that he is often unsure about his decision.

Moreover, the husband's uncertainty describes deeply from the previous discussion that the husband tends to think about his feeling rather than performing his responsibilities as a husband. A married man's uncertainty also results in paralysis behavior that makes him unable to make any changes in his life. Therefore, the condition brings a pitiful life in the whole life of a married man with his wife.

The quotation below explores the husband's uncertainty, who grapples with his thoughts. It raises the uncertainty toward a married man's feelings and thinking.

Outside it is raining. I like to think of that cold drenched window behind the blind. while I am here, I am there, lifting my face to the dim sky...and the same moment I am arriving in a strange city, slipping under the hood of the cab...I am standing on the dark quayside...And now I am walking along a deserted road (Mansfield, 1923, p. 1).

The quotation above presents the husband who often thinks about the situation outside there "I like to think of that cold," or he feels his body is here, but his soul is outside there. The situation above is also known as the narrative method of *Stream of Consciousness*. According to Baldick (2001, p. 244), *Stream of Consciousness* is "the continuous flow of sense-perceptions, thought, feelings, and memories in the human mind; or a literary method of representation, such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of interior

monologue." Here, the husband's uncertainty covers the narrative method of *Stream of Consciousness*. It explores the feelings and thoughts of a married man who feels that although his body is on his desk, his soul is outside the room, observing the situation around him. At the same time, this situation also makes a married man's feelings and behavior look flat because there is no attempt to do something. However, an essential point in the monologue highlights the theme of "uncertainty" of a married man who is as if, in the whole story, he thinks of himself in his many thoughts and daydreams. In fact, there are many things that must be done as a husband's obligation in the household. Instead, a married man is dissolved in his reverie.

The husband's view below continues to explore what is being thought as if making up the story in his own mind.

"But one could go on with such a catalogue for ever—..." (Mansfield, 1923, p. 1).

"And as I think that, a mournful glorious voice begins to sing in my bosom...What a voice! What power! What velvety softness! Marvellous!" (Mansfield, 1923, p. 1).

The quotation above presents the image of a married man who is always busy with his thoughts without paying attention to the surrounding circumstances "...as I think that, a glorious mournful voice begins..." All he can do is play in his mind without doing anything to run his life. He can only sit at his desk, observe the surrounding conditions, and accept that life is going on. This kind of situation continues to be a significant point in the whole story that fosters the theme of the uncertainty of a married man's feelings and thoughts; that is, there is nothing else to focus on unless

he is thinking about himself. Meanwhile, he ignores his responsibilities under his uncertainty.

The husband again appears to be uncertain about his thoughts and feelings during the story. This uncertainty continues to cast a shadow on the whole story. The quotation below presents the situation when he observes his wife in his room.

She turns away, pulls the other red sock off the baby, sits him up, and begins to unbutton him behind...A queer thing is I can't connect him with my wife and myself (Mansfield, 1923, p. 2).

The situation above shows the husband who saw his wife was with the baby. His wife took off her baby socks and sat the baby down. However, the quotation above highlights the husband's thoughts and feelings, which are equivalent to mental paralysis. Regarding this, "Mental paralysis is often caused by rumination, or obsessing over negative thoughts" (Pierce, 2023). The husband's mental paralysis creates the husband's attitude that he cannot do anything right. Here, the husband continuously talks about his thoughts and feelings or without making any movement. From the story's beginning until now, he expresses what he sees and feels without doing anything. In other words, he has mental paralysis under his rumination.

The quotation at the side, "I wonder if that little soft rolling bundle sees anything, feels anything?" also explores a married man who always wondered about the situation around him. Here, the husband sees what his wife is doing and asks himself with his uncertain thoughts, "if that little soft rolling bundle sees anything, feels anything?" The husband never seems to feel those emotions with the baby. Ironically, he called the baby the "little bundle" and wondered if the baby also felt

that emotion from the wife's treatment. However, the husband again does not move from his rumination. The feeling of uncertainty again appears when a married man feels doubt about his own wife. It further describes in the quotation below.

The truth is, that though one might suspect her of strong maternal feelings, my wife doesn't seem to me the type of woman who bears children in her own body...I believe that when she ties its bonnet she feels like an aunt and not a mother...

The husband's statement above explores the mental paralysis that often leads to his negative thought. When people think his wife has a strong maternal soul, the husband feels like "my wife doesn't seem to me the type of woman who bears children in her own body." Here, a married man feels that his wife does not have a strong maternal soul. It shows the (uncertain) feelings between the husband and wife relationship. A husband considers that his wife has no strong maternal soul, while he knows that his wife cares for his baby more than him. The husband also felt his wife was seen more as an aunt than a mother. It explores the husband's seemingly paralyzed demeanor. In other words, the husband's mental paralysis results from obsessing over his negative thoughts toward his wife. Therefore, the husband's mental paralysis causes him not to perform his obligations properly as a husband and father to his wife and baby. If there was movement, he could only see his wife and baby without action.

The quotation below again explores the husband's uncertainty in the context that he is unsure of his thoughts toward his wife. If the previous discussion showed that the husband blames his wife, he now considers that his wife has a strong maternal soul. However, at the same time, the husband once again doubted his wife

and was unsure if she had the maternal soul to take care of the baby. Moreover, the husband consciously says he is cruel when he has to think like that toward his wife.

But of course I may be wrong; she may be passionately devoted . . . I don't think so. At any rate, isn't it a trifle indecent to feel like this about one's own wife? But that is beside the mark. She never even began to toss when her heart was whole (Mansfield, 1923, p. 2).

The quotation above indicates the husband who doubts what he thinks about his wife.

Previously, he thought his wife was "... like an aunt and not a mother." Now, he thinks it is "a trifle indecent to feel like this about one's wife." Instead of saying the main points of the husband's statement, he emphasizes the uncertain flow of his thoughts. A married man says, "But that is beside the mark." Once again, he blamed his wife that "She never even began to toss when her heart was whole." The man did not understand what point he wanted to make. The thought of uncertainty, as described above, then creates a situation in which he cannot relate well to his wife.

On the one hand, he has terrible thoughts toward his wife, but on the other hand, he is also aware that he is cruel toward his wife.

Apart from the husband, who only thinks negatively toward his wife under his uncertainty, at the same time, the husband also feels like he is doubtful and unsure of his feelings. He thinks about his feelings—thinking under his uncertainty without doing anything; however, at the same time, he also remembers his once happy marriage. It further describes in the quotation below.

But all this conveys the impression that my wife and I were never really happy together. Not true! Not true! We were marvelously, radiantly happy (Mansfield, 1923, p. 5).

The quotation above again explores the thoughts of a married man who seems doubtful of thoughts. In the previous explanation, he once thought of blaming his wife, blaming the baby's presence who bothered him; now, he refuses if he is unhappy in his marriage. However, the husband feels happy with his marriage but does not run his duty well as a husband and father. It was recalled that the husband never once helped his wife. The husband rejects the premise that he is happy with his wife; but does not build action in fulfilling his responsibilities as head of the family. From the beginning to the end of the story, he cannot understand his true feelings because, during the story, the husband only accepts what happened and does not make any changes.

The quotation below explores the husband's thoughts that he seems bored and not trying to make his life better. He kept thinking about what was on his mind under uncertainty, "How long shall we continue to live—like— this?" The quotation presents the married man's feelings, which seems he is bored with his life but cannot make a movement. The man's statement shows the irony of his life "How long shall we continue to live—like— this?" It highlights the husband's thinking that he has to survive longer "to live like this." It also emphasizes the husband's thinking that life is "to live—like—this..."

The husband's uncertainty about his marriage then brings him into a dilemma about whether to stay or leave his wife, "There is the most difficult question of all to answer. Why do people stay together?" The quotation explores the uncertainty of the married man's feelings toward his home life. The husband gives a general idea of married life in the household. Here, he wrestles with his thoughts by asking the

reason why someone lives together. At this point, the husband presents the irony behind his question. He may feel bored with his married life since he is "stayed together" with his wife for a long time. Indeed, the married couple lived together for a long time or even forever. However, as explained earlier, the husband tends to be unsure of his feelings. He blames his wife and baby or even does not make any changes. It also relates to the previous discussion that he has to survive longer to "live like this." The husband's question implies the husband's current situation—a reason why he continues to be together with his wife.

The quotation below explores the husband's thinking that a person maintained a marital relationship because "for the sake of the children," or "economic reasons," and "the habit of years" (Mansfield, 1923, p. 3).

Putting aside "for the sake of the children," and "the habit of years" and "economic reasons" as lawyers' nonsense—it's not much more—...It is because they can't; they are bound (Mansfield, 1923, p. 3).

The quotation indicates the husband who believes that when people maintain their marital relationship, they do it because they cannot leave their children; they cannot forget their habits of years and economic reasons. For the married man, such things are nonsense words "as lawyer nonsense..." The married man understands more than that; people live together because "they are bound." Therefore, this is one reason why the married man maintains his married life just because "They are bound" (even though he does not do his responsibility properly).

Specifically, the husband explains that "the bond" that is meant is a bond that, however the circumstances, is only known by both of them (husband and wife).

And nobody on earth knows what are the bonds that bind them except those two (Mansfield, 1923, p. 3).

Supposing you know all there is to know about the situation... You are only saying what they have been thinking all last night... next time you hear of them they are still together... and that they can't disclose even if they want to (Mansfield, 1923, p. 3).

The quotation above explores the husband's idea that he maintains his marriage because he is bound by marriage. To some extent, within the conjugal relationship, there are parts of "their secret" that keep them together ("they can't disclose" even though "they want to"). Indirectly, this description also explores the thoughts and feelings of the husband, who feels the same way. There are indications that the husband "wants to" but ultimately, chooses to be together with his wife because marriage bounds him. It also shows a married man's view of his marriage, that because of this marriage principle, he cannot leave his wife.

The burden of responsibility in the context that the husband feels tied to marriage ultimately creates a feeling of escaping from his married life, "We realize this, at any rate to the extent that we realize the hopelessness of trying to escape" (Mansfield, 1923, p. 3). The quotation above presents a married man's thought that he has a desire to "escape." However, the husband seems that he can only accept and instead live in despair after he realizes that he cannot "escape." Here, a married man finds himself in a situation he cannot escape because marriage binds him. Indeed, there is no reason why the husband thinks to escape from his married life. However, it cannot be denied that it happened under the uncertainty of his thoughts and feelings. As explained earlier, he once thought that his marriage was happy. Besides,

he also does not understand his feelings because all this time, he only accepts and does not think about his feelings. It is also possible that the husband considers that feeling or morality is like living in a "shell" that makes him cannot be free. Therefore, it creates dissatisfaction toward his life, resulting in a feeling "to escape" from his home life but not being able to. It further describes in the quotation below.

So that, what it all amounts to is—if the impermanent selves of my wife and me are happy—*tant mieux pour nous*—if miserable— *tant pis*. But I don't know, I don't know (Mansfield, 1923, p. 3).

The quotation above means that if there is happiness between the husband and his wife, it is good; meanwhile, if a married man and his wife suffer, it does not matter. He only accepts that this is what the married couple feels in real life. The situation then makes the husband maintains his marriage but feels unsatisfied at the same time. However, a married man again thinks under the uncertainty of his feelings, "But I don't know, I don't know."

The quotation below deeply explains the previous explanation: the husband feels that feelings are like living in a "shell" that makes him unable be free.

how extraordinarily *shell- like* we are as we are—little creatures, peering out of the sentry-box at the gate, ogling through our glass case at the entry, wan little servants, who never can say for certain (Mansfield, 1923, p. 3).

The quotation above indicates the husband's thought that gives rise to irony. The husband feels like he lives in a shell (which means locking him up)," as "little creatures" (the married man and his wife), which occasionally "peering out of the sentry-box at the gate" or even "wan little servants (means people outside there) who does not know for sure what is happening in his marriage life. On the one hand, he

only thinks about his pleasure and cannot do his responsibility properly. In the other hand, he cannot be free from the life that bounds him. Regarding this, there was a situation in the past where the husband did not understand what he felt. He reflects on the situation in the past that cannot do anything. It further describes in the quotation below.

"I've been poisoned," she whispered. "Your father's poisoned me." And she nodded. Then, before I could say a word, she was gone (Mansfield, 1923, p. 7).

As the months passed, there was often a light in my father's room below. And I heard voices and laughter. "He's got some woman with him," I thought. But it meant nothing to me (Mansfield, 1923, p. 8).

No wonder I was hated at school. Even the masters shrank from me. I somehow knew that my soft hesitating voice disgusted them. I knew, too, how they turned away from my shocked, staring eyes.... I hide in the dark passage (Mansfield, 1923, p. 6).

The quotation above explores the past situation of the husband. When a married man's mother dies, poisoned by his own father, he does nothing. Moreover, a married man also cannot do anything when his father is together with another woman. At school, his friends also bullied him. Here, the husband also cannot do anything. He too often binds himself to avoid the existing problems in his past and current life. At present, he wants to leave his wife, but he is not sure. He also did not know the real reason why he had to leave his wife. However, he feels that he has the right to think like that because he wants to break free from the life that often binds him. It cannot be denied that the husband reflects on the situation in his past, bringing it to his life now. It is also possible that he feels stuck with the past and does not know how he is dealing with his present life.

The quotation below also shows the husband's attitude in trying to escape from the life that binds him, but he is unsure of his desires. The husband rejected the notion that everything that happened in his household was not his fault. Gottman & Silver (2015, p. 50) claim that husband tends to "think about themselves as an innocent victim of their wife's wrath or complaint ("Why is she always blaming me?"), which leads to defensiveness." The quotation at the side also shows the husband's view ("Why am I being driven—what harm have I done?" But I really am not responsible for that look; it's her natural expression). A married man views his wife's feelings; his wife feels dragged by the fault "Why am I being driven—what harm have I done?" However, once again, this point is broken by the man's statement of uncertainty mind, which reveals that all was not due to his treatment of his wife. Instead, the husband assumes it is his wife's "natural expression." It emphasizes the attitude of the husband, who tends to defend himself under his desire to leave his wife. However, again, he does not understand precisely how he realizes his desires, considering that he also cannot leave the marriage that binds him. Once again, the married man does not convey the point of what he wants to say.

The quotation below again explores the husband's uncertainty. There is no indication of a married man changing his life and continuing to feel that "I had lain in the cupboard—or the cave forlorn" (Mansfield, 1923, p. 9). It further describes in the quotation at the side, (I had been all my life a little outcast; but until that moment no one had "accepted" me; I had lain in the cupboard—or the cave forlorn) (Mansfield, 1923, p. 9). The quotation again proves the husband's thought that he tends to reflect on "that moment," meaning his life in his past. He feels unaccepted, considers himself

"lain in the cupboard," and lives in a "cave forlorn." Indeed, his sad past had more or less affected him. However, it does not mean he does the same thing in his life now. Because of this reason, the husband tries to break free (by not carrying out his responsibilities properly) from the life that binds him. However, the husband should consider that he still has obligations as a husband and father, which he must fulfill (how to care for his wife and son). In other words, the husband's past, or even his complicated thoughts, should not be the focus of his current life.

"But now I was taken, I was accepted, claimed. I did not consciously turn away from the world of human beings; I had never known it; but I from that night did beyond words consciously turn towards my silent brothers. . . ." (Mansfield, 1923, p. 9).

Although in the end, the husband realizes that "now I was taken, I was accepted, claimed," however, it goes back to a married man's uncertain thinking that "I had never known it; but I from that night did beyond words consciously turn towards my silent brothers. . . ." Regardless of a married man's desire to change his life, however, a married man will continue to live that he cannot be free or still accept the status quo bias. Regarding this, (Natasha, 2022) states that status quo bias is "human behavior that unconsciously takes the decision not to do anything and maintain the current state." It means that status quo bias is the behavior of someone who thinks that doing something like the current conditions is more beneficial than trying to make a change. Here, a married man puts himself on static behavior and will not make any changes in his life. Therefore, if anything changes, the husband continues to think under his uncertainty and feels himself a part of his past. He can only accept and not do his obligation properly.

Based on the explanation above, the portrayal of married life in AMMS explores the husband's unpreparedness to accept his married life. The husband's unpreparedness can be seen in his attitude to his wife, such as lack of sensitivity, lack of communication, and no sexual intercourse. The husband's unpreparedness in accepting his married life also shows the husband's attitude, which he tends to reflect life in the past. Indeed, the past, to some extent, can affect the life of a husband. However, it does not mean he cannot make changes better than his previous life. At this point, the husband often positions himself in a static situation, and he cannot make change in his life. If anything, he was only wrestling with his own thoughts and feelings. This situation then causes the husband to be unable to carry out his obligations properly.

In addition to the husband's unpreparedness to accept married life, the husband maintains his marriage because of the burden of responsibility as a husband. The husband realizes that he has responsibilities as a husband and father. However, he never conducts his obligations properly. For example, he never helps his wife care for the baby. There are also situations where he once felt like running away from her marriage even though he was unsure of his desires. The husband often thinks about himself under the uncertainty of his feelings and thoughts. In other words, the husband ignores his responsibilities to fulfill his desires.

4.3 Similarities in *The Man Without Temperament* (1920) and *A Married Man's Story* (1923)

4.3.1 Marriage life

Marriage life is the central theme in *The Man Without Temperament* and *A Married Man's Story*. In *The Man Without Temperament*, Robert Salesby confronts his ill wife, Jinnie. However, it was not easy for Robert. At first, he lived in London. Then, he had to move to France to recover his wife's recovery. Although Robert has moved to France, Robert's soul is still heavy to leave London. Pieces of the narrative, while Robert was still in London, suggest that Robert felt life in London was better than life in France, given that London was a time when his wife was not yet ill. Therefore, daily activities at the French resort highlight how Robert's attitude changes after his wife's illness, including emotional distancing, ignorance, and lack of sensitivity. Robert is described as someone who can only accept the existing situation. He does everything to help his wife because he feels he has a responsibility as a husband, not as a dedication of affection. This condition then creates Robert's insincerity towards his wife. More than that, Robert suffers since his wife always needs his help. Some of Robert's attitudes then build on the story's main theme of the burden of responsibility.

It was the same as the unnamed male character in *A Married Man's Story*. A married man faces his life not easy because of his unpreparedness in accepting marriage life. It shows in the daily activities at the husband's home, highlighting the husband's negative attitude towards his wife, including lack of sensitivity, lack of communication, and lack of sexual intercourse. Moreover, the husband tends to

reflect on his past situation, bringing it into his life now. He is portrayed as a person who can only accept, is trapped, and has no initiative to improve his life. Therefore, the condition makes a married man feel dissatisfied living with his wife. Similar to Robert Salesby's character in *A Man Without Temperament*, the character of a married man in *A Married Man's Story* also produced the story's main theme of the burden of responsibility.

4.3.2 The burden of responsibility

In *A Man Without Temperament*, the husband ignores his feelings but still carries out his obligations as a husband. However, along with performing their obligations, the husband tries to repress his personal desires. This situation makes the husband finally ignore his feelings by becoming detached or distancing himself physically and psychologically from his wife. The husband does not intend to leave his wife because he feels he has a responsibility as a husband. This made Robert more decisive, although, in the end, he showed no sincerity at all. In the end, the husband carries out the obligation to take care of his wife but not as a form of affectionate dedication, but as an obligation. Therefore, the husband tends to suppress his feelings and imprison himself in his life.

Almost the same as *A Man Without Temperament (1920)*, *A Married Man's Story (1923)* also has the theme of the burden of responsibility. However, in *A Married Man's Story (1923)*, the husband prioritizes his feelings but does not carry out his obligations as a husband. He prioritizes his feelings by moving away physically and psychologically from his wife. The husband only sits and watches his

wife care for the baby without helping her. Furthermore, the man wants to achieve his personal desires, yet he is not unsure of his own. The husband overthinks about his feelings, but at the same time, he also remembers that his marriage was once happy. However, the husband also does not understand his feelings because he always feels too often "bound to himself" to avoid problems. The husband intends to leave his wife but is unsure of his desires. The husband does not understand why he should leave his wife using the premise that he cannot "escape" because marriage binds him. Therefore, because of the marriage that binds him, he feels entitled and tends to think that way because he has the desire to break free from the life that binds him. However, he never fulfilled his duties as a husband. If anything, he only has an obligation to provide for his wife.

The first point of similarity is the theme of the burden of responsibility. The husband maintains his marriage because of the bonds of marriage. In *A Man Without Temperament*, Robert maintains his life with his ailing wife as he is bound by marriage. Similarly, in *A Married Man's Story*, the husband maintains his married life because the marriage rope binds him. It further describes in the quotation below

He turned the ring, turned the signet ring on his little finger and stared in front of him, blinking, vacant (Mansfield, 1920, p. 3).

Why do people stay together? ... It is because they can't; they are bound (Mansfield, 1923, p. 3).

The first quotation explores the husband's attitude in *A Man Without Temperament*. From the story's beginning to the end, the husband twirls his ring as a symbol of his marriage to his wife. Indeed, although it is not clearly explained why he keeps spinning his ring, Robert's attitude from the beginning until the end of the story

shows that he never intended to leave his wife because of the "ring" or his marriage promise to his wife. Robert's behavior towards his wife also highlights his attitude that he does it because there is a responsibility as a husband. Similarly, the second quotation presents the husband's thinking in *A Married Man's Story*, which emphasizes that people stay together because they are bound by marriage. However, in *A Married Man's Story*, the husband never carries out his responsibilities to care for his wife and children. He also once intended to "escape" from his life, but he could not because marriage binds him.

The second point in the theme of the burden of responsibility highlights the sense of responsibility as a husband. In *A Man Without Temperament*, Robert maintains his marriage because he knows he is a husband. He must fulfill his obligation to care for his sick wife. The quotation below proves that Robert, as a husband, fulfilled his responsibilities as a husband to care for his sick wife.

"Where's your shawl?" he asked (Mansfield, 1920, p. 1).

She put her hand on his arm, "perhaps"—and gave his arm the faintest pressure "it's not upstairs, it's only in the hall—perhaps you'd get me my cape. Hanging up" (Mansfield, 1920, p. 4).

Arrived in their room he went swiftly over to the washstand, shook the bottle, poured her out a dose and brought it across "Sit down. Drink it. And don't talk." Then he took the glass, rinsed it and put it back in its case. "Would you like a cushion?" (Mansfield, 1920, p. 8).

The quotation above indicates the situation when Robert always carried out his obligations as a husband. He did everything for his wife, from getting her shawl, leading her to walk, taking her coat for her, giving her medicine, and giving her a

pillow. However, even though Robert fulfilled his obligations as a husband, it made Robert become saturated because his wife needed his help every day. Indeed, the husband did everything for Jinnie. He is responsible for caring for his wife. However, with this burden of responsibility, Robert finally repressed his personal desire to take care of his wife. In other words, the husband ignores his own desires to fulfill his responsibilities. It further explains in the quotation below.

"Won't you bring the other up closer? It's such miles away." But he did not move. "Where's your shawl?" he asked. "How silly I am, I've left it upstairs on the bed." "You'd better have it." And he turned and swiftly crossed the veranda into the dim hall with its scarlet plush and gilt furniture... past the two crippled palms, two ancient beggars at the foot of the staircase, up the marble stairs three at a time" (Mansfield, 1920, p. 1).

The first quotation explores Robert's attitude, wanting to eat another meal for lunch. He wanted to tell his wife to have him another menu so he would not move. On the other hand, he knew his wife was sick, so his wife could not get himself another menu. Therefore, the second quotation proves that Robert tends to repress his personal desires by asking for his wife's shawl. Robert puts aside his desire to eat and carries out his "obligations" like a "duty" to fulfill them. Sadly, the situation when Robert climbed the stairs rather than the elevator was evidence of Robert venting his emotions for not being able to fulfill his desire. He chose to use the stairs "up the marble stairs at three times" instead of using the elevator to get to his room upstairs. More than that, it also proves that Robert emotionally wants to stay away from his wife longer because he might get bored if he continues to see and care for his sick wife.

Almost the same with *A Man Without Temperament*, in *A Married Man's Story*, the husband maintains his marriage because he knows he is a husband. He realized he lives with his wife because "they are bound." It means the husband knows he has a responsibility as a husband. However, in *A Married Man's Story*, the husband never performs his obligations properly. He never helped his wife care for the baby or carried his baby. Instead, the husband wants to achieve his personal desires but never fulfills his obligations as a husband and father of his child (although, at the same time, he is unsure of his own desires). It further explains in the quotation below.

Why do people stay together? It is because they can't: they are bound (Mansfield, 1923, p. 3).

I am sitting at my writing table which is placed across a corner...an extremely occupied man. My wife, with her little boy on her lap, is in a low chair before the fire. She is about to put him to bed... servant girl tomorrow morning (Mansfield, 1923, p. 1).

The first quotation above indicates a situation when a married man sits in his workroom, busy with his own thoughts. The husband's thinking proves that he is consciously aware that he, as a husband, has a responsibility towards his marriage because he continues to be together in his marriage or "bound." However, the second and third quotations above prove that he tends to dwell on his own feelings and thoughts and does not fulfill his responsibilities as a husband and father. If anything, the husband only has an obligation to work to provide for his wife and children. In other words, the quotation shows the husband's lack of responsibility because he only sits watching his wife do everything. Throughout the story, he does not make any

gestures to help his wife care for the baby. Furthermore, the husband's attitude towards his wife and baby is one example that proves a husband's lack of responsibility—constantly seeing his wife taking care of her baby (a husband who can only see without helping or doing anything). He acts like a husband who feels no obligation toward what he has to do as a husband and father.

The quotation below presents the attitude of a husband who seems unconnected with his baby. He can only see without helping or doing anything. "A queer thing is I can't connect him with my wife and myself; I've never accepted him as ours" The first quotation again explores the husband's thinking, "I can't connect him with my wife and myself." Here, the husband has no emotional feelings for the baby and his wife while he lives together and breathes the same air in the same house. Moreover, he also said that "I've never accepted him as ours." It proves that the husband does not accept the baby as his child. Typically, a person who has decided to get married must be ready to accept all the consequences, including when deciding to have children. Sadly, in a married man, he does not accept the baby as his own child. Therefore, if a married man does not want to accept the baby as his child, he is not ready to be the baby's parent or cannot take responsibility as a husband. The husband's feelings and thoughts lead him not to fulfill his obligations as a husband and father.

The quotation below indicates the situation when the husband stays seated in his study. Here, the husband looks confused and thinks about his feelings. However, at the same time, he is unsure of his own feelings.

when his crying wakes me at night, I feel inclined to blame my wife for having brought the baby in from outside...There's an immense difference! Where is that . . . animal ease and playfulness, that quick kissing and cuddling one has been taught to expect of young mothers? She hasn't a sign of it (Mansfield, 1923, p. 2).

But all this conveys the impression that my wife and I were never really happy together. Not true! Not true! We were marvelously, radiantly happy (Mansfield, 1923, p. 5).

The quotation above shows the husband who often thinks about his feelings and thoughts, thus neglecting his responsibilities. In the first quotation, he blames his baby is crying at night. Later, he also blamed his wife for having carried the baby. Sadly, he also considers his wife is different from other young mothers. He thought his wife did not have a maternal soul like "animal ease and playfulness, that quick kissing and cuddling" with his baby. Figuratively, he does not understand how tired she is of being a wife while he never helps his wife to take care of her baby. However, at the same time, the second quotation shows that he also remembers if his marriage was ever happy. However, at the same time, he also does not understand how he feels because, during the story, he is always uncertain of his thoughts and feelings. In other words, he does not understand his true feelings. It further describes in the quotation below.

But I don't know, I don't know. And it may be that it's something entirely individual in me—this sensation (yes, it is even a sensation) of how extraordinarily shell-like we are as we are—little creatures (Mansfield, 1923, p. 3).

The quotation above explores the husband's thoughts, which in the end, he says, "I don't know, I don't know." Here, he does not understand how he feels about himself. However, he may think of feelings or morality as "shells" that prevent him from

being free. This situation also cannot be separated from the husband's past situation. The husband reflects on his past, like when his father cheated on his mother, he cannot do anything. When his father poisoned his mother, he also could not do anything. Last, when his friend bullied him, he could not do anything. He may feel he "ties himself up" too often to avoid existing problems. In the present life, there is a scene where the husband thinks of "escape." In other words, he wants to leave his children and wife. However, at the same time, he was unsure of his decision, nor did he understand the reason why he had to leave his wife. However, at this point, he felt entitled to think like that because he wanted to break free from the life that had bound him.

Based on the explanation above, the similarity of the two short stories highlights the theme of the burden of responsibility. Both stories highlight husband-centric behavior in which they maintain their marriage because of the burden of responsibility of the marriage bond—that binds them and the burden of responsibility as a husband. In *A Man Without Temperament*, the husband ignores his feelings to fulfill his responsibilities as a husband, caring for his sick wife. The husband is more decisive because he feels that doing everything is his responsibility, including helping his wife. However, in the end, he becomes bored because his wife needs his help, and he takes care of her daily. This situation eventually makes the husband ignore his feelings, vent his emotions, and suppress his desires, which leads to no sincerity in all behavior towards his wife. He only does what must be done as a husband as a "duty" to care for his wife. In other words, he did it all not with dedication of affection but as compassion. During the story, the husband becomes detached. However, he still tries

to fulfill his responsibilities as a husband and has no intention of leaving his wife. Therefore, the husband's feeling when he has to fulfill his responsibility, making him suppresses his personal desires. In other words, he tends to imprison himself.

Similarly, the short story *A Married Man's Story* has a similar theme to the burden of responsibility. The husband survives with his life because of the burden of responsibility in the marriage that binds him and the burden of responsibility as a husband. However, in *A Married Man's Story*, the husband neglects his responsibilities (not helping his wife take care of the baby). If anything, he is only responsible for work, providing for his wife. He tends to fulfill his desires even though he is often unsure. At this point, the husband ignores his responsibility to fulfill his personal desires despite being unsure of his own. On the one hand, he continues to think about his feelings. At the same time, he also remembered if his marriage was ever happy. However, on the other hand, he also intends to leave his wife; however, he cannot because marriage binds him. In other words, the husband never understood what point he would make.

Furthermore, he never understood his true feelings because from the beginning to the end of the story, he thought he could not be free, like living in a "shell." The unfortunate events of the past are also seen as a reflection of the husband in the present. In the past, situations when his father cheated on his mother, his mother died from his father's poisoning, and his schoolmate's bullying explored the husband's static attitude—that he does nothing. This condition also occurs in the present life. The husband can only see his wife caring for the baby and allowing himself to live in solitude. However, it cannot be denied that he also feels entitled to

think so because he has a desire to take a break from the life that often binds him. Therefore, the thought of the husband having his comfort zone for a moment makes him ignore his responsibilities. In other words, the husband is trying to break free from the life that has bound him.

4.4 Differences in *The Man Without Temperament* (1920) and *A Married Man's Story* (1923)

In *The Man Without Temperament*, the condition of a sick wife triggers a change in the husband's attitude to his wife. It highlights attitudes that are not connected physically and mentally, lack of interpersonal communication, inability to fulfill sexual needs, and lack of sensitivity to each other's feelings. However, at the same time, the husband's wife's attitude also triggers dissatisfaction of the husband's feelings. Therefore, this condition produces disharmony and dissatisfaction in married life. In contrast to *A Married Man's Story*, the psychological unpreparedness of the husband in accepting his married life triggers the negative husband's attitude toward his wife. He brings the principles of the past to his present life. The husband reflects on himself in the past and brings it up to the present. Although the conditions of the past can more or less affect his present self, it does not mean that he continues to carry that principle. He cannot create his own principle of marriage. It portrays the husband's attitudes, such as lack of sensitivity, lack of communication, and no sexual intercourse. Therefore, this condition produces disharmony and dissatisfaction in married life.

The main difference between *The Man Without Temperament* and *A Married Man's Story* is the cause of the burden of responsibility. In TMWT, the theme of the

burden of responsibility is the burden of responsibility of the husband caused by the situation of a sick wife. In contrast to *TMWT*, in *AMMS*, the theme of the burden of responsibility is the burden of responsibility of the husband caused by the unpreparedness of a husband in accepting marriage life. In *TMWT*, the husband has a burden of responsibility because his wife is sick. He has to take care of her, and his wife also needs his daily help. The situation then makes the husband emotionally distant, ignorant, and there is no sexual intercourse between the spouses. Unlike *TMWT*, in *AMMS*, the husband has a burden of responsibility because he is not ready to accept marriage life. The husband struggles with his uncertainty of thought and feeling. The situation then makes the husband have an attitude of lack of sensitivity, lack of communication, and no sexual intercourse.

The first difference between *The Man Without Temperament* dan *A Married Man's Story* is that the husband has an emotionally and physically distant attitude towards his family life. In *TMWT*, Robert has to care for his wife and needs her help. Therefore, he is emotionally distant. However, he was not physically distant because he always helped his sick wife. It further describes in the quotation below.

"Well," she put her hand on his arm, "perhaps"—and gave his arm the faintest pressure (Mansfield, 1920, p. 4).

He came back with it and she bent her small head while he dropped it on her shoulders. Then, very stiff, he offered her his arm (Mansfield, 1920, p. 5).

The first and second quotation above explores the situation when Robert was with his wife for lunch with other residents in the resort's dining room. The first quotation indicates the attitude of Robert's wife, which physically holds Robert's arm.

Moreover, the second quotation presents the situation when Robert returns from taking his wife's cape. Robert's attitude is seen giving his arm to his wife even though it looks "stiff." Here, Robert's "stiff" attitude toward his wife proves that he seems emotionally distant. Robert might have looked stiff because he had no emotional feelings for his wife. He might expect that his wife was healthy so as not to need his help to retrieve his wife's cape. Robert may also want to get away from his wife physically but cannot because he has to help her. From the beginning of the story to the end of the story, indeed, Robert is with his wife. However, there are no emotional feelings associated between him and his wife. The quotation below explores the emotional distance between Robert and his wife.

"Leave me here and go for a little constitutional, won't you?" "No-no. You don't mind being left?" "Silly! I want you to go. I can't expect you to drag after your invalid wife every minute . . . How long will you be?" (Mansfield, 1920, p. 6)

The quotation above indicates the situation when Robert and Jinnie walk around the resort after lunch, precisely in the evening. Here, Jinnie tells Robert to walk around the resort alone because Jinnie is tired of walking again. However, Robert's words in the first quotation suggest that he is emotionally unrelated to Jinnie's feelings. Robert knows that Jinnie is sick, while he leaves Jinnie alone. Indeed, Jinnie tells him to leave her alone. However, the second quotation explores Jinnie's loneliness and sadness. She realized she was a burden to Robert "I can't expect you to drag after your invalid wife every minute." Jinnie may feel that her pain was a mistake. It was also possible that Jinnie wanted to free Robert for a moment from her. Jinnie may want to give Robert time as his "free time" to enjoy his own time without his sick

wife. However, it becomes an irony because it makes Jinnie lonely. At this point, Robert does not understand Jinnie's emotional feelings when he (as a healthy husband) leaves his wife alone. Jinnie's illness may disillusion Robert, so Robert becomes selfish when leaving Jinnie alone. Therefore, because of Jinnie's illness, Robert tends to distance himself because he emotionally no longer feels connected with his wife. In other words, Robert emotionally distances from Jinnie's feelings.

In contrast to TMWT, in AMMS, the husband is both emotionally and physically distant from his wife and the baby. The husband is still helpful and physically connected in *The Man Without Temperament*. Meanwhile, in *A Married Man's Story*, the husband is emotionally and physically distant. He never touched or gave emotional warmth to his wife and baby. Because of his unpreparedness to accept his marriage life, the husband is physically and emotionally distant from his family. Generally, in married life, "each couple must try to build a personality that can merge with the other's personality in order to be able to form intimacy" (Aini & Afdal, 2020, p. 142). It means that in a relationship, especially in a household, one must build togetherness or a personality that blends with the partner to form familiarity. In other words, the couple must also build physical and emotional closeness to form intimacy. However, in AMMS, from the beginning to the end of the story, the husband seems to make no effort to touch, be close, or even not give warmth to his wife and baby. It further describes in the quotation below.

My wife, with her little boy on her lap, is in a low chair before the fire
(Mansfield, 1923, p. 1).

Nobody is going to come behind her, to take her in his arms, to kiss her soft hair, to lead her to the fire and to rub her hands warm again (Mansfield, 1923, p. 2).

The quotation above indicates the situation when the husband sits in his workroom.

From the beginning to the end of the story, the husband always observes the surrounding conditions without moving from his desk, including only being able to see his wife doing something. The first quotation above represents the attitude of the husband, who observes his wife and baby every time. Unfortunately, he is emotionally distant from his wife and baby. Here, he called his baby "her little boy" or his wife's baby. There is emotional tension when the husband calls the baby his wife's baby, not "my baby." The husband may refer to his baby as "her little boy" because, from the beginning to the end of the story, he has a physical estrangement between himself and the baby. It was also given that he never carried or helped his wife care for the baby. There is no indication or attempt by the husband to establish physical and emotional closeness with the baby that he refers to his son as his wife's baby rather than as his own.

Furthermore, the second quotation describes how the husband also has a physical and emotional estrangement from his wife. The second quotation again explores the thought of a husband who observes his wife in the furnace to warm up. However, the husband's thoughts represent his attitude that he can only sit at his desk and consciously make no effort to give his wife physical and emotional warmth. He said, "Nobody is going to come behind her....to kiss her soft hair." It proves the husband's tension in physical touch with his wife. There is no physical closeness like "to take

her in his arms" or even "to kiss her soft hair" Therefore, the situation above can make the loss of romantic essence or even the loss of emotional essence between husband and wife relationship.

The second difference between TMWT and AMMS is ignorance and lack of sensitivity. In *The Man Without Temperament*, the wife's illness makes the husband and wife ignorant of each other's feelings. Meanwhile, in *A Married Man's Story*, the husband's unpreparedness in accepting marriage life creates his lack of sensitivity to his wife and surrounding conditions. The quotation below highlights the husband's attitude in *The Man Without Temperament*, which is ignorant toward his wife's feelings ("Won't you bring the other up closer? It's such miles away." But he does not move). The quotation suggests the situation when Robert and Jinnie had lunch together in the resort's dining room. Here, Robert asks his sick wife to have food or another menu for him while walking his wife feels difficult. At this point, Robert was unaware of his wife's feelings, while he knew she was sick and physically weak. Robert might say, "it's such miles away" because the food was far from him. He told his wife to bring him food. However, Robert should not have told his wife while he was healthy and his wife was in distress to walk "the hand still on his shoulder, and the light, dragging steps beside his." The quotation also shows Robert's action that "he did not move." As a healthy husband, he should know that his wife is sick and difficult to move. Instead, Robert could only speak without moving. Therefore, Robert is ignorant since he does not understand his wife, who is sick and weak, to do something. However, he focuses on his desire, asking his wife to bring the menu for him. Meanwhile, he knows to walk his wife felt difficult.

Another attitude of ignorance not only happened to Robert but also happened to Robert's wife, Jinnie. Indeed, as a sick wife, Jinnie is quite focused on herself. However, there was one side where Jinnie needed to be made aware of what she was saying to Robert. In the quotation at the side, it further explains, "Oh, there you are. What happened? What kept you?" The quotation presents the situation when Robert returns after picking up his wife's shawl upstairs. Jinnie said, "What happened to you?" Here, Jinnie's word highlights that she was unaware of Robert's feelings while her husband continuously helped her. Robert probably expected that his wife would be healthy, strong, and not a burden to him. Robert may also want to stay away longer from his wife because Jinnie cannot fulfill his desire like the previous explanation (that Robert wants to eat another menu, but his wife cannot serve him). In other words, Robert vented his emotions for a moment away from his wife, so he needed a long time to take his wife's shawl. However, instead of thanking Robert for taking the shawl, Jinnie said, "What kept you?" As a sick wife, Jinnie should understand that her husband might be boring because of her sickness. She should know that her husband tries to have her shawl, which is quite far away. Indeed, she felt the pain, but she should not have thought only of herself—she had got what she needed (her shawl). Therefore, it shows Jinnie's ignorant toward his husband's feelings.

In contrast to TMWT, in AMM, the husband's unpreparedness in accepting marriage life makes the insensitivity to his wife's feelings and surrounding conditions. Furthermore, the husband's unpreparedness in accepting his married life also highlights his lack of communication towards each other. Using a first-person

perspective, this insensitivity explores the husband's thoughts, feelings, and behavior toward his wife. It further explains in the quotation below.

I remember saying to her, "Did you always look so sad?" And she waited for me to say something about it. But I was marvelling at her courage at having shown it to me at all. It was a hideous photograph! And I wondered again if she realized how plain she was (Mansfield, 1923, p. 4).

The quotation above indicates the situation on the day when the wife cleaned her cupboard. The wife found an old photo of her when she was in school. The quotation explores the husband's behavior towards his wife, who says that his wife's face "always looks so sad." Moreover, it also explores the wife's attitude, which seems to wait for her husband's reaction to comment on her old photos. The wife might expect that her husband would give her a warm response as she showed her childhood photos. The wife might hope that her husband compliments her appearance or face, whether she is beautiful or not. However, instead of complimenting, the husband thinks that "it was a hideous photograph."

Furthermore, the husband roughly thinks that his wife is not attractive "how plain she was." Therefore, the wife hopes to wait for her husband to praise her. However, the husband did not do it. At this point, the husband's lack of sensitivity indicates his unawareness of his wife's feelings. However, it cannot be denied that men and women communicate differently. Basow & Rubenfield (2003, as cited in Merchant, 2012, p. 22) state that "men and women differ in their communication characteristics and traits..." Women tend to be more expressive, tentative, polite, social, while men are, on average, more assertive and dominant when it comes to communication style."

Here, the husband's communication style tends to be assertive, resulting in insensitivity to his wife's feelings. The first quotation presents the husband's assertive statement, which says his wife's face always looks sad. It is because there are differences in communication styles between men and women. A married man's wife tends to be expressive and wants warm treatment from his husband, so she waits for him to say something about her photo. Meanwhile, a married man tends to be assertive and inexpressive, so he does not want "to say something complimentary." However, it is inappropriate for the husband to think negatively about his wife.

The husband's lack of sensitivity in *A Married Man's Story* towards his wife under unpreparedness to accept married life is followed by a lack of interpersonal communication. It further describes in the quotation at the side. "Tell me, do you think physical beauty is so very important?" "I didn't hear what you said." Devilish! Wasn't it?" The quotation presents the situation in the past during their marriage, precisely in the afternoon. The husband and his wife saw the orchestra. Then, the wife asked, "Do you think physical beauty is so very important?" However, the husband answered, "I didn't hear what you said." Devilish! Wasn't it?" Here, the husband pretends not to hear his wife's words. The husband even realizes he is "devilish" for doing that. At this point, the husband ignores the simple but meaningful things for interpersonal communication.

However, the husband has an attitude or type of man who does not like a "word of affirmation." Chapman (2017, p. 52) states that word of affirmation is, "verbal compliments, or words of appreciation, are powerful communicators of love." Here, a married man pretends not to hear and does not give his wife an opinion or

"compliment" about her physical beauty. The husband is not a man who has a "word of affirmation." Therefore, the communication between them seems less warm since the word of affirmation is a "powerful communicator of love."

The quotation below indicates the attitude of a husband who cannot establish intense communication with his wife.

"What are you thinking?" "Nothing," I answer softly. Will she never grow accustomed to these simple—one might say—everyday little lies? Will she never learn not to expose herself—or to build up defences? "Truly, I was thinking of nothing" (Mansfield, 1923, p. 2).

The quotation above explores the situation in the husband's workroom. The wife turned to her husband and asked him, "What are you thinking?" Then, the husband answers, "Nothing." However, the quotation above highlights the husband's thoughts about lying to his wife. He wondered if his wife had never lied or told a lie to defend herself. It means that when the husband says he is not thinking about "nothing," he lies about his own feelings for his wife. Even though it was simple things, the husband's little lie made him unable to express his thoughts honestly. Therefore, after the husband answered his wife, the conversation stopped only until then. The warmth ended because the husband was reluctant to interact spontaneously. Oluwole & Adebayo (2008, as cited in Aini & Afdal, 2020, p. 142) state that "intimacy and communication can be said to be the most frequent sources of satisfaction or dissatisfaction in a relationship." At this point, interpersonal communication is essential for couples in the household. Here, the husband cannot establish communication, considering his wife is the only one who initiates the conversation. The husband does not attempt to give feedback or ask his wife so as not to form

intimacy between the two. Therefore, the lack of interpersonal communication in the household brings dissatisfaction between a married man and his wife. The quotation above shows that the husband does not communicate with his wife either. It explores the husband's attitude that he makes no effort to talk to his wife spontaneously.

The third difference between *The Man Without Temperament* and *A Married Man's Story* is maintaining sexual intercourse in the household. In TMWT, the wife's illness prevents the husband from maintaining his intimacy or sexual activity with his wife. Meanwhile, in AMMS, the husband's unpreparedness in accepting marriage life makes him deliberately stop sexual activity with his wife.

Generally, in the household, sexual needs become one of the crucial factors in increasing intimacy and harmony in everyday life. Aini & Afdal (2020, p. 142) concludes that marital dissatisfaction occurs due to the non-fulfillment of the sexual aspect in the household. It means that if sexual needs are not met, it will create dissatisfaction in domestic life. In *The Man Without Temperament*, starting from the beginning of the story until the middle of the story, no passage shows Robert and his wife having any warmth about sexual relations. It further describes in the quotation below.

"Robert, do you mind if I go to bed very soon? Won't you go down to the salon or out into the garden? Or perhaps you might smoke a cigar on the balcony. It's lovely out there. And I like cigar smoke. I always did. But if you'd rather . . ."

"No, I'll sit here" (Mansfield, 1920, p. 10).

The above quotation indicates nighttime situation when Robert and his wife were in their room. The first quotation suggests Jinnie asking Robert's permission to sleep

first. Then, Robert decided to sit on the balcony. However, the situation strains on Robert and his wife's relationship. From the beginning to the end of the story, there is no sexual activity between Robert and his wife. The scene above proves that Jinnie and Robert did not do "intimate activities" at night. Indeed, Robert could not perform "his activity" because his wife was ill. Robert might expect that he could do the activity with his wife, but he realized that she was ill. Therefore, he chose to stay away from his wife, sitting on the balcony. The same thing happened to Jinnie. She realized she could not serve her husband to fulfill his sexual desires. Instead, he chose to sleep first. However, that does not mean they cannot communicate with each other. As a healthy husband, Robert should know that communication is crucial in his life because his sexual needs are not met. Robert at least should have taken his wife's heart-to-heart communication that night. In other words, although Robert is aware of his wife's illness, he must know that interpersonal communication is necessary for every household couple. Hence, the explanation above proves that due to the wife's illness, the couple cannot maintain their sexual relationship.

In contrast to *The Man Without Temperament*, in *A Married Man's Story*, there is a lack of sexual intercourse due to the husband's unpreparedness in accepting married life. It further describes in the quotation below.

But now? For some reason I feel it would be crude to stop my performance. It's simplest to play on. But what is she waiting for tonight? Why doesn't she go? Why prolong this? She is going (Mansfield, 1923, p. 4).

The quotation above explores the situation when the husband is at his desk. He wrestles with his thoughts, explaining his confusion because he intentionally "stopped

my performance." The husband also realized that "for some reason, I feel it would be crude to stop my performance." At this point, there is a reason why the husband terminated his 'performance.' This reason highlights the husband's dire situation in the past. He wants to make his present life a mirror of his past. For instance, he was disappointed by his mother's death. That was the reason why he had to stop his performance with his wife. Indeed, the past has influenced the husband to some extent. However, that does not mean he stops to dismiss his sexual activity with his wife, given that sexual relationships are essential for building intimacy.

The husband's following statement also explores the situation that his wife is waiting near the door of her workroom. The husband's statement also indicates that his wife did not leave the room immediately. The wife might hope that her husband would take a break from his work, given that the husband was always busy in his workroom from the beginning to the end of the story. Moreover, his wife might hope that her husband did his "performance" again. Therefore, the husband's unpreparedness in maintaining his sexual activity makes disharmony in the household decrease.

Based on the explanation above, the difference between *The Man Without Temperament* and *A Married Man's Story* highlights the cause of the burden of responsibility. In TMWT, the cause of the husband's burden of responsibility is because of his wife's illness. Meanwhile, in AMMS, the cause of the husband's burden of responsibility is due to the husband's unpreparedness to accept his married life. In TMWT, the husband's burden or responsibility is caused by his wife's illness, which explores the husband's behaviors, such as emotional distancing, ignorance, and

no sexual intercourse. Meanwhile, in AMMS, the husband's burden is caused by his unpreparedness to accept his married life, exploring the husband's behavior, such as emotional and physical distancing, lack of sensitivity, and lack of sexual intercourse.



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CHAPTER V CONCLUSION

The study presents the portrayal of married life in two selected short stories by Katherine Mansfield *The Man Without Temperament* and *A Married Man's Story*. Furthermore, comparing the two short stories, the study presents the similarities and differences between the themes in *The Man Without Temperament* and *A Married Man's Story*. Using new criticism, the portrayal of marriage in both short stories shows that married life for the main characters is not easy. They face problems in their households and survive the painful conditions.

The depiction of married life in both short stories explores the situations which led to grievous life. In *The Man Without Temperament*, the wife's illness causes his wife to need her husband's help, and the husband must take care of his wife daily. Besides, the wife cannot please her husband. The condition eventually makes the husband feel bored. It portrays the husband's attitudes, such as emotional distancing, ignorance, and lack of sensitivity.

Furthermore, in addition to the wife's illness, there is the burden of the husband's responsibility so that he still survives with his wife. That includes the husband's scarification: exploring the attitude of a husband who endures his marriage because marriage binds him. Furthermore, he conducts all his obligations as a "duty" rather than a dedication of affection. He represses his personal desires by carrying out his "duty" to take care of his wife. This condition eventually makes the husband conduct all his obligations insincerely towards his wife. On the one hand, the husband

is aware that he has an obligation to care for his wife. However, on the other hand, he forced himself to keep his marriage. Therefore, with this burden of responsibility, the husband must maintain his married life, and there is no desire to leave his wife. At this point, the husband ignores his desire to fulfill his responsibility of helping his wife.

In *A Married Man's Story*, the husband's unpreparedness to accept marriage life causes him to be unable to carry out his obligations properly. This unpreparedness of the husband describes the husband's attitude, such as lack of sensitivity, lack of communication, and lack of sexual intercourse. Furthermore, this unpreparedness also more or less reflects on the husband's life in the past. He keeps himself static and does not want to make changes. He tends to bring himself to the mirror of life from the past to the present. For example, in the past, when his mother died from being poisoned by his father, he could not do anything. Then, when he saw his father having an affair with another woman, he could not do anything about it either. In addition, while still in school, he also received if he got bullying from his school friends. It also happens in the present that the husband cannot do anything. The husband constantly wrestles with his thoughts and feelings so that he does not know what to do in married life. If anything, he works on his study without interacting intensely with his wife and child. In other words, the husband positions himself on static conditions and does not have his own principles of marriage. In addition to his unpreparedness to accept married life, the husband maintains his marriage because of the burden of responsibility as a husband. The husband survived because the marriage rope tied him. He never fulfilled his duty as a husband and

father. He never helped his wife take care of her baby. Once there was a desire to escape from the life that bound him. However, he is unsure to leave his wife because marriage binds him. At this point, he tends to ignore his responsibility to fulfill his personal desires, even though he is often unsure of his desires.

Comparing the two short stories showed similarities and differences in the story's theme. They both share the same theme of the burden of responsibility. The husband in *The Man Without Temperament* and *A Married Man's Story* shows that they hold his marriage because marriage binds him. The second point in the theme of the burden of responsibility is the sense of responsibility. In *The Man Without Temperament*, the husband fulfills his obligation to care for his wife even though he does it all insincerely in the end. Almost the same in *A Married Man's Story*, the husband realizes that he is a husband and must carry out his obligations. Unfortunately, the husband never does his job properly. He never touched the baby or even helped his wife. Besides, the difference between the two short stories is the cause of the theme of the burden of responsibility. In *The Man Without Temperament*, the theme of the burden of responsibility is caused by his wife's illness. Meanwhile, in *A Married Man's Story*, the theme of the burden of responsibility is caused by the husband's unpreparedness in accepting marriage life.

Both short stories tell that marriage is not easy. Marriage is a complex thing and not only about loving and being loved. However, marriage is how couples understand the meaning of struggle, sacrifice, and patience in overcoming all life's problems. Marriage is not just a matter of love, romance, and living together.

However, marriage is also about accepting and being grateful for all the shortcomings and advantages. Generally, no life is not flooded with problems. Every married person has their own problems which are not known by others. Therefore, people who have decided to get married must also be ready for all the consequences that occur in the household. A married person must understand each other's rights and obligations as husband and wife. Both short stories also teach that understanding each other is essential, including meeting physical and spiritual needs such as sensitivity, intense communication, and sexual needs.



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