

# SLAVERY OF THE MAIN CHARACTER SOLOMON NORTHUP IN THE *12 YEARS A SLAVE* MOVIE

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## ABSTRACT

This research revolve around a movie based on real life experience that show us about the two sides of ideology that clash between each other and the result because of it, learning from history is crucial in order to prevent society to commit the same mistake or experience the same tragedy. Descriptive qualitative approach was used in this research. The research focused on two purposes namely to identify the form of slavery that occur in the movie and the effects of slavery toward the main character *Solomon Northup*'s mental state during his 12 years enslavement. There are five types of slavery that occurred in the movie which are debt bondage, contract slavery, forced labor, human trafficking, and sexual slavery. Solomon showed six kinds of psychological arousal throughout the entire movie which are anger, disappointment, frustration, hate, sad, and happiness and all those emotions were related to his 12 years of enslavement. Furthermore, cognitive label was used to classify those six psychological arousals into three forms. Those three forms of cognitive label are crying, laughing, and screaming. The psychological arousal happiness belonged to both crying and laughing cognitive label. Psychological arousal anger and disappointment belong to cognitive label screaming. Psychological arousal sad and frustration belong to cognitive label crying.

**Key words:** slavery, human rights

## ABSTRAK

*Penelitian ini mengkaji sebuah film yang diangkat dari kisah nyata. Tujuan dari penelitian ini adalah agar masyarakat bisa mengenali sejarah dan tidak mengulangi kesalahan yang sama. Pendekatan yang digunakan pada penelitian ini adalah deskriptif. Penelitian ini memiliki dua tujuan yakni mengidentifikasi bentuk-bentuk perbudakan yang terjadi dalam film dan efek perbudakan terhadap karakter Solomon Northup selama 12 tahun perbudakan yang dialaminya. Ada lima jenis perbudakan yang ditunjukkan di film, yakni perbudakan piutang, perbudakan kontrak, kerja paksa, perdagangan manusia, dan perbudakan seksual. Solomon menunjukkan enam macam dorongan psikologi, yakni amarah, kekecewaan, frustasi, benci, sedih dan bahagia, seluruh emosi itu berkaitan dengan perbudakannya selama 12 tahun. Selanjutnya, label kognitif digunakan untuk mengklasifikasi keenam dorongan psikologis tersebut menjadi tiga kategori. Ketiga kategori label kognitif tersebut adalah menangis, tertawa, dan berteriak. Dorongan psikologi bahagia masuk di label kognitif menangis dan*

tertawa. Dorongan psikologis amarah dan kekecewaan masuk di label kognitif berteriak. Dorongan psikologi sedih dan frustrasi masuk di label kognitif menangis.

**Kata kunci:** perbudakan, hak asasi manusia

## A. INTRODUCTION

Freedom and human rights are constant struggle that humanity try to achieve. The diversity in human culture creates different point of view and moral value that is unique between one society to another. Diversity is inevitable and sometimes it leads to difficulties to reach mutual understanding. People that unable to accept the concept of diversity could possibly force their moral value upon other people claiming as the better one. This incorrect sense of self-righteousness will ignite more conflict that eventually cripples the progress of freedom and human rights even further.

According to Bales, slavery is the status or condition of a person over whom any or all of the powers attaching to the right of ownership are exercised (5). Originated from the word *slave* with the definition as a person who is legally owned by someone else, he has to work for that person. Slavery is a sensitive topic but it is an important thing that we need to learn from the past. The importance of learning anything related to slavery is to learn from history and our ancestor mistakes in order to prevent the same mistake happen again in the future.

In order to analyze the slavery topic, the researcher choose a movie entitled *12 Years a Slave* and gathered every relevant data related to the slavery and the researcher own research questions. The movie *12 Years a Slave* was a portrait of Solomon Northup life. Solomon Northup was a born free black man; he lived in New York at the time when America was split into two sides, one side that support slavery and the other side that against it. Solomon Northup was deceived to come into Washington DC where the slavery was legal; he was kidnapped and then treated as a slave. There were some movies also having the same theme but this movie was slightly better than others because not only it was based on the real life experience but also one of the newest slavery movie that won lots of awards. Solomon who was born as a free man and the fact that he was kidnapped and forced to be a slave gave him a really harsh mental breakdown. A person that was born as a slave will give a different reaction since that person had no understanding the pleasure of freedom from the beginning.

With the movie released in 2013, the life experience of Solomon Northup was known worldwide and it was crucial to make sure that this movie follows his experience during slavery faithfully without any changes that altered the story and give different interpretation towards the sensitive topic of slavery. That is why the researcher analyzed this movie thoroughly by using qualitative approach and Two-factor Theory of Emotion alongside Dana S. Hathaway thesis to ensure this research provide to be useful to the readers in identifying and analyzing literary works that contain slavery as the topic.

In order to identify the slavery issue that occurred on Solomon Northup life in the movie *12 Years a Slave*, the researcher brought up two questions as the following: (1) What kinds of slavery shown in *12 Years a Slave*? (2) What are the effects of slavery towards Solomon Northup's mental state on his 12 years enslavement?. From those two research questions the purpose of this study is (1) to identify the kinds of slavery that is shown in the movie *12 Years a Slave* (2) to show the effects toward Solomon Northup mental state on his life experience during his 12 years of enslavement. There are two

benefits from this study to give new knowledge after this analysis (1) Theoretically, this study could be used as a guidance or reference for other researchers who want to analyze Solomon Northup or any other character that has similar circumstances. (2) Practically, this study may helped readers or added their knowledge to understand and identify the effect of enslavement does to a person state of mind.

## **B. REVIEW OF RELATED LITERATURE**

### **1. Definition of Literature**

Etymologically, literature comes from Latin word “Litterature” which derived from “Littera” means letter, which contains of alphabetical writing (Klarer 1). From the statement above we can determine that literature is a written text that comes from a very broad source. A literature can be produced by writing text and drawing pictures originated from our imagination or our observation on our surrounding. Literature does not specifically bound to fiction or nonfiction, literature can be created from so many sources with limitless possibility, this what makes literature such an interesting subject to study.

Literature is more than just arranging letter to form a word and sentences, it is about sending the writer message into the readers mind. The variety of human ability to interpret a message is one of the challenges that a writer has to overcome in order to deliver his/her own message into the reader minds. Literature is not only existed in written form, but also the picture, art and visual screen, all that forms have a same similarity which is an art created to deliver a message from the creator. These different forms are because of the different text to share the living and imagination. These are called as literary works.

### **2. Psychoanalysis**

According to Adams (3-11), psychoanalysis is a branch of psychology which was developed by Sigmund Freud in late 19<sup>th</sup> century. Psychoanalysis deals with imaginary, history and creativity and also focuses on the reconstruction of the past and the interpretation of the past to the present. Psychoanalysis can also be described as a theory based on the ideas that mental life functions on both conscious and unconscious levels.

At the earliest time, psychoanalysis is the therapy method used for medical treatment. However, Freud had proved that psychoanalysis can be used for all human imaginative and creative works including literary works. Film or movie is one of the literary works which is the human creative work. In addition, character as the intrinsic element of the movie will be researched. So, in this study, the main character Solomon Northup on the movie 12 Years a Slave is researched by using the theory of psychoanalysis.

The theory of psychoanalysis is too large and not specific enough, so the researcher decides to use *Two-Factor Theory of Emotion* and *Human Trafficking and Slavery: Toward a New Framework for Prevention and Responsibility* thesis by Dana S. Hathaway to answer the research questions on this study.

## **Two-Factor Theory of Emotion**

Two-factor theory of emotion was created by researchers Stanley Schachter and Jerome E. Singer. This theory states that emotion based on two factors: physiological arousal and cognitive label. This theory is used to analyze the emotion that Solomon Northup experience in the film.

Physiological Arousal is the state of being psychologically alert, awake and attentive. Arousal is primarily controlled by the Reticular Activating System (RAS) in the brain. Some emotions such as anger or happiness can change our arousal level. Anger is associated with high level of arousal and in many cases leads to decreased performance. Happiness on the other hand, might lead to increased relaxation and low levels of arousal, also leading to decreases in performance. Arousal often happens through a trigger, which appears through one of our senses. For example arousal can happen through: touch (a punch or kiss), vision (seeing something desirable or distasteful), hearing (a sudden noise or a calming voice), smell (a wonderful smell), taste (delicious or disgusting food).

Emotion can be classified in terms of how arousing or not they are, some of the examples of arousing emotions are joy, happiness, anger, frustration, hate, excitement. Arousal is often talked with metaphor of heat, aroused emotion described as 'hot' or 'warm', and the calmer emotions such as: contentment, sadness, confusion, shame, guilt, satisfaction labeled as 'cold' or 'cool'. Arousal is necessary and it makes us human. At some level being aroused is pleasurable, even negative states such as fear and anger have their benefits.

Cognitive label was an act of assigning psychological attribute into a specific emotion. According to two-factor theory of emotion, if a person fails to assign emotional significance to a physiological attribute, it does not qualify as an emotion at all. The reason is because if the person cannot match the emotion to an event then the emotion is not significant or even necessarily an emotion, it may have been simply a thought. This theory suggests that your emotional reaction is dependent upon how you interpret those physical reactions. One of the examples was when we are crying at funeral, we label it as a sad emotion, but when we are crying at our own graduation, we label that emotion as happiness.

### **3. Slavery Classification**

In order to identify and classify every form of slavery within the movie the researcher chooses Dana S. Hathaway theory to help researcher. Dana aims to reexamine and reinterpret the problem of human trafficking and slavery in a way that highlights the background conditions to the problem. She used United States as a case study in order to provide a targeted analysis of social structural processes that contribute to the problem. She focused on agricultural and domestic slavery in the United States. Her research has greatly given benefit for researcher to obtain better insight of slavery and the ability to identify forms of slavery.

### **Debt Bondage**

The 1956 Convention lists debt bondage as “a practice analogous to slavery”. It defines debt bondage as “The status or condition arising from a pledge by a debtor of his personal services or of those of a person under his control as security for a debt, if the value of those services as reasonably assessed is not applied toward the liquidation

of the debt or the length and nature of those services are not respectively limited and defined (United Nations 1)". This is the most common form of slavery that still remains today. Debt Bondage is a person's pledge of their labor or services as security for the repayment of a debt. At first glance, this might not seem to be problematic as long as both sides have reasonable terms established and abided by. Many migrants came to colonial America under this agreement and living a civil life. Others however were trapped in this debt bondage because one side took advantage mostly through false accounting, exorbitant interest rates, extortion, or unreasonable collateral, repayment is never actually possible and the victim is forever indebted, sometimes even passing the debt to the next generation.

### **Contract Slavery**

Contract slavery is similar with debt bondage. This kind of slavery begins with a mutual agreement between employer and laborer as an exchange of money for labor (or labor for money). A large advance of money is not the reason for employment arrangement. The arrangement usually involves a guarantee of wages for a guaranteed job. This kind of contract work is a common type of employment arrangement and takes place in industries such as agriculture, engineering, writing, education, and manufacturing. Contract slavery is most often found in Brazil and Southeast Asia, but it is also found in places like the United States, Europe, and Canada (Bales 34).

### **Forced Labor**

Forced labor, as a form of slavery affects approximately 12.3 million people worldwide (International Labor Office 1). Slavery that cannot be identified as debt bondage or contract slavery often falls under the category of forced labor. In Africa, approximately 100,000 child soldiers are forced to labor as porters, messengers, cooks, sex slaves, human mine detectors, and armed combatants (Bales 114 – 115). Usually these children are obtained through abduction or sometimes sold by their parents. This is usually referred to as the category "child soldiers" but it is also a type of forced labor (Sisk 22). There are cases in the United States where migrant farm workers are forced to harvest crops at gun point and are locked away during night to prevent escape. In many parts of the world, young girls and women are forced to labor in homes as maids or nannies, or forced into prostitution by being held in brothels or violently controlled by pimps on the streets (Hathaway 23).

### **Forced Prostitution**

Forced Prostitution commonly referred to in the media as "sex trafficking" involves the promotion and exchange of sex service for money. Forced prostitution can occur alongside debt bondage, contract slavery, or forced labor, but is specifically an instance of slavery that involves sex and sexual exploitation for financial gain. Like other instances of slavery, the victim may in fact receive some form of payment, but what is key, like other forms of slavery, is extreme and violent treatment and exploitation. The Council of Europe proposed this as the definition of forced prostitution: "[the] act, for financial gain, of inducing a person by any form of constraint to supply sexual services to another person" (Hirsch 23). Whether in brothel, a strip club, on the street, in the fields or forest, or in any number of situations and environments, victims of forced prostitution are violently controlled and forced to provide sex

“services”. Beyond this psychological trauma is the physical harm that can result: HIV, AIDS, HPV (Human Papilloma Virus) and Cervical Cancer, PID (Pelvic Inflammatory Disease), the dangers of pregnancy and abortion, and numerous other sexually transmitted disease. In addition to life-threatening disease, there is the general trauma of being raped on a daily basis, for month or years.

### Human Trafficking

The process by which some people become enslaved is understood as human trafficking, which can be understood as somewhat analogous to the historical trans-Atlantic slave trade (Bravo 218). The trans-Atlantic slave trade was for the most part highly visible and overt phenomenon: slave raids or trades in African villages, large ships off the port being loaded and unloaded of their human cargo, and slave auctions taking place in the middle of town square. Trafficking today, by contrast, is a complex process and can be rather subtle and difficult to identify.

### Sexual Slavery

Sexual Slavery is a highly organized and profitable business that merchandises women’s bodies to brothels and harems around the world (Barry 39). Sexual slavery has been defined as crime against humanity by the International Criminal Court. In her book entitled *Female Sexual Slavery*, Barry provide a detailed explanation of sexual slavery which is every situations where women or girls cannot change the immediate conditions of their existence; where regardless of how they got into those conditions they cannot get out and where they are subject to sexual violence and exploitation.

## C. RESEARCH METHOD

This research use descriptive qualitative approach, and the method is using psychoanalysis. The researcher chose a slavery identification covered by Dana S. Hathaway in her thesis. By using this Dana S. Hathaway research, it helped the researcher to identify every form of slavery displayed on the entire film. The second theory was using Two-Factor Theory of Emotion by Stanley Schachter and Jerome E. Singer because this object analysis was the main character which related to the emotion and state of mind.

## D. FINDINGS

### 1. The Kinds of Slavery Existed in the Movie

No.	Kinds of Slavery	Existed on 12 Years a Slave	Amount
1	Debt Bondage	✓	1
2	Contract Slavery	✓	1
3	Forced Labor	✓	4
4	Forced Prostitution	×	0
5	Human Trafficking	✓	2
6	Sexual Slavery	✓	1

There were six slavery classifications revealed out such as debt bondage, contract slavery, forced labor, forced prostitution, human trafficking and sexual slavery. However, there were only five sorts of slavery existed on the movie. They were debt bondage, contract slavery, forced labor, human trafficking, sexual slavery.

## **2. The Effects toward Solomon Northup Mental State on His 12 Years Enslavement**

### **a. Psychological Arousal**

Psychological arousal made someone's mental state alert, awake and attentive. It dealt with emotions and affected to his/her performance. Such emotions which belonged to the psychological arousal were joy, happiness, anger, depressed, excitement, fear, shame, hate, love, etc. Being aroused was both pleasant and unpleasant. Arousal also occurred through a trigger such human's senses such as touch, vision, hearing, smell or even taste. The arousal itself affects to someone's mental. In this case, the study was discussed the effects of 12 years enslavement towards Solomon's mental state.

#### **1) Anger**

The first context was that Solomon was crying when he buried one of his nigger friends. In here, he used the both triggers of vision and hearing while seeing this event. He and other niggers was singing in their friend's death, named Uncle Abram. They were full of sorrow. The second context showing Solomon's anger through his sense of hearing was that when Tibcats, Mr. Ford's chief carpenter, sang a nigger song but Solomon could not do anything. The third context was that Solomon showing his anger after witnessing Eliza mourning her lost son the entire day. Eliza's wailing cry upset Solomon because every other slave in that place also lost something, but prefer to stay strong instead of mourning.

#### **2) Disappointment**

To show Solomon's disappointment, he lied to Mr. Epps about his writing mail. He said that he did not know where to send and to whom the mail sent. He was absolutely disappointed because of Mr. Armsby lying. Mr. Armsby told to Mr. Epps that Solomon was going to runaway.

#### **3) Frustration**

Solomon had asked anyone's help to send his mail to Marskville, first to Mr. Ford and second to Mr. Armsby but it failed. It made him frustrated at that time. The last effort was that he asked to Mr. Bass to write letter to inform his family in order to free him.

#### **4) Hate**

Solomon was really hated Epps for his cruel behavior. When he was cottoning, he could not afford the average weight, Mr. Epps gave him lashes. Then Mr. Armsby cured Solomon for this tragedy. It made Solomon really hated Mr. Epps.

#### **5) Sad**

There were some points which made Solomon sad. First was separation with his family. Second was when he is being sold to a new master. Next, was when he could not get any access to mail. The last was separation with his close friend, Patsey.

6) Happiness

Solomon was certainly happy for seeing his family again after being separated from them for twelve years. He apologized to his family for his sudden appearance. Being able to reunited with his family again made him cry and happy seeing his wife and his children again. Another event of happiness on Solomon Northup lives can be witnessed when he enthusiastically engaging on a conversation with Mr. Brown and Mr. Hamilton that offer him a job to play as a violist on a notorious circus group. Solomon Northup were constantly being flattered during this conversation about his well-known reputation as a local violist, this brings joy to him and can be easily recognized by his light tone of voice and smiling expression during the conversation.

**b. Cognitive label**

Cognitive label was an act of assigning psychological arousal into a specific emotion. According to two-factor theory, human's emotional reaction depends on how another interpret the physical reactions. The physical reaction was different or multi-interpretation. For instance, crying could show two assumptions, as crying for joy and crying for sorrow. It was meant that someone's emotion could be labeled in different ways. Here were some cognitive labels found on *12 Years a Slave*.

1) Crying

Solomon's crying could be labeled for joy and sorrow. Solomon was kidnapped by two strangers and put in jail. He could not deserve himself as a free man anymore; he sobbed for this destiny. He cried loudly, screaming, and shouting for help. He was also sold for various misters and worked forcedly. It also made him cry. It was labeled for sorrow. In addition, labeling for joy could be found on the act of gaining free and finally gathering with family.

2) Laughing

It seemed difficult to see Solomon's laugh on this movie. Labeling laugh could be in happy or threatening conditions. Laughing in happy condition could be seen while Solomon thought that he got more payment if he would have played three days performing in a circus. Another way to label the laughing in threatening condition when he could bring the woods just by crossing the river so it took less time. He could laugh at the time even though he was on horrible condition.

3) Screaming

As explained in labeling cry, the events described the screaming was two ways. In the horrible condition, Solomon screamed for asking people's help when he was in jailed. Besides, he also screamed for showing his happiness to see Mr. Parker who took him and finally freed him then he could gather with his family.

**E. CONCLUSION**

From the throughout analysis regarding the subject, two conclusions were drawn (1) There were five types of slavery shown in *12 Years a Slave* movie as, debt bondage, contract slavery, forced labor, human trafficking, and sexual slavery. (2) The effects toward Solomon Northup mental state on his 12 years a slave were based on two type's namely psychological arousal and cognitive label. The effects belonged to psychological arousal was anger, disappointed, frustration, hate, sad, and happiness.



However, based on cognitive label, the effects toward Solomon mental state was crying, laughing and screaming

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# ANALYSIS OF FLOUTING AND VIOLATING TOWARDS MAXIM OF QUALITY IN *MY SISTER'S KEEPER* NOVEL

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## ABSTRACT

The objectives of this research was to find the expression of flouting and violating towards maxim of quality in *My Sister's Keeper* novel through major characters' utterances and also to find the purposes of using flouting and violating toward maxim of quality. This analysis includes to descriptive qualitative method. This researcher used *My Sister's Keeper* novel as the source of data. The data derived from the utterances of major characters containing the elements of flouting and violating towards maxim of quality. From the finding of this analysis, the elements of flouting and violating towards maxim of quality were found in major characters' utterances through five strategies. They are hyperbole strategy, metaphor strategy, irony strategy, banter strategy, and lie strategy. Metaphor strategy was often used by major characters in this novel. It occurred because through metaphor strategy the characters can emphasize the point of talk to express their opinion clearly. From the analysis of five strategies, it found that there are seven purposes of using flouting and violating towards maxim of quality.

**Key words:** Flouting the maxim of quality, violating towards maxim of quality, purpose, *My Sister's Keeper*

## ABSTRAK

*Tujuan dari penelitian ini adalah menemukan ucapan dari penyimpangan dan pelanggaran terhadap maksim kualitas dalam novel My Sister's Keeper melalui ujaran karakter utama dan juga menemukan tujuan dari penggunaan penyimpangan dan pelanggaran terhadap maksim kualitas. Analisis ini termasuk dalam metode deskriptif kualitatif. Peneliti ini menggunakan novel My Sister's Keeper sebagai sumber data. Data berasal dari ujaran karakter utama yang mengandung unsur-unsur penyimpangan dan pelanggaran terhadap maksim kualitas. Dari analisis ini, unsur-unsur penyimpangan dan pelanggaran terhadap maksim kualitas ditemukan dalam ujaran karakter utama melalui lima strategi. Diantaranya adalah strategi hiperbola, strategi metafora, strategi ironi, strategi banter, dan strategi kebohongan. Strategi metafora sering digunakan oleh tokoh utama dalam novel ini. Itu terjadi karena melalui strategi metafora para tokoh dapat menekankan poin pembicaraan untuk mengekspresikan pendapat mereka dengan jelas. Dari analisis lima strategi tersebut, ditemukan bahwa terdapat tujuh tujuan dalam penggunaan penyimpangan dan pelanggaran terhadap maksim kualitas.*

**Kata kunci:** *Penyimpangan maksim kualitas, Pelanggaran maksim kualitas, Tujuan, My Sister's Keeper*

## A. INTRODUCTION

Effective communication only occurs if interlocutors give the appropriate contribution in talk exchange. This appropriate contribution is summed up into the mechanism of communication that well-known as cooperative principle. Cooperative principle explained the process of how conversation occurs in the appropriate stage, such as giving information as needed. Cooperative principle is constructed by four sets of maxim, maxim of quantity (informative), maxim of quality (truthful), maxim of relation (relevant), and maxim of manner (clear). Apparently, the maxim of quality plays the important role in cooperative principle. It is because every utterance should be based on the truth, no matter in what maxims the interlocutors required. Csepeli, G., Vági, Z., & Nagyfi R. (n.d) argue “maxim of quality have an overwhelming importance, which the other maxims come into effect only if the parties are not lying to each other”. It means that maxim of quality as the substance of the maxim in cooperative principle. However, interlocutors need to obey all maxims, then the conversation will run smoothly and the successful communication can occur.

Even though the successful communication can occur by means of obeying the maxims, there is still a problem when a speaker does not follow the rules of maxims. It is called non-observance of the maxim that occurs because of disobedience towards maxims while the failure to observe a maxim called breaking maxim (Agustina and Ariyanti, 2016). Generally, a speaker has particular purposes in braking maxim that he or she wants to achieve. For this reason a speaker needs to have extra knowledge and be aware of interpreting something. There are four breaking maxims developed by Grice. They are flouting, violating, infringing, opting out, and suspending (Thomas, 2013). From the four breaking maxims, Grice (as cited in Agustina and Ariyanti, 2016) states flouting and violating are the most frequently used failure that occur in conversation every day.

According to Cutting (2002) flouting happens when a speaker fails in observing the maxim but expecting a hearer to recognize the implied meaning. Meanwhile, violating happens in order to deceive a hearer with letting the hearer only knows the surface meaning of an utterance. Saying something which is not true is an example of flouting and violating toward maxim. Giving untrue statement includes to the use of hyperbole, metaphor, irony, banter, and also lies. Specifically, the elements above about giving untrue statement belong to flouting and violating towards maxim of quality. The flouting and violating towards maxim of quality give the attention of how complete truth is hid and the words be manipulated for expressing some thought. An utterance that contains flouting the maxim of quality cannot be interpreted literally because the meaning not in the level literal meaning but not to mislead the hearer, such as in violating the maxim of quality.

Flouting and violating towards maxim of quality not only happen in spoken form but it also found in written form, such as a novel. Novel can reflect social interaction and the conversation in the novel can be used to analyze the utilization of flouting and violating towards maxim of quality according to the situation happens.

The objectives of this research were to find the flouting and violating towards maxim of quality in major characters' utterances and to find the purposes of using flouting and violating expressions toward maxim of quality in *My Sister's Keeper*. It was expected

that this research can inspire another researcher to analyze a novel through linguistics point of view especially about flouting and violating. Hopefully, this research can be a reference for future researcher.

## **B. RELATED LITERATURE**

### **1. Pragmatics**

Pragmatics learns about language in used. It relates to a meaning and context of an utterance. Kreidler (2002) states “pragmatics is a study about person’s ability to derive meaning, from specific kinds of speech situation to recognize what the speaker’s utterances refer to, from what being said before, and then take an interpretation” (p.19). It simply explained that pragmatics as the way to understand how an utterance can be interpreted according to the situation happened.

### **2. Context of Situation**

An utterance does not only relate to the physical context but it also relates to context of situation. Some of utterances will interweave to context of situation that more complex to interpret. There are several factors that involved in speaking according to context of situation. Hymes (as cited in Wardhaugh, 2006) states that setting and scene, participants, ends, act sequence, key, instrumentalities, norms, and genre as the parts of the context of situation and relevant factors in order to understand the purpose of particular communication. These factors called as SPEAKING model.

*Setting* refers to the time and place. Meanwhile, *scene* is psychological setting, such as range of formality (Hymes, 1974). Setting and scene are recognized by the where utterance takes place and the abstract physiological setting that surrounds the conversation or utterance. *Participants* include to a speaker, hearer, and overhear (Hymes, 1974). This factor involves the sender and receiver. End or purpose is the goal or outcome of the conversation (Hymes, 1974). *Act sequence* includes to the actual form and content of what is said “the precise words used and the relationship of what is said and the actual topic at hand” (Wardhaugh, 2006). *Key* is the use of tone, manner, or spirit in which particular message conveyed. Key is also described as several nonverbal signals such as gesture or style dress, etc. (Hymes, 1974). This term refers to the way of message conveyed, such as mocking, sarcastic, serious, and so on. *Instrumentalities* refer to channel form of speech (Hymes, 1974). *Norm* is divided into two. There are norm of interaction and norm of interpretation. Norms refer to specific behavior and properties that attach to speaking such as loudness, silence, gaze return, and so on when speaking. Norms also refer to how someone viewed an utterance (Wardhaugh, 2006). Norms relate to the social structure or social relationship that will affect specific norm of interaction, norms also refer to the view of the other party, such as give ‘support’ or ‘against’ to someone speech. *Genre* is the type of utterance, such as poems, proverbs, riddles, sermons, prayers, lecturer and so on (Hymes, 1974).

### **3. Purpose of Flouting and Violating towards maxim of quality**

A purpose of an utterance will be involved in the communication process. Several studies have analyzed some purposes of using flouting and violating toward maxim of quality through context, such as Shofiyah (2015), Prativi (2012) and Tupan and Natalia (2008). The purposes of using flouting the maxim of quality in utterance include to

strengthen opinion or to convince someone, this purpose is used to make a hearer want to believe toward something that is said by speaker. Then, to express feeling such as show anger or show love, it is used to show speaker's expression towards something to a hearer. There are also the purposes to insult someone, to tease someone, and to keep someone's feeling. Meanwhile, violating towards maxim of quality has a purpose to keep secret which means the speaker does not want everybody knows the truth. Then, there is also the purpose to avoid embarrassment, which is used to save the image of a speaker.

#### **4. Implicature**

Implicature is a study of conversational structure. Levinson (1983) explains "the notion of implicature provides some explicit account of how it is possible to mean more than what actually said" (p.97). It is possible if the meaning of an utterance beyond of literal meaning. Implicature made the utterance still rational to be interpreted even though the meaning beyond of literal meaning. According to Grundy (as cited in Bedraoui, 2012), "implicature is any meaning which is conveyed indirectly, but through hints". From the hint in an utterance, interlocutors still know the meaning even though conveyed indirectly.

Implicature learns about how to understand implied meaning. Sometimes interlocutor hides a meaning in an utterance and expects the implied meaning reached by hearer. Implicature is divided into conventional (Conventional implicature is a situation in conversation, which the meaning of an utterance does not rely on special context (Yule, 2003)) and conversational implicature (Conversational implicature is used when someone speaks with additional meaning (Yule, 2003)). Furthermore, conversational implicature is divided into generalized conversational implicature (the additional meaning in an utterance does not need special background of knowledge of the utterance context (Yule, 2003)) and particularized conversational implicature (special knowledge of any particular context is needed to recognize an additional meaning (Yule, 2003)), As the concern, this research focused on conversational implicature especially particularized conversational implicature because this research relates to the context of situation and the cooperative principle.

#### **5. The Cooperative Principle and Grice's Maxims**

Grice's theory has been known as the cooperative principle. The purpose of cooperative principle is to communicate something in proper contribution. Grice argues (as cited in Jafari, 2013) that people basically try to cooperate in conversation to construct a meaningful conversation.

Grice has described cooperative principle into four sub-principles. The four sub-principles are called as maxims. Levinson (1983) states that interlocutors should converse in a maximal efficient, rational and cooperative way with speak sincerely, relevantly, and clearly. In a conversation, interlocutors are expected to provide appropriate amount of information, telling the truth, being relevant, and trying to be clear. There are four sub-principles proposed by Grice (Yule, 2003). First is maxim of quantity. Cutting (2002) explains that maxim of quantity associated with the amount of information. A speaker needs to informative and do not more informative than is required. Second is maxim of quality. According to Cutting (2002) "speakers are expected to be sincere and believe about what they say correspond to reality" (p. 35). In this maxim a speaker should contribute true information to a hearer, ensure the correctness of information, and avoid

unaccountable information. Third is maxim of relation. Cutting (2002) says “in the maxim of relation, the information or comment should be relevant to the topic of conversation” (p. 35). In this maxim, speakers should give relevant utterance between comment and the topic of conversation. Fourth is maxim of manner. Cutting (2002) states “speakers should avoid obscurity and ambiguity also brief and orderly in giving information” (p.35). In the maxim of manner the regularity of information is the important thing.

## **6. The Non-observance of the Maxim**

Non-observance of the maxim mean as the disobedient towards rules that called as maxims. Dornerus (2005) explains that the failing to observe a maxim referred as breaking maxim, which looks for the conversational implicature. According to Grice (as cited in Thomas, 1995) failing to observe a maxim is divided into five breaking maxims.

### **a. Flouting**

According to Thomas (2013) flouting happens if “speaker blatantly fails to observe a maxim at the level of what is said, with deliberate intention on generating implicature” (p. 65). In flouting, speakers do not give right information as required by maxims, but still, the hearer can reach the meaning because of the implicature. Flouting can happen in four sub-principles of maxim. There are flouting the maxim of quantity, flouting the maxim of quality, flouting the maxim of relation, and flouting the maxim of manner.

Flouting the maxim of quantity happens when a speaker gives too little or much information. Thomas (2013) explains “flouting of the maxim of quantity is a situation when a speaker blatantly gives more or less information than the situation requires” (p.69).

Flouting the maxim of quality happens when an utterance cannot be interpreted in literal. According to Cruse (2000) flouting the maxim of quality is not literally true, but not is likely to mislead hearers because of the context of use in the utterance. There are several strategies of how flouting the maxim of quality can occur. First is hyperbole strategy. According to Wales (2001) “hyperbole is often used to emphasize something (word) or as a sign of great expression or passion” (p.190). Second is metaphor strategy. According to Wales (2001) “when words are used with metaphor sense, domain of reference is carried over onto another on the basis of same perceived similarity” (p. 250). Euphemism is also the part of metaphor strategy. Third is irony strategy. According to Wales (2001) irony is contradiction words and often sarcastic. Fourth is banter strategy. Cutting (2002) states that banter as a mild aggression which expresses a negative sentiment but implies a positive one. Banter familiarly knew as “mock-impoliteness”.

Flouting the maxim of relation happens when a speaker changes the topic of conversation, but still expects a hearer to realize and know about the alteration. According to Cutting (2002) flouting the maxim of relation as an exchanging topic by using irrelevant comment, but it expected that a hearer knows the meaning by making connection between current topic and the preceding one.

Flouting the maxim of manner happens when a speaker says something unclearly. Cutting (2002) states that flouting the maxim of manner happens when a speaker does not talk clearly, appearing to obscure and tend to ambiguity.

## **b. Violating**

Violating towards maxims can mislead a hearer. Grice states (as cited in Peter and Morgan, 1975) “people may quietly and unostentatiously violate a maxim, if so, in some cases he will be liable to mislead” (p.49). Violating can also happen in four sub-principles of maxim. There are violating towards maxim of quantity, quality, relation, and manner.

According to Cutting (2002), violating towards maxim of quantity happens when a speaker does not give enough information to a hearer about the whole picture or the topic being discussed. Then, violating towards maxim of quality is a situation where a speaker is not sincere and gives wrong information to a hearer, which can be said as lie. Cutting (2002) says “speaker can violate the maxim of quality by not being sincere and tend to give wrong information to a hearer” (p.40). Furthermore, violating towards maxim of relation happens when a speaker change the topic to avoid the answer or topic that brought by other interlocutors in conversation. Cutting (2002) defines that violating in maxim of relation happens when speakers try to distract and change the topic to another one. The last is violating towards maxim of manner. Cutting (2002) defines that violating towards maxim of manner happens when someone gives obscure reference, and vague reference, in order to avoid a brief and orderly answer in a conversation.

## **c. Infringing**

Thomas (2013) says “infringing occurs because a speaker has an imperfect command of language and with no intention of generating an implicature or deceiving” (p. 74). Some factors that contributed infringing happen in an utterance are because a speaker just a new beginner foreign learner, also nervousness, drunkenness, and excitement can emerge infringing in speaking.

## **d. Opting out**

Grice explains (as cited in Peter and Morgan, 1975) that people who do not want to cooperate in conversation indicate to do opting out, the speakers directly say their unwillingness to continue the conversation in which maxim requires.

## **e. Suspending**

Several writers suggest (as cited in Thomas, 2013) “there are some occasions that no expectation for the interlocutors to fulfill the maxims” (p. 76). Suspending can happen in certain event and the interlocutors do not need to fulfill the maxims.

## **C. RESEARCH METHOD**

### **1. Research Design**

Kothari (2004) says “qualitative method aims at discovering the underlying motives and desires in depth for purpose” (p. 3). Furthermore, according to Surakhmad (as cited in Prativi, 2012) descriptive data analysis involves the method of collecting, classifying the data, analyzing, and interpreting them, then drawing a conclusion. Descriptive qualitative method focused on words and meaning in analyzing, not search



for account a thing. This analysis included to descriptive qualitative method because the data collected were in form of words, clauses, phrases and sentences that descriptively analyzed through words not numbers.

## 2. Data and Source of Data

Subroto (as cited in Prativi, 2012) explains “data can be in the form of discourse, sentence, clause, phrase, word, or morpheme” (p.31), while Arikunto (as cited in Prativi, 2012) points out “source of data denote a subject from which data are obtained” (p.31). In this research, the data were in form of words, phrases, clauses and sentences that covered in the utterances uttered by major characters. Meanwhile, the source of data of this analysis is a novel entitled *My Sister’s Keeper* by Jodi Picoult.

## 3. Research Instrument

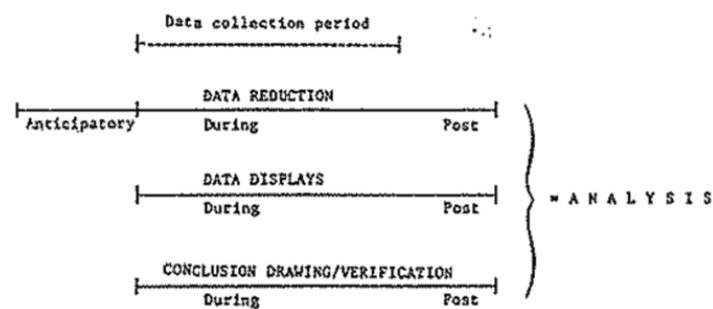
The instrument of this research is the researcher herself. As Licoln and Guba state (as cited in Vanderstoep and Johnston, 2009) that the researcher himself or herself is the key instrument of qualitative method.

## 4. Data collection technique

The researcher applied the systematic ways to collect the data. First, the researcher selected a novel as source of the data. The researcher selected a novel entitle *My Sister’s Keeper* by Jodi Picoult, published in 2004 by Washington Square Press. Second, the researcher read the novel. Third, the researcher selected utterances containing the elements of flouting and violating towards maxim of quality.

## 5. Data Analysis Technique

In this analysis, the researcher used data analysis technique from Miles and Huberman (1994), it requires three phases of inquiry in qualitative data analysis. They are; data reduction, data display, and conclusion drawing / verification (p. 10-11).



**Figure 1:** Component of Data Analysis: Flow Model, Miles and Huberman (1994, p. 10-11).

### a. Data Reduction

Miles and Huberman (1994) state “Data reduction is a process of selecting, focusing, simplifying, abstracting, and transforming the data” (p.10). In this step, the researcher processed the data reduction by selecting the utterances used by major characters in *My Sister’s Keeper* novel. Then, the researcher focused on the utterances that contained flouting and violating towards maxim of quality. After that, the researcher simplified the data into the categories of flouting and violating and gave the brief description towards the data.

### b. Data Display

Miles and Huberman (1994) say “data display is an organized, compressed assembly of information that permits conclusion drawing an action” (p.11). In this step, the researcher organized and explained the data comprehensively.

### c. Conclusion Drawing

Miles and Huberman (1994) explain “conclusion drawing is also verified as the analysis proceeds” (p. 11). In this step, the researcher drew the conclusion based on research questions. The conclusions are about flouting and violating towards maxim of quality that happened in *My Sister’s Keeper* novel and the purpose of using flouting and violating towards maxim of quality in major characters’ utterances.

## D. FINDING AND DISCUSSION

### 1. Flouting the Maxim of Quality

#### a. Hyperbole

Hyperbole is the strategy of flouting the maxim of quality indicated by exaggeration expression in an utterance. According to Cutting (2002) hyperbole as an expression of exaggeration statement. There were 13 data of hyperbole strategy found by the researcher. Here is the example of hyperbole strategy found in *My Sister’s Keeper* novel.

- (1) This conversation occurred in Julia’s car between Anna and Julia (Anna’s guardian ad litem). They arrived in Anna’s home after walked to the ZOO. Before left home, Anna did not tell her mother about where and with whom she will go.

ANNA : Will you walk me in?  
JULIA : Why?  
ANNA : **Because my mother’s going to kill me.**  
JULIA : How come?  
ANNA : I sort of left today without telling her where I was going.  
(p.113, chapter III)

The word of **kill** is indicated as flouting the maxim of quality by using hyperbole. According to Hornby (2015) the word of **kill** means as an activity to make somebody die. Different with the literal meaning in the dictionary, the word **kill** in Anna’s utterance was an exaggeration statement and not as an act that her

mother intends to hurt Anna until die. The imply meaning of Anna’s utterance through the statement “**my mother’s going to kill me**” was about her anxiety that her mother will angry with her. She was afraid with her mother’s respond if her mother knows that she went with Julia (person from the court) without telling her mother before they go.

From this utterance, the purpose of using exaggeration statement was to express feeling and condition of Anna. She was fear if her mother angry with her because Anna left home without telling her mother and accompanied by unknown person.

## b. Metaphor

Metaphor strategy is indicated by replacing a word with another word that is not connected each other but it has same characteristics. Euphemism also includes in this strategy. According to Wales (2011) metaphor usually used to denote a thing to another kind of thing on the same perceived. There were 18 data of metaphor strategy found by the researcher. Here are the examples of metaphor strategy found in *My Sister’s Keeper* novel.

- (2) Conversation happened in the car between Jesse and Anna. Jesse fetched Anna from the hospital because he got a call from her sister. Anna run out from hospital because her mother just received the sue petition that she filed from the court and she cannot face her mother’s anger.

JESSE : **So. Did she blow a gasket?**  
 ANNA : She paged Dad away from work.

(p.53, chapter II)

It found the phrase of **blow a gasket** include as euphemism, which also counted as metaphor strategy. Holder (2008) defines that **blow a gasket** as mentally derange, which tend to temporary condition. In his utterance, Jesse wanted to know the reaction of his mother after received the petition.

The purpose of Jesse’s utterance in using euphemism strategy is to keep Anna’s feeling. Jesse wanted to comfort Anna because she is in difficult situation and Jesse did not want make his sister in pressure too much.

- (3) This conversation happened in the boutique between Sara, Kate, and Anna. Kate searched a gown for her prom night in the hospital but she could not find it. The situation made Kate become angry and her mother tried to calm her down.

KATE : Yeah, and maybe I’m going to wake up tomorrow and not be sick. I’m not going to find stupid dress. I don’t know why I even told Taylor I’d go in the first place.

SARA : **Don’t you think every other girl who’s going to that dance is in the same boat? Trying to find gowns that cover up tubes and bruises and wires and colostomy bags and God knows that**

(p.316, chapter VII)

The phrase of **in the same boat** in Sara's utterance indicated metaphor strategy, where the meaning was not about in the same water transportation or a vessel but Sara wanted to denote the meaning of "the same situation or problem" into another easy but meaningful thing or word. According to Cambridge University Press (2017) **in the same boat** means experiencing the same difficult situation or condition. In line with the phrase of **in the same boat** in Sara's utterance which means the same unpleasant situation or condition that her daughter faced. From her utterance, Sara implied that Kate not supposed to be mad or give up because everyone in that party will come with the same problem 'as medical patient'

Here from her utterance, Sara wanted to convince her daughter that she did not need to be angry, disappoint or give up because of her condition. She convinced that Kate is not alone.

### c. Irony

Irony strategy is indicated by positive sentiment in an utterance but actually implied the negative one. Cutting (2002) defines that irony as a statement which expresses positive sentiment but implies negative one. There were six data of irony strategy found by the researcher. Here is the example of irony strategy found in *My Sister's Keeper* novel.

- (4) Conversation happened between Alexander Campbell and Anna in the Upper Darby Police station. Jesse arrested because he stole a Judge's car, and Anna asked Campbell to help Jesse but Campbell rejected it.

ANNA : You've got to help. Jesse got arrested.

CAMPBELL : What? Why is this my problem?

ANNA : Because I need you to get him out. You're a lawyer.

CAMPBELL : I'm not his lawyer.

ANNA : But can't you be?

CAMPBELL : **Why don't you call your mother, I hear she's taking new clients.**

(p. 211, chapter V)

From his utterance, Campbell seems like giving an advice to Anna, but actually he implied a negative meaning, such as "I don't want to help your brother, he is not my responsibility". Campbell knew that Sara worked again as an attorney (after long time recess) to represent herself as defendant in Anna's lawsuit and Campbell thought it was strange if Anna asked for help to Campbell and not to her mother (Sara) who is a lawyer.

The purpose of Campbell's utterance in using irony strategy is to insult someone. Campbell wanted to humiliate Anna's mother because she is Campbell's opponent party (attorney and defendant) in Anna's lawsuit, which is also the mother of Jesse and also Anna.

#### d. Banter

Banter strategy indicated by the mock-impoliteness in an utterance. Cutting (2002) explains that banter as a negative utterance which implies positive meaning. There were five data of banter strategy found by the researcher. Here is the example of banter strategy found in *My Sister's Keeper* novel.

- (5) Conversation happened between Anna and Campbell in the car, on the way to the court. Anna looked nervous, then Campbell tried to trick Anna, but otherwise he trapped by Anna's trick.

CAMPBELL : You're lying.

ANNA : Well, you lied first. You hear perfectly fine

CAMPBELL : **And you're a brat. You remind me of me.**

ANNA : Is that supposed to be a good thing?

(p.291, chapter VII)

In the surface, the utterance "**and you're brat**" sounds like Anna is naughty kid, but actually Campbell gives the positive imply meaning. Campbell did not expect that Anna is someone who cannot be fooled and he praised her for her critical thinking. His positive implied meaning is supported by the following sentence "**you remind me of me**". This utterance implied that Campbell liked the way of Anna thinking because it is like him, full of tricks.

The purpose of mock-impoliteness in Campbell's utterance is to tease Anna. The playful remark uttered by Campbell make the serious situation became relax.

## 2. Violating towards Maxim of Quality

The strategy of using violating towards maxim of quality is by giving lie statement where the speaker did not actually know about the truth. According to Cutting (2002), people who violate the maxim of quality indicates not being sincere and give wrong information. There were 12 data of lie strategy found by the researcher. Here are the examples of lie statement strategy that involve in violating towards maxim of quality in *My Sister's Keeper* novel.

- (6) Conversation happened between Julia and Alexander Campbell in Julia's apartment. Campbell and Julia did not communicate since they graduated from high school but suddenly Campbell talked about Julia's profile and knew where Julia continued her education even though Julia never told about that information to Campbell.

JULIA : How'd you know where I went to law school?

CAMPBELL : **Judge DeSalvo**

(p.128, chapter III)

Julia suspected Campbell because he knew a lot of information about her while they never communicate after parting ways. To hide the truth, Campbell lied and said to Julia that he knew everything through judge DeSalvo. In fact, Campbell has been following Julia's career for the long time but he did not want

Julia knows about that. From the truth, it can be concluded that Campbell violated the maxim of quality by telling a lie to Julia.

The purpose of Campbell's utterance that include as lie statement is to avoid embarrassment. Campbell felt ashamed if Julia knew about the truth that he still loves her.

- (7) Conversation happened between Sara and Kate in Kate's bedroom. Kate found her mother was watching her healthy goldfish and told her mother that she did not need to change the water.

KATE: You didn't have to change the water. I did it this morning.

SARA: **Oh, I don't know.**

(p.177, chapter IV)

Sara said "**I don't know**" about the water that has been changed by Kate. This utterance include as lie, because Sara actually knew that the water has been changed by Kate in the morning but unfortunately it made the fish almost die. The water that Kate used consist too much mineral (make the fish collapse) and for that reason Sara changed the water again with the bottled water.

The purpose of providing lie statement in here is to keep secret about the fish, which almost die because of Kate. Kate is the owner of the fish and she really loved her fish. Sara did not want to make her daughter sad or think that she has done a bad thing to the fish.

## E. CONCLUSION

There are two research questions in this research. They are the use of flouting and violating towards maxim of quality in *My Sister's Keeper* novel and the purposes of using flouting and violating towards maxim of quality in major characters' utterances. These questions were analyzed based on Grice's theory about flouting and violating towards maxim of quality and also Hymes' theory about the context of situation.

From this research, the researcher found that flouting and violating expressions toward maxim of quality occur in *My Sister's Keeper* novel. Flouting is different from violating. In flouting the maxim of quality, speakers convey their intention indirectly without deceiving the hearers while in violating the maxim of quality the speakers will straightforwardly convey their dishonest intention.

Flouting the maxim of quality is most frequently used by major characters in their utterances. When the characters used flouting the maxim of quality, their utterances cannot be interpreted literally. Flouting the maxim of quality is divided into four strategies of use and all the strategies were found in this novel. They are hyperbole, metaphor, irony, and banter. Flouting with metaphor strategy was most frequently used by the characters because it can represent and emphasize the point of talk to express their opinion.

From the data collected, there were seven purposes of using flouting and violating towards maxim of quality in major characters' utterances. The purposes were to convince someone, to express feeling and condition, to insult someone, to tease someone, to keep someone's feeling, to keep secret, and to avoid embarrassment.

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# WOMEN'S LANGUAGE FEATURES FOUND IN FEMALE CHARACTER'S UTTERANCES IN *THE DEVIL WEARS PRADA* MOVIE

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## ABSTRACT

The research entitled women's language features found in female character's utterances in *The Devil Wears Prada* Movie, aims to identify the women's language features based on Lakoff's theory and also to identify language functions served by women's language features found in *The Devil Wears Prada* movie based on Jakobsen's theory. This research was conducted by using descriptive qualitative method, while for collecting the data were watching the movie several times, reading script movie and underlining female character's utterances containing the women's language features. From ten features of women's language, the researcher found nine features used by the female character in *The Devil Wears Prada* Movie. They are lexical hedges or fillers (7), tag question (3), rising intonation on declarative (2), empty adjectives (3), precious color term (1), intensifiers (10), super polite form (4), hypercorrect grammar (0), avoidance of strong swear words (3) and emphatic stress (3). Intensifiers are the most frequent women's language features used by female characters in *The Devil Wears Prada* movie because they want to emphasize or strengthen their utterances deeply to attract addressee's attention using intensifiers. Meanwhile, hypercorrect grammar did not occur in this research because the female characters mostly used informal language in their dialogue to shorten the gap among the characters. Then, there are language functions served by women's language found in female character's utterances in *The Devil Wears Prada* movie. They are expressive function, directive function and metalinguistic function.

**Key words:** women's language, women's language features, *The Devil Wears Prada*

## ABSTRAK

*Penelitian ini bertujuan untuk mengidentifikasi fitur-fitur bahasa wanita berdasarkan teori Lakoff dan juga untuk mengidentifikasi fungsi bahasa yang disajikan oleh fitur bahasa wanita yang terdapat dalam film *The Devil Wears Prada* berdasarkan teori Jakobsen. Penelitian ini dilakukan dengan menggunakan metode deskriptif kualitatif, sedangkan untuk mengumpulkan data adalah menonton film, membaca naskah film dan menggari bawah ucapan karakter perempuan yang mengandung fitur-fitur bahasa wanita. Dari sepuluh fitur bahasa wanita, peneliti menemukan sembilan fitur yang*

digunakan oleh karakter wanita dalam *The Devil Wears Prada* Movie, *lexical hedges* atau *filler* (7), *tag question* (3), *rising intonation on declarative* (2), *empty adjectives* (3), *precise color term* (1), *intensifiers* (10), *super polite form* (4), *hypercorrect grammar* (0), *avoidance of strong swear word* (3) dan *emphatic stress* (3). *Intensifiers* adalah fitur bahasa wanita yang paling sering digunakan oleh karakter wanita dalam film *The Devil Wears Prada* karena mereka ingin menekankan atau memperkuat ucapan mereka secara mendalam untuk menarik perhatian penerima dengan menggunakan *intensifiers*. Sementara itu, tata bahasa *hypercorrect* tidak terjadi dalam penelitian ini karena karakter wanita kebanyakan menggunakan bahasa informal dalam dialog mereka untuk memperpendek jarak antar karakter. Kemudian, ada fungsi bahasa yang disajikan oleh bahasa wanita yang ditemukan dalam ujaran karakter wanita dalam film *The Devil Wears Prada*. Mereka adalah fungsi *ekspresif*, *fungsi direktif* dan *fungsi metalinguistik*.

**Kata kunci:** bahasa wanita, fitur-fitur bahasa wanita, *The Devil Wears Prada*

## A. INTRODUCTION

In sociolinguistics, study about language and gender emphasizes the focus on the effect of gender on the use of language. The relationship between language and gender is the relationship between language and the notion of men and women. Lakoff (as cited in Eckert and Ginet, 2013) states in her work *Language and Women's Place* that women are forced to learn a weak, trivial and deferential style as part of their socialization, which is essentially training how to be subordinate. In other words, she regards women's style as a reflection of their powerlessness and men's power of them. Lakoff provides a list of ten women's language features. These ten types of women's language features are lexical hedges or fillers, tag questions, rising intonations on declarative, empty adjectives, precise color term, intensifiers, hypercorrect grammar, superpolite forms, avoidance of strong swear words, and emphatic stress.

Women's language can be observed in literary works, for example in movie because movie reflects the real situation of society and movie contains of sentences and utterance, for example in *The Devil Wears Prada* movie. *The Devil Wears Prada* movie tells about the story of a woman named Andrea Sachs called Andy a fresh graduate who dreams of becoming a journalist. She works as second assistant to Miranda Priestly, a Chief redactor or Editor-in-Chief of the famous fashion magazine, Runway. Though not interested in fashion, Andy believes working at Runway would open up her career as a professional journalist.

*The Devil Wears Prada* movie and Lakoff's theory of women's language features were chosen because of two reasons. *First*, the movie contains many life lessons about women. From the character, personality, and the title seem this movie is the story about women's live. *Second*, there are age differences, experiences, and attitudes that affect the way they speak, thus making the researcher interested in analyzing women's language features by Lakoff's theory. The researcher used Lakoff's theory because Lakoff is a founder of the idea of women's language features and also the Lakoff's theory is clear, easy to understand, and suitable to investigate deeply the character. There are seven female characters to be analyzed by the researcher, namely Andreas Sach, Miranda Priestly, Emily Charlthon, Lily, Jacqueline Follet, Serena, and Jocelyn.

The objectives of this research were to identify the features of women's language used by them from the difference and also to identify language functions served by

women's language features found in *The Devil Wears Prada* movie. It was expected that this research can inspire another researcher to analyze a movie through linguistics point of view especially about women's language features. Hopefully, this research can be a reference for future researcher.

## **B. RELATED LITERATURE**

### **1. Language and gender**

Eckert (2003) in her book entitled *Language and Gender* describes that gender as differences in function and social roles and responsibilities of men and women who are regulated by the community. Gender refers to the process conditions how should men and women play a role and act in accordance with the values of structured, social and cultural provision where they are.

### **2. Women's language Features**

Lakoff (1975) mention that women and men in the language have differences style. Male language more assertive, mature and men like to talk openly with the right vocabulary. Instead, the language used by women does not assertive, does not openly (to use the words figuratively), and be careful when presented something, and often using words that are gentle and politely or through gestures. In addition, Lakoff (as cited in Mu'minin, 2013) also said that if woman feel less convinced about something, she would blame herself indicating that she had no confidence in herself. Lakoff tried to describe the language of women who called Middle America, she did not state that it is an overview all of women everywhere. Its features are as follows:

#### **a. Lexical hedges or Fillers**

Lexical hedges are used to weaken the strength of an assertion. Hedges are linguistic forms such as *I think, I'm sure, you know, sort of and perhaps*. In addition, there are many different ways of reducing the pressure illocutionary speech, and hedges done using a number of linguistic features. Hedges as one example of the characteristics of women's language including *could, might, may, would, should*.

Fillers refer to some meaningless words that women always use, such as *umm, uh, ah*. Holmes (as cited in Pebrianti, 2013) explains about 'Hedge' and 'filler' in Introduction to sociolinguistics, "*Another study, for instance, made a distinction between 'fillers' and 'hedges', with sort of classified as a hedge, while well and you see were describe as meaningless particle, and assigned to the same category as 'pause fillers' such as uh, um, and ah*". In another study, make a distinction between a *filler* and *hedges*, such as *well* and *you see* are considered as 'meaningless particles' and put in the same category as the pause fillers such as *uh, um, ah*.

From the explanation above, it can be concluded that *hedge* and *fillers* are pause-shaped phrases contained in the conversation to fill the breath gap, information is not entirely accurate, lack of self-confidence, uncertainty, and doubt and confusion are interpreted as "meaningless particle".

#### **b. Tag Question**

Lakoff (as cited in Cameron, 1990), states that the tag question, the usefulness and syntax form, in English, is among a definite statement and yes or no question. Lakoff argues that asking a question is the best example of insecurity and doubt women. Women use questions to one another when they are talking. Women make a statement when she believes with her knowledge and believes that her statement would be

trusted. Someone will ask a question when she was lack of knowledge in some way and has reason to believe that estrangement can and will be corrected by the other party answers.

#### **c. Rising Intonation on Declarative**

Lakoff (1975) states that Related to the use of syntactic rule, she found a widespread difference perceptible in women's intonation patterns. There is a peculiar sentence intonation pattern found in English only among women which has the form of declarative answer to a question, and is used as such, but has the rising inflection typical of yes no question, as well as being especially hesitant. The effect is as though one were seeking confirmation, though at the same time the speaker may be the only one who has the requisite information (p.17).

#### **d. Empty Adjectives**

There are group of adjectives, in terms of vocabulary, which has a specific meaning and literal and also indicate approval or admiration speakers to something. Adjectives such as these are called empty adjectives which mean that it only concerns the word emotional reactions of the specific information. Some of these adjectives were neutral, native speakers of any gender, men and women may use it. But there are adjectives that seem to give the impression restricted for use by women. Some adjectives that neutral are great, neat and just for women only (adorable, charming, sweet, lovely, divine, gorgeous, and cute).

#### **e. Precise Color Term**

Women give details of color are much more precise in naming term than do men. Men assume talk about the precise colors term is ridiculous because they think like questions are trivial and irrelevant to the real world. Words such as *beige*, *lavender*, and *maroon* are examples of words that are normal in women's active vocabulary, but the term was not there for men. When man say the name of color that usually used by women, one might will conclude he was imitating a woman sarcastically or as a homosexual or an interior decorator.

#### **f. Intensifiers**

The kinds of intensifiers that indicate more characteristic of women's language are so, just, very, and quite. Lakoff (1975) argues that intensive "so" is more frequent in women's than men's language, although men can also use it. We have an attempt to hedge on one's strong feelings, as though to say: I feel strongly about this but I dare not make it clear how strong. Substituting an intensifier like *so* for absolute superlative (like, very, really, utterly) seems to be way of backing out of committing oneself strongly to an opinion.

#### **g. Hypercorrect grammar**

Lakoff (as cited in Holmes, 1995) state that hypercorrect grammar is the consistent use of standard verb forms. Lakoff said that hypercorrect grammar involves an avoidance of terms considered vulgar or coarse, such as 'ain't', and the use of precise pronunciation, such as sounding the final 'g' in words such as 'going' instead of the more casual 'goin'.

#### **h. Super polite Form**

Lakoff (1975) states that a request may be in the same sense a polite command, in that it does not overtly require obedience, but rather suggests something be done as a favor to the speaker. Women prefer to use polite language than men. There are some examples of statement that contains women's language features and indentifies as super polite feature.

### **i. Avoidance of Strong Swear Words**

Eckert (2003) Swearword is a kind of interjection or exclamation to express anger with extreme and has been considered a powerful expression (p, 181). This is seen as a powerful language and sometimes really can achieve impressive effects. It is also considered not suitable for use by women and children. The use of a swear word often associated with men than women because men are more often used in his speech. In other words, swearing or cursing is a pure male habit so that the use of a swear word synonymous with the typical male language.

### **j. Emphatic Stress**

Emphatic Stress is a typical of special stress that is given by the speaker to some word in a sentence, usually to single out, compare, correct or clarify things. Women like to use words which are used to emphasize the utterance or strengthen the meaning of an utterance. Women like to use emphatic stress to strengthen the strength of an assertion, for example “*He is really handsome!*” and “*It was a brilliant performance.*” The word *brilliant* is one of the examples of an emphatic stress. This word can be used to strengthen the meaning of the utterance.

## **3. Language Functions**

According to Jakobson (1960), there are six types of language function. They are expressive function, directive function, referential function, metalinguistic function.

### **a. Expressive Function**

Expressive function means express the speaker's feelings. This focuses on addresser; it means that a speaker addresses a message. The aim of an expression of the speaker's attitude toward what he is speaking about. It tends to produce an impression of a certain emotion whether true or feigned.

### **b. Directive Function**

Directive function means attempt to get someone to do something. It means that language used for the purpose of causing (or preventing) overt action. This function is most commonly found in commands and requests. Directive function focuses on the addressee; it means that the speaker needs the reaction from the hearer or to make someone perform a particular action.

### **c. Referential Function**

Referential function means provide information. Essentially, referential function is the communication of information. This function affirms or denies propositions, as in science or the statement of fact.

### **d. Metalinguistic Function**

Metalinguistic function means comment on the language itself. This function is the use of language to discuss or describe itself. It focuses attention upon the code itself, to clarify it or negotiate it. This is the function of language about language. The aim of metalinguistic function is to convey the code analysis where the code is misunderstood and needs correction or clarification.

### **e. Poetic Function**

Poetic function means focus on aesthetic feature of language. It is in which the particular form chosen is the essence of the message. Messages convey more than just the content.

#### **f. Phatic Function**

Phatic function means express solidarity and empathy with others. The phatic function helps to establish contact and refers to the channel of communication. It opens the channel or checking that it is working, either for social reason.

### **D. RESEARCH METHOD**

#### **1. Research Design**

Miles and Huberman (1994) state “qualitative data is usually in the forms of words rather than numbers” (p.1). The researcher used qualitative data because the data are the utterances of the characters within the movie that take of words and sentences rather than numbers. According to Nazir (1988), descriptive research aims at describing facts, characteristic, and relationship among the phenomena being observed, systematically, factually, and accurately. This research used descriptive qualitative research to describe women’s language used in *The Devil Wears Prada* movie by David Frankle and to describe language functions served by women’s language used by the female characters in *The Devil Wears Prada* movie.

#### **2. Data and Source of Data**

The data is a collection of facts, such as values or measurements. It can be numbers, words, measurements, observations or even just description of things. The data of this research were from the utterances by all female characters in *The Devil Wears Prada* movie containing women’s language features, those are: lexical hedges or fillers, tag question, rising intonations on declaratives, empty adjectives, precious color term, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words and emphatic stress. The researcher used primary and secondary data sources. Primary data sources were the script of movie *The Devil Wears Prada* movie while secondary data sources got from book and internet that support this research.

#### **3. Research Instrument**

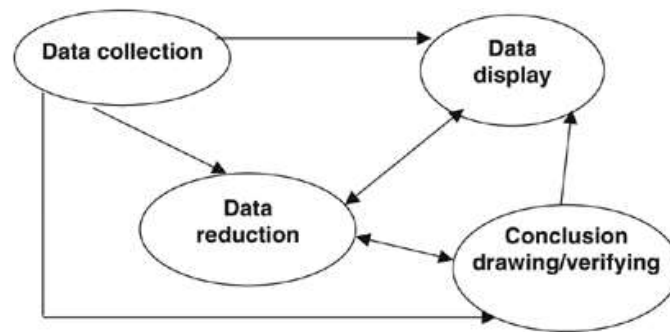
Research instrument is important to obtain the data of this study for it is a set of method which is used to collect the data (Annum, 2015, p.1). The research instrument in collecting the data was the researcher herself. The researcher focused on observing women’s language features as the main data of the research.

#### **4. Data Collection Technique**

Talbot (1995) states “data collection begins with the researcher deciding from where and from whom data will be collected” (p.472). The data about the utterances of the characters were collected through documentation following some steps. The first step was watching the movie to understand the content. The second was reading the movie script and it is printed out to comprehend the utterance. The third was underlining utterances which contain the woman’s language features.

#### **5. Data Analysis Technique**

Miles and Huberman (1994) state the analysis technique is divided into three parts consists of data reduction, data display, and conclusions drawing.



**Figure 1:** qualitative data analysis model (Miles & Huberman, 1994, p. 429)

Data reduction is the process of selecting, focusing, simplifying abstracting and transforming the data that appear in written up fields' notes or transcription. In this process, the researcher selected and focused the female utterances which clarify to the women's language features found in *The Devil Wears Prada* movie.

After the data were reduced, then the next step was to display the data. Data display is an organized and compressed assembly of information that permits conclusion, drawing and action. In this process, the researcher elaborated the utterance by the female characters in *The Devil Wears Prada* movie using Lakoff's theory of ten women's language features, such as lexical hedges or fillers, tag question, rising intonations on declaratives, empty adjectives, precise color term, intensifiers, hypercorrect grammar, super polite forms, avoidance of strong swear words and emphatic stress.

In conclusion process, the researcher found the result of the research through the analysis. The researcher elaborated the finding descriptively and concluded the whole part of the analysis that related to the research questions there are features of women's language found in female character's utterances in the *The Devil Wears Prada* movie and identify language functions served by women's language found in the female character's utterances in *The Devil Wears Prada* movie.

## D. FINDING AND DISCUSION

### 1. Lexical Hedges or Fillers

Lakoff (1975), claims that hedging devices explicitly signal lack of confidence. So, she claimed women use hedging devices to express uncertainty, and they use intensifying devices to persuade their addressee to take them seriously. Based on the definition of lexical hedges or fillers features, the researcher found 7 utterances of women's language features that includes in lexical hedges or fillers features. There are some examples of statement that contains women's language features and identified as lexical hedges or fillers.

- (1) Miranda : And what are you doing here?  
 Andrea : **Well, I think** I could do a good job as your assistant

(00:08:17 - 00:08:22)

The first data found in dialogue by Andrea. She said “**Well, I think I could do a good job as your assistant**”. Andrea used lexical hedges or fillers by combining the word **well** and **I think** which are characteristic of women’s language features. Andrea used particle **well** to reflect her insecurity about the condition around her. She also used **I think** because she is nervous and she feels really unsure about what she is saying. She felt uncomfortable with the situation while she was interviewed by Miranda. Miranda is perfectionist, arrogant, and cruel.

From explanation, it is shown that lexical hedges or fillers included the *expressive function* because this feature expresses a lack of confidence and reflects of women’s insecurity. Statement in Datum 1 is an expressed by Andrea to Miranda that she felt insecure and nervous during the interview because she does not understand about fashion.

## 2. Tag Questions

Lakoff (1975) states that the tag question, the usefulness and syntax form, in English, is an among definite statement and question yes or no. Lakoff argues that asking a question is the best example of insecurity and doubt women. Based on the definition of tag question feature, the researcher found 3 utterances of women’s language features that included in tag question feature. There are some examples of statement that contain women’s language features and identified as tag question feature.

- (2) Andrea : You want the unpublished manuscript?  
 Miranda : We know everyone in publishing. It shouldn't be a problem, **should it?** And you can do anything, right?

(00:49:30-00:49:39)

The data found in the conversation happened between Miranda and Andrea in Miranda’s office. The situation happened when Miranda says that she wants the unpublished manuscript of new Harry Potter book for her twins. The statement, **it shouldn’t be a problem, should it?** Used by Miranda in her dialogue because she believes with her knowledge and believes that her statement would be trusted. It’s mean that she believes that Andrea can do anything counted discover unpublished manuscript the new Harry potter book. From the explanation, it is showed that tag question feature included the *directive function*. Conversation in Datum 1 showed that Miranda wants the unpublished manuscript for her daughters and she command to Andrea to get the script.

## 3. Rising Intonation on Declarative

Rising intonation on declarative is used when the speaker is seeking for confirmation though at the same time the speaker may be the only one who has the requisite information. Based on the definition of rising intonation on declarative feature, the researcher found 2 utterances of women’s language features that includes in rising intonation on declarative.



- (3) Miranda : **There you are, Emily. How many times do I have to scream your name?**  
 Andrea : Actually, it's Andy. My name is Andy. Andrea, but, uh, everybody calls me Andy.  
 (00:15:58 – 00:16:09)

The data found in Miranda's utterance. She said "**There you are Emily. How many times do I have to scream your name?**" The situation happened in Miranda's office. Miranda's always called her new second assistant as the New Emily. So, when Miranda called Andrea, she screamed out Andrea's name as Emily and she called in several time but Andrea never showed up. So Miranda used rising intonation on declarative because she is seeking for confirmation why Andrea did not notice that Miranda was calling for her. From explanation, it is showed that rising intonation feature included the *directive function*. Conversation in datum 1 showed that Miranda call her new assistant, Andrea, many times but she did not respond to commands from Miranda.

#### 4. Empty Adjectives

The researcher found 3 utterances of women's language features that includes in empty adjective feature. There are some examples of conversation and statement that contain women's language features and identified as empty adjective.

- (4) Andrea : She hates me, Nigel.  
 Nigel : And that's my problem because- Oh, wait. No, it's not my problem.  
 Andrea : I don't know what else I can do because if I do something right, it's unacknowledged. She doesn't even say thank you. But if I do something wrong, she is **vicious**.  
 (00:32:14-00:32:25)

In the dialogue, it found word indicated empty adjective feature, *vicious*. Lakoff (1975) explained that some of these adjectives were neutral, native speakers of any gender, men and women may use it. But there are adjectives that seem to give the impression restricted for use by women. So, word *vicious* used by Andrea to impression her felling of Miranda's attitude. From explanation of data, it is showed that empty adjective feature included the *expressive function* because this feature only concerns the word emotional reactions of the specific information. The statement is an expressed by Andrea to Miranda that she was upset because Miranda did not appreciate her efforts.

#### 5. Precise Color Term

Lakoff (1975) states that women give details of color are much more precise in naming term than do men. The researcher only found 1 utterance of women's language feature that include in precise color term feature.

- (5) Andrea : No. No, no. Nothing's- You know, it's just that both those belts look exactly the same to me. You know, I'm still learning about this stuff and, uh-
- Miranda : This stuff? Oh okay I see. You think this has nothing to do with you..... But what you don't know is that that sweater is not just blue. It's not **turquoise**. It's not **lapis**. It's actually **cerulean**.  
(00:23:12-00:23:39)

The Conversation happened between Miranda and Andrea. From the conversation, there are words can indicated precise color term; turquoise, lapis, and cerulean. **Turquoise** is sometimes described as a mixture of pale blue and green. **Lapis** is a deeper mid-tone blue with an intense amount of purple, creating the rich color favored by Cleopatra. **Cerulean** is a range of colors from deep blue, sky-blue, bright blue, or azure to deep cyan.

From the explanation above, in this feature include *metalinguistic function*. The aim of *metalinguistic function* is to convey the code analysis where the code is misunderstood and needs correction or clarification. So, from the conversation Miranda explain the color of Andrea's sweater is not blue. But it is cerulean. Cerulean, lapis, and turquoise are name of colors from the blue.

## 6. Intensifiers

The researcher found 10 utterances of women's language features that include in intensifiers features. There are some examples of statement that contains women's language features and indentifies as intensifiers features.

- (6) Miranda : I don't understand why it's **so** difficult to confirm an appointment.
- Emily : I know. I'm **so** sorry, Miranda. I actually did confirm last night.

(00:06:28-00:06:33)

Based on the statement, Miranda used intensifiers features. It was clear because in statement above there is word **so** can indicate intensifiers features. Lakoff argues that intensifier **so** is more frequent in women's than men's language, although men can also use it because men had trouble to used the word **so** when the condition of them are not being emotional. While, women used word **so** to express her felling. From explanation of two data above, it is shown that intensifiers features included the *expressive function* because this feature has a function to intensify the word after it to make people more certain of its meaning. From the conversation showed that Miranda and Emily used the word **so** to strongly their statement.

## 7. Super polite Form

Lakoff (1975) states that a request may be in the same sense a polite command, in that it does not overtly require obedience, but rather suggests something be done as a favor to the speaker. Women prefer to use polite language

than men. There are some examples of statement that contains women's language features and indentifies as super polite feature.

(7) (phone ring)

Andrea : Hello. Mrs. Priestly's office. Hmm. That's what I meant.  
Miranda Priestly's office. [Groans] Um, you know, she is  
in a meeting. **Can I please take a message?** Uh-huh.  
Okay. **Can you please spell Gabbana?**  
[Line Clicks, Dial Tone Hums]

(00:15:05-00:15:23)

The data found in the dialogue by Andrea with someone on the phone. She told with her/him that Miranda is not available, so Andrea offer assistance and requested that the client can specify identity when leaving a message. Andrea used sentences **Can I please take a message?** And **can you please spell Gabbana?** as a form of request or polite command. It can be assumed that Andrea used super polite form for her request which reflect women's language features. So, this feature includes *directive function*.

## 8. Avoidance of Strong Swear Word

The researcher found 3 utterances of women's language features that include in avoidance strong of swear word features. There are some examples of statement that contains women's language features and indentified as avoidance strong of swear word features.

(8) Nigel : She's not supposed to be here until 9:00.

Emily : Her driver just text messaged and her racialists ruptured  
a disk. **God, these people!**

(00:04:41-00:04:58)

The data found in the dialogue by Emily when she get a text message from driver of Miranda that 10 minutes Miranda will arrive at the office. The brief message makes everyone so hurry. Emily used swear word **God, these people!** To expressed the feelings. She feels upset because the driver confirms it very suddenly. From the explanation it is seem that avoidance of strong swear word included *expressive function*.

## 9. Emphatic Stress

Emphatic Stress is a typical of special stress that is given by the speaker to some word in a sentence, usually to single out, compare, correct or clarify things. The researcher found 3 utterances of women's language features that include in avoidance emphatic stress features. There are some examples of statement that contains women's language features and indentifies as Emphatic stress features

(9) Jacquelin : Surprise.

Miranda : Quelle surprise. Oh, **wonderful**. We're so happy  
you were able to come to our little gathering.

(01:02:58 – 01:03:05)

Miranda said to Jacqueline **Oh, wonderful**. We're so happy you were able to come to our little gathering. From Miranda's utterance, the word **wonderful** is a kind of Emphatic stress indicated features of women's language. According to Lakoff, women tend to use the words that give emphasis on speech to strengthen the meaning of a greeting itself. So, Miranda used an adjective **Wonderful** to express her gratitude for Jacqueline attendance.

## E. CONCLUSION

There are two research questions in this research. They are the use of women's language features in *The Devil Wears Prada* Movie and the Function of Language served by women's language features in movie. These questions were analyzed based on Lakoff's theory about women's language features and also Jakobsen's theory about the Function of language.

From ten features of women's language, only nine features can be found in this research. They are lexical hedges or fillers (7), tag question (3), rising intonations on declaratives (2), empty adjectives (3), precious color term (1), intensifiers (10), super polite forms (4), Hypercorrect Grammar (0), avoidance of strong swear words (3) and emphatic stress (3). *Intensifiers* feature most frequently by female characters in *The Devil Wears Prada* movie because they want to emphasize or strengthen their utterances deeply to attract addressee's attention using intensifiers. Meanwhile, *Hypercorrect' grammar* did not occur in this research because the female characters mostly used informal language in their dialogue to shorten the gap among the characters.

According to Jakobson (1960), there are six function of language, they are expressive function, directive function, referential function, metalinguistic function, poetic function, and phatic function. From six function of women's language features based on the purpose of using the language function by Jakobson, there are three language functions are found in this research, they are expressive function, metalinguistic function, and directive function.

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# PERJUANGAN TOKOH PEREMPUAN DALAM NOVEL *TANAH TABU* KARYA ANINDITA S. THAYF: KAJIAN FEMINISME EKSISTENSIALIS

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## ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan fakta cerita dan perjuangan tokoh perempuan dalam novel *Tanah Tabu* karya Anindita S. Thayf ditinjau dari feminisme eksistensialis. Penulis tertarik mengkaji novel *Tanah Tabu*, karena novel ini menghadirkan tokoh perempuan yang mampu berjuang mendapatkan kebebasan. Jenis penelitian ini menggunakan metode kualitatif deskriptif, yaitu untuk memperoleh informasi dan gambaran perjuangan tokoh perempuan dalam novel *Tanah Tabu* berdasarkan feminisme eksistensialis. Penelitian ini menggunakan pendekatan struktural. Sumber data penelitian adalah novel *Tanah Tabu* karya Anindita S. Thayf. Teknik pengumpulan data menggunakan teknik baca, simak, dan catat. Teknik analisis data menggunakan reduksi data, penyajian data, dan penarikan simpulan. Hasil penelitian menunjukkan bahwa fakta cerita novel *Tanah Tabu* karya Anindita S. Thayf, terdiri atas alur, tokoh penokohan, dan latar. Tokoh dalam novel ini mempunyai peranan sebagai tokoh utama dan tokoh tambahan. Latar berada di Papua dengan latar suasana kehidupan masyarakat Papua. Waktu cerita menunjukkan tahun 2012, 1946, 1956, 1958, dan 1960. Novel ini menggunakan alur mundur. Perjuangan tokoh perempuan dalam novel *Tanah Tabu* karya Anindita S. Thayf berdasarkan feminisme eksistensialis, terdiri atas kesadaran sebagai liyan, kebebasan, dan transendensi. Kesadaran sebagai liyan terjadi pada Mabel, Mace, dan Mama Helda. Ketiga tokoh ini menyadari telah tertindas. Melalui kesadaran ini pula, mereka memilih berjuang untuk keluar dari ketertindasan. Kebebasan dimiliki oleh Mabel, Mace, dan Mama Helda. Mereka bebas menentukan pilihan yang mereka anggap benar dan berani bertanggung jawab atas pilihan tersebut. Transendensi dilakukan oleh Mabel, Mace, dan Mama Helda. Mereka menjadi perempuan pekerja, perempuan intelektual, perempuan transformasi sosialis, dan perempuan mengikuti kelompok dominan.

**Kata kunci:** tokoh perempuan, novel, feminisme eksistensialis

## ABSTRACT

*The purposes of this research were to describe the factual structure and the struggle of female characters in "Tanah Tabu" novel by Anindita S. Thayf in terms of existentialist feminism. The researcher was interested to analyze "Tanah Tabu" novel, because this novel presented female characters that can fight to get freedom. The type of this research*

*was descriptive qualitative method, which obtains the information and the description of the struggle of the female characters in "Tanah Tabu" novel based on existentialist feminism. This research used structural approach. The source of data in the research was from "Tanah Tabu" novel by Anindita S. Thayf. Data collection techniques in this research such as read, correct, and write. Meanwhile, data analysis techniques were provided in three phases such as data reduction, data presentation, and conclusion drawing. The result of this research shows the factual structure of the "Tanah Tabu" novel by Anindita S. Thayf, consisting of characters characterization, plot, and setting. This novel used flashback plot. The characters in this novel have a role as the main character and additional characters. The setting was in Papua, which shows the life of Papua society. The story time shows the year 2012, 1946, 1956, 1958, and 1960. The struggle of female characters in the "Tanah Tabu" novel by Anindita S. Thayf based on existentialist feminism, consists of awareness as liyan, freedom, and transcendence. Awareness as a liyan occurs in Mabel, Mace, and Mama Helda. These three female characters realized that they have been oppressed. Through the awareness, they choose to fight to get out of the oppression. The freedom is owned by Mabel, Mace, and Mama Helda. They are free to make choices which they hold as true and brave to responsible for their decision. Transcendence is performed by Mabel, Mace, and Mama Helda. They became working women, intellectual women, women of socialist transformation, and women follow dominant groups.*

**Key words:** *female character, novel, existentialist feminism*

## A. PENDAHULUAN

Sastra merupakan hasil refleksi dari keadaan sosial dan budaya di masyarakat. Salah satu fungsi sastra ialah sebagai sarana pengarang untuk mengungkapkan peran dan perjuangan perempuan. Hal ini sejalan dengan pendapat Goodman (melalui Rokhmansyah, 2014:129-130) bahwa sastra merupakan salah satu media representasi budaya dan sosial yang menggambarkan hubungan gender, guna menyuarakan keinginan, kebutuhan, dan hak sebagai perempuan.

Novel adalah karya sastra yang lebih detail menggambarkan kehidupan. Pada umumnya novel, menampilkan tokoh perempuan yang mempunyai peran dan kedudukan tidak begitu penting dibanding tokoh laki-laki. Tokoh perempuan juga dianggap lemah, karena tidak memiliki atau tidak berani mengambil keputusan untuk dirinya sendiri. Nurgiyantoro (2013:107) berpendapat bahwa kebanyakan cerita fiksi, memandang dan memperlakukan tokoh perempuan lebih rendah dari tokoh laki-laki. Seperti tokoh perempuan tidak memiliki hak dan kesempatan yang sama dalam kehidupan.

Cerita pada novel dipandang sebagai hasil refleksi dari kehidupan secara nyata. Di mana masyarakat memberikan stereotip atau pelabelan bahwa perempuan lemah dan hanya mampu diam dalam ketertindasan yang didapatkan, tanpa adanya perlawanan. Dengan demikian, keadaan perempuan tidak begitu berarti dan tidak eksis di kehidupannya sendiri. Menurut Sugihastuti dan Suharto (2015:32) perempuan adalah sosok yang mempunyai dua sisi. Di satu sisi, perempuan adalah keindahan dan di sisi yang lain perempuan dianggap lemah dan hina. Manusia kelas dua yang walaupun cantik, tidak diakui eksistensinya sebagai manusia sewajarnya, sehingga perempuan membutuhkan eksistensi untuk menyadari dirinya ada dan terlibat di berbagai aspek kehidupan. Oleh karena itu, perempuan harus berjuang untuk mencari dan berusaha



mendapatkan eksistensinya.

Dari permasalahan tersebut, muncul gerakan feminisme eksistensialis yang memperjuangkan kebebasan perempuan. Hal ini bertujuan untuk mencapai eksistensi, dengan cara mengakhiri penindasan, eksploitasi, dan stereotip terhadap perempuan. Gerakan feminisme bukan upaya untuk memberontak terhadap laki-laki atau institusi rumah tangga, melainkan upaya mentransformasikan sistem dan struktur sosial yang tidak adil menuju keadilan bagi kaum laki-laki dan perempuan (Fakih, 2008:100).

*Tanah Tabu* (2015) karya Anindita S. Thayf adalah salah satu novel yang mengangkat eksistensi perempuan di Tanah Papua yang ditampilkan oleh sosok Mabel, Mace, dan Mama Helda. Mereka mengalami ketidakadilan dan kekerasan dalam kehidupan, baik dalam rumah tangga maupun kehidupan sosial, karena masyarakat Papua menganut sistem patriaki. Sebagai manusia yang mengalami proses perkembangan pemikiran yang mengarah pada bentuk kesadaran akan keberadaan diri, maka tokoh Mabel, Mace, dan Mama Helda tidak ingin selalu menjadi korban ketidakadilan. Oleh karena itu, mereka membebaskan diri, untuk menentukan jalan hidup dan menentukan eksistensi mereka. Perjuangan tiga tokoh perempuan, yakni Mabel yang bertahan hidup sebagai janda, sekaligus hadir untuk menolak keberadaan tambang emas. Mace berjuang membesarkan dan menyekolahkan anak perempuannya. Mama Helda berjuang menyelamatkan dirinya dan anak-anaknya dari suaminya yang suka memukul. Dengan perjuangan tersebut, ketiga tokoh perempuan di dalam novel ini menghilangkan stereotip bahwa perempuan lemah dan tidak mampu melawan ketertindasan pada dirinya. Bahkan di dalam cerita, salah satu tokoh perempuan, yaitu Mabel sangat dihormati oleh masyarakat Papua karena keberaniannya.

Penulis tertarik mengkaji novel *Tanah Tabu*, karena novel ini menghadirkan tokoh perempuan yang mampu berjuang mendapatkan kebebasan. Hal ini bertujuan untuk menentukan eksistensi dan mengubah pemikiran masyarakat bahwa perempuan sebenarnya tidak lemah, seperti yang digambarkan oleh tokoh Mabel, Mace dan Mama Helda. Novel ini juga dapat menjadi titik tolak bahwa ketidakadilan pada perempuan dapat dihapuskan dengan cara perjuangan itu sendiri. Oleh sebab itu, tujuan dari penelitian ini untuk: (1) Mendeskripsikan fakta cerita dalam novel *Tanah Tabu* karya Anindita S. Thayf; dan (2) Mendeskripsikan perjuangan tokoh perempuan dalam novel *Tanah Tabu* karya Anindita S. Thayf ditinjau dari feminisme eksistensialis.

## **B. LANDASAN TEORI**

### **1. Novel**

Novel berasal dari bahasa Itali *novella* dan bahasa Jerman *novelle*. Istilah *novella* dan *novelle*, sama artinya dengan istilah Indonesia (*novel*), Inggris (*novellette*), yang berarti sebuah karya prosa fiksi yang panjang berjumlah ratusan halaman. Novel adalah prosa baru yang menceritakan perjalanan hidup pelaku atau tokoh yang mengandung konflik dan sangat menarik minat pembaca (Wahyuni, 2014:118).

Novel merupakan bagian dari prosa yang diciptakan bukan untuk tujuan keindahan saja, tetapi juga sebagai refleksi dari kehidupan di masyarakat. Wellek dan Warren (melalui Nurgiyantoro, 2013:18) berpendapat bahwa novel adalah fiksi yang mengacu pada realitas yang lebih tinggi dan psikologi yang lebih mendalam. Damono (melalui Wiyatmi, 2012:41) mengemukakan bahwa sastra, baik novel mencerminkan persoalan sosial yang ada dalam masyarakat. Dalam bentuk, novel lebih panjang, lebih detail, dan lebih banyak melibatkan berbagai permasalahan yang lebih kompleks (Nurgiyantoro,

2013:12). Kelebihan novel yang khas adalah menyampaikan permasalahan yang kompleks secara penuh dan mengkreasikan sebuah yang “jadi”. Hal ini berarti membaca sebuah novel menjadi lebih mudah sekaligus lebih sulit. Novel yang baik haruslah memenuhi kriteria kepaduan, *unity*. Artinya, segala sesuatu yang diceritakan bersifat dan berfungsi mendukung tema utama. Penampilan dari berbagai peristiwa yang saling menyusul membentuk alur, walau tidak kronologis, namun haruslah tetap saling berkaitan secara logika (Nurgiyantoro, 2013:17).

Novel sebagai karya fiksi menawarkan sebuah dunia yang berisi model kehidupan yang diidealkan, dunia imajinatif yang dibangun melalui berbagai unsur intrinsik, seperti alur, tokoh, dan latar (Nurgiyantoro, 2013:5). Serupa dengan Nurgiyantoro, Stanton (2012:22) mengungkapkan bahwa fiksi atau novel dapat dibangun dari struktur faktual, yaitu rangkuman dari fakta-fakta cerita. Fakta-fakta cerita terdiri atas tiga komponen, yaitu alur, karakter atau tokoh dan latar. Elemen ini berfungsi sebagai catatan kejadian imajinatif dari sebuah cerita. Berikut uraian komponen dari faktacerita yang meliputi:

#### **a. Alur**

Alur merupakan rangkaian peristiwa dalam sebuah cerita. Istilah alur terbatas pada peristiwa yang terhubung secara kausal saja. Peristiwa kausal merupakan peristiwa yang menyebabkan suatu menjadi dampak dari berbagai peristiwa lain yang tidak dapat diabaikan, karena akan berpengaruh pada seluruh karya (Stanton, 2012:26). Alur juga merupakan tulang punggung cerita. Sebuah cerita tidak pernah seutuhnya dimengerti tanpa adanya pemahaman terhadap peristiwa yang mempertautkan alur, hubungan kausalitas, dan keberpengaruhannya. Sama halnya dengan elemen lain, alur memiliki hukum sendiri. Alur hendaknya memiliki bagian awal, tengah, dan akhir yang nyata, menyakinkan dan logis dapat menciptakan bermacam kejutan, dan memunculkan serta mengakhiri ketegangan (Stanton, 2012:28). Loban dkk (melalui Aminuddin, 2010:84) menggambarkan gerak tahapan alur cerita, seperti halnya gelombang. Gelombang itu berawal dari (1) eksposisi, (2) komplikasi atau intrik-intrik awal yang akan berkembang menjadi konflik, (3) klimaks, (4) revelasi atau penyingkatan tabir suatu problema, dan (5) *denouement* atau penyelesaian yang membahagiakan, *catastrophe*, penyelesaian yang menyedihkan, dan *solution*, penyelesaian yang masih bersifat terbuka, karena pembaca sendirilah yang menyelesaikan lewat daya imajinasinya

#### **b. Tokoh Penokohan**

Stanton (2012:33) mengemukakan karakter atau tokoh biasanya dipakai dua konteks. Pertama, karakter merujuk pada individu yang muncul dalam cerita. Kedua, karakter yang merujuk pada pencampuran dari berbagai kepentingan, keinginan, emosi, dan prinsip moral dari individu tersebut. Beberapa cara yang digunakan pengarang di dalam mengenalkan dan melukiskan karakter (perwatakan) tokoh, yaitu melalui (1) deskripsi eksplisit, (2) penggambaran pengarang, (3) pernyataan tokoh lain.

#### **c. Latar**

Stanton (2012:35) menjelaskan latar adalah lingkungan yang melingkupi sebuah peristiwa dalam cerita, semesta berinteraksi dengan peristiwa-peristiwa yang sedang berlangsung. Latar dapat berwujud dekor, waktu, cuaca, atau suatu periode sejarah. Meskipun tidak langsung merangkum Sang karakter utama, latar dapat merangkum orang-orang yang menjadi dekor dalam cerita.

## 2. Feminisme Eksistensialis

Feminisme ialah teori yang memperjuangkan hak-hak serta kepentingan perempuan di bidang politik, ekonomi, sosial, maupun kegiatan terorganisasi. Menurut seorang penggerak feminis, Simone de Beauvoir (melalui Syuropati dan Soebachman, 2012:125) feminisme adalah jalan pembebasan kaum perempuan yang dapat ditempuh dari dua jalur, yakni tahap pemikiran dan praktik. Dari tahap pemikiran, tubuh perempuan dibebaskan dari label-label yang ditempelkan oleh budaya patriaki. Dari tahap praktik, de Beauvoir mengusulkan pentingnya kemandirian ekonomi sebagai pintu pembuka bagi pembebasan tubuh perempuan, lebih bagus lagi, bila perempuan juga berada di ranah sosial, budaya, dan politik. Feminisme bertujuan untuk melawan segala bentuk objektifitas perempuan, sebab secara sosial, kontrol atas diri perempuan terjadi dalam bentuk pemaksaan-pemaksaan secara langsung maupun tidak langsung (Anwar, 2010:129).

Eksistensialisme berasal dari kata eksistensi, kata dasarnya *exist*, yang bila diuraikan *ex*: keluar *sistere*: berdiri. Jadi, eksistensi berarti berdiri dengan keluar dari diri sendiri (Maksum, 2014:363). Eksistensialisme mempersoalkan keberadaan manusia yang dihadirkan lewat kebebasan. Inti dari eksistensialisme adalah membuat sebuah pilihan atas dasar keinginan sendiri dan sadar akan tanggung jawab di masa depan (Wahyuni, 2012:33). Sartre mengungkapkan bahwa eksistensi mendahului esensinya. Manusia harus bereksistensi untuk mendapatkan esensinya. Awalnya, manusia harus eksis dulu, kemudian menghadapi dirinya, menghadapi dunia baru, dan pada akhirnya manusia akan mendefinisikan dirinya. Manusia bukan apa-apa sampai ia menjadi sesuatu karena dirinya sendiri (Panjaitan, 1996:16). Bagi Sartre (melalui Maksum, 2014:224), manusialah yang bereksistensi, binatang, tumbuhan, bebatuan memang ada, tetapi mereka tidak disebut bereksistensi, karena mereka tidak mempunyai kesadaran tentang dirinya atau kesadaran sekelilingnya. Sartre juga membahas tentang diri yang meliputi tiga aspek: pertama, ada pada dirinya (*being-in-self*), yaitu cara berada benda yang tidak memiliki kesadaran. Kedua, ada bagi dirinya (*being-for-itself*), yaitu cara berada benda yang memiliki kesadaran, seperti halnya manusia yang menanyakan keberadaannya. Ketiga, ada bagi oranglain (*being-for-Others*), yaitu keberadaan manusia bersama orang lain (Sartre, 2015:7).

Simone de Beauvoir merupakan tokoh sentral dari feminisme eksistensialis. Melalui karyanya *Le Deuxième sexe* atau *Second Sex* (1949), de Beauvoir menuliskan gagasan mengenai pembedaan tubuh seksual ke dalam wilayah filosofis. De Beauvoir mengenalkan skema fenomenologis, yakni relasi antara laki-laki dan perempuan. Ia menganggap bahwa perempuan ialah sang lain, karena perempuan tidak dilahirkan sebagai perempuan, tetapi menjadi perempuan. Hal ini berarti bahwa perempuan bukan sebagai dirinya, tetapi ia dipandang dan dibentuk dari konstruksi sosial (Susanto, 2016:205). Ketertindasan terhadap perempuan juga dilihat oleh de Beauvoir melalui pandangan filsafat eksistensialisme Sartre, mengenai keberadaan diri. De Beauvoir mengemukakan bahwa laki-laki dinamai sang diri, sedangkan perempuan sang liyan. Jika liyan adalah ancaman bagi diri, maka perempuan adalah ancaman bagi laki-laki. Oleh karena itu, jika laki-laki ingin bebas, maka ia harus mensubordinat perempuan (Wiyatmi, 2012:21). Dari kacamata eksistensialisme Sartre, de Beauvoir juga mengemukakan ternyata permasalahan yang dialami oleh perempuan ialah ketika ia bersama orang lain (*being-for-Others*). Ada bagi orang lain ini yang membuat perempuan tidak dapat bebas untuk menentukan pilihannya bereksistensi (Zulfa, 2015:27).

Dalam karya sastra, feminisme eksistensialis adalah keberadaan manusia, dalam arti keberadaan perempuan di dalam kehidupannya yang tercermin melalui karya sastra dari pandangan pengarang. Tema eksistensial dengan gender bahwa adanya anggapan laki-laki sebagai *the first sex* dan perempuan sebagai *the second sex*. Posisi laki-laki dan perempuan secara eksistensi selama ini tidak adil, karena perempuan disubordinat di bawah laki-laki. Dengan adanya eksistensi perempuan dalam karya sastra, yakni pengarang perempuan menggambarkan sosok perempuan yang tidak hanya dianggap sebagai objek, tetapi sebagai subjek (Endraswara, 2014:84).

#### a. Ciri-Ciri Feminisme Eksistensialis

Ada beberapa ciri-ciri feminisme eksistensialis yang membedakan pemikiran Simone de Beauvoir dari pemikiran yang lain. De Beauvoir dalam *Second Sex* mengagaskan adanya kesadaran sebagai liyan atau *the others*, kebebasan, dan transendensi. De Beauvoir membahas bahwa perempuan mempunyai kesadaran tentang dirinya sebagai yang lain (*the others*). Pada konsep ini, de Beauvoir menjelaskan bahwa di dalam hubungan laki-laki dan perempuan terdapat konflik subjek/objek. Laki-laki menganggap dirinya sebagai subjek, sedangkan perempuan dianggap sebagai objek (*the others*). Kesadaran perempuan yang selama ini tertutup oleh budaya patriaki, membuatnya semakin percaya bahwa tubuhnya sebagai kelemahan yang mengganggu. Kesadaran ini yang membuat perempuan tergelicir pada dirinya yang lain. Perempuan menjadi makhluk yang tidak mandiri, karena kelemahannya (de Beauvoir, 2016:43). Oleh karena itu, perempuan dapat menghilangkan sosok liyan (*the others*) dengan kesadaran bahwa dirinya adalah subjek dan menolak dirinya dijadikan objek.

Dalam hal kebebasan, bagi de Beauvoir (2016:xxx) perempuan adalah makhluk yang memiliki kebebasan dan otonom, seperti manusia lainnya. Ketika perempuan mulai eksis, maka ia dapat menciptakan kebebasannya. Dengan kebebasan, perempuan dapat merancang dan menentukan pilihan hidupnya. Transendensi bagi de Beauvoir merupakan strategi yang digunakan kaum perempuan untuk keluar dari budaya patriaki yang telah merenggut kebebasannya (de Beauvoir, 2016:68). Melalui transendensi perempuan dapat menyatakan kebebasannya. Hal ini dapat dilakukan oleh perempuan dengan cara bekerja, menjadi intelektual, menjadi transformasi sosialis masyarakat, dan menjadi anggota kelompok yang dominan (Asmalasari, 2013:3-4).

Tiga ciri-ciri yang menandai pemikiran Simone de Beauvoir ini saling berkaitan. Seperti yang diungkap de Beauvoir (melalui Thornham, 2010:46) bahwa selama ini perempuan terkungkung dalam imanensi laki-laki, melalui budaya patriaki. Dengan eksistensialisme Sartre, de Beauvoir menyatakan bahwa kebebasan perempuan dapat diperoleh, ketika bergerak dari keadaan 'berada pada dirinya sendiri' atau imanensi (sang lain) ke keadaan 'berada untuk dirinya sendiri' atau transendensi. Gerakan dari faktualitas menuju kebebasan ini dicapai melalui tindakan-tindakan yang sadar di dunia. Dengan demikian, tidak ada esensi atau identitas perempuan yang telah diberikan sebelumnya. Perempuan sebagai manusia, membentuk dirinya sendiri (menjadi eksisten) dengan melakukan perubahan-perubahan berupa tindakan-tindakan secara sadar.

#### b. Gerakan Feminisme Eksistensialis

Simone de Beauvoir mengenalkan gerakan feminisme eksistensialis untuk mencapai tujuannya dengan konsep transendensi, yaitu ide tentang pelampauan. Menurut de Beauvoir (melalui Tong, 2010:274-275) terdapat empat strategi transendensi yang

dapat dilakukan: (1) perempuan dapat bekerja, meskipun keras dan melelahkan pekerjaan perempuan. Pekerjaan masih memberikan berbagai kemungkinan bagi perempuan, yang jika tidak dilakukan perempuan menjadi kehilangan kesempatan itu sama sekali. Dengan bekerja di luar rumah bersama laki-laki, perempuan dapat “kembali pada transendensinya”. Perempuan akan secara konkret menegaskan statusnya sebagai subjek, sebagai seseorang yang secara aktif menentukan arah nasibnya sendiri; (2) perempuan dapat menjadi seorang intelektual, yaitu menjadi anggota dari kelompok yang akan membangun perubahan bagi perempuan. Kegiatan intelektual adalah kegiatan ketika seseorang berpikir, melihat, dan mendefinisikan. Bukanlah kegiatan nonaktivitas, ketika seseorang menjadi objek pemikiran, pengamatan, dan pendefinisian. Aktivitas intelektual ini membawa perempuan pada kebebasan. Menjadi intelektual merupakan bekal untuk menghadapi masyarakat patriarkal yang cenderung melecehkan kemampuan perempuan. De Beauvoir juga mendukung perempuan untuk menulis. Dengan menulis, perempuan dapat memerangi pelecehan dan penindasan terhadap perempuan; (3) perempuan dapat bekerja untuk mencapai transformasi sosial masyarakat, de Beauvoir yakin bahwa salah satu kunci bagi pembebasan perempuan adalah kekuatan ekonomi. Jika seorang perempuan ingin mewujudkan semua yang diinginkannya, ia harus membantu menciptakan masyarakat yang akan menyediakan dukungan material untuk mentransendensi batasan yang melingkarinya sekarang; (4) perempuan dapat menolak keliyannya dengan mengidentifikasi diri melalui pandangan kelompok dominan dalam masyarakat. Satu-satunya cara bagi perempuan untuk menjadi diri dalam masyarakat adalah perempuan harus membebaskan diri dari tubuhnya, misalnya menolak untuk menghambur-hamburkan waktu di salon kecantikan, jika ia dapat lebih memanfaatkan waktu dengan melakukan kegiatan yang lebih kreatif dan lebih berorientasi kepada pelayanan dalam masyarakat.

Menurut de Beauvoir (2003:3) bahwa selama ini perempuan tidak hanya dilahirkan sebagai perempuan, tetapi menjadi perempuan. Pada awalnya, de Beauvoir menganggap ketertindasan perempuan, karena perempuan tidak mendefinisikan dirinya, namun laki-laki yang telah memberikan pendefinisian. Oleh karena itu, de Beauvoir menyarankan dengan menjadi perempuan. Perempuan dapat berproses untuk menjadi dirinya, melalui pandangan dirinya, bukan dari laki-laki.

### **c. Tujuan Feminisme Eksistensial**

Tujuan yang ingin dicapai dari gerakan feminisme eksistensial, yaitu menyadarkan perempuan untuk menentukan keberadaannya sebagai diri yang autentik dan menyadarkan laki-laki bahwa perempuan seperti juga laki-laki. Perempuan merupakan subjek daripada objek. Perempuan sama seperti laki-laki ada pada dirinya dan ada bagi dirinya. Oleh karena itu, tidak hanya laki-laki, perempuan juga dapat bebas meraih kesempatan untuk kepentingannya sendiri (Tong, 2010:274). De Beauvoir berpendapat bahwa pembebasan perempuan juga dapat dicapai dengan penghapusan lembaga yang melanggengkan hasrat laki-laki untuk menguasai perempuan (Tong, 2010:266).

Bagi de Beauvoir tujuan lain dari feminisme eksistensial ialah berakhirnya perang subjek dan objek, serta konflik-konflik manusia pada umumnya, juga konflik laki-laki dan perempuan. Hal tersebut hanya bisa tercapai bila kaum laki-laki dan perempuan mendapatkan keadilan yang sama. Perempuan tidak perlu menolak adanya hubungan dengan laki-laki. Laki-laki dan perempuan dapat berhubungan timbal balik dengan meyakinkan bahwa diri keduanya adalah subjek, sehingga satu sama lain akan menjadi

dirinya masing-masing. Hubungan mereka ini tidak akan menghilangkan mukjizat yang ada, rasa cinta, petualangan, maupun impian (de Beauvoir, 2003:650). Menurut de Beauvoir, lebih baik lagi mengubah pola hubungan antara kaum laki-laki dan perempuan dari ikatan biologis dan fungsional menjadi ikatan manusiawi dan etika, yang terangkum dalam semangat persahabatan dan kemurahan hati (Syuropati dan Soebachman, 2012:125).

### C. METODE PENELITIAN

Jenis penelitian ini menggunakan metode kualitatif berdasarkan deskriptif untuk memperoleh informasi dan gambaran perjuangan tokoh perempuan dalam novel *Tanah Tabu* kajian feminisme eksistensial. Penelitian ini menggunakan pendekatan struktural. Sumber data dalam penelitian ini adalah novel *Tanah Tabu* karya Anindita S. Thayf. Teknik pengumpulan data menggunakan teknik baca, simak, dan catat. Teknik analisis data menggunakan analisis mengalir, yaitu tiga alur kegiatan yang terjadi secara bersamaan yang terdiri dari reduksi data, penyajian data, dan penarikan simpulan.

### D. HASIL DAN PEMBAHASAN

#### 1. Fakta Cerita dalam Novel *Tanah Tabu*

Fakta cerita dalam novel *Tanah Tabu* terdiri dari alur, tokoh penokohan, dan latar. Novel *Tanah Tabu* beralur mundur atau *flash back*. Hal ini karena peristiwa yang diceritakan tidak bersifat kronologis. Cerita pada novel ini tidak dimulai dari tahap awal, melainkan dari tahap revelasi (pertama), eksposisi, komplikasi menuju konflik, revelasi (kedua), dan *solution*. Selain dari beberapa tahapan, alur novel *Tanah Tabu* juga memberikan kejutan atau *surprise* kepada pembaca.

Novel ini menghadirkan tokoh Mabel sebagai tokoh utama. Mabel digambarkan sebagai perempuan setengah baya yang secara fisik masih sangat kuat, meskipun umurnya sudah tidak muda lagi. Mabel menjalani kehidupan yang miskin bersama Mace, menantunya dan Leksi, cucunya di Tanah Papua. Mabel adalah sosok pekerja keras. Dia begitu semangat bekerja sebagai pedagang kapur dan pinang di pasar. Ia mempunyai harapan agar cucunya dapat terus bersekolah. Mabel ingin cucunya itu bernasib baik dan menjadi perempuan yang cerdas. Oleh karena itu, dia tidak pernah lelah untuk terus mewujudkan keinginannya. Mabel mempunyai pemikiran yang maju. Dia selalu memikirkan nasib masyarakat Papua dan kaum perempuan yang ada di kampungnya. Mabel sering mengeritik perusahaan tambang emas, karena perusahaan tersebut hanya merugikan masyarakat Papua. Dia juga sering mengajarkan kepada perempuan yang ada di kampungnya untuk berani menolak ketertindasan yang dilakukan oleh suami mereka. Mabel juga dikisahkan sebagai seorang janda, namun dia tidak mau menikah lagi. Hal ini dikarenakan masa lalu Mabel yang begitu kelam dengan suaminya. Dia bahkan pernah mengalami penculikan oleh beberapa pria berseragam. Akan tetapi, Mabel tetap tangguh menjalani kehidupannya yang sulit. Selain dari tokoh utama, novel *Tanah Tabu* juga menampilkan tokoh tambahan yang diperankan oleh Mace, Leksi, Mama Helda, Kwee, Pum, Yosi, Pace Poro Boku, Pace Mauwe, Pace Gerson, Johanis, Tuan Piet, Nyonya Hermine, Mama Pembawa Berita, Mama Kori, Ibu Mabel, Ayah Mabel, dan Suami Pertama Mabel. Selain Mabel, penulis juga membahas dua tokoh perempuan, yakni Mace dan Mama Helda. Hal ini dilakukan, karena dua tokoh perempuan ini juga terlibat dalam perjuangan tokoh perempuan. Mace adalah menantu Mabel. Dia digambarkan sebagai seorang janda. Mace merupakan seorang ibu yang begitu menyayangi anaknya. Dia terus

bekerja keras berdagang sayur di pasar. Hal ini dia lakukan agar anaknya mendapatkan pendidikan. Mace tidak mau Leksi bernasib sama seperti dirinya. Oleh karena itu, dia selalu berusaha memenuhi semua kebutuhan anaknya. Selain Mabel dan Mace, penulis juga membahas tokoh Mama Helda. Mama Helda merupakan seorang istri yang begitu penurut. Dia sangat menyayangi suami dan anaknya. Dia juga begitu penyabar, walau sering diperlakukan buruk oleh Pace Poro Boku, suaminya. Dia tetap memikirkan keselamatan suaminya itu. Akan tetapi, Mama Helda juga memikirkan nasib ketiga anaknya yang masih kecil. Dia tidak mau sampai suaminya juga menyakiti anak-anaknya. Oleh sebab itu, Mama Helda memilih meninggalkan suaminya untuk menyelamatkan ketiga anaknya.

Latar pada novel *Tanah Tabu* meliputi latar tempat, latar waktu, dan latar suasana atau sosial. Latar tempat berada di Papua dengan beberapa penunjang, yaitu Timika, Lembah Baliem, Mindiptana, Monokwari, dan Wamena. Latar waktu dalam novel ini begitu jelas menunjukkan waktu terjadinya cerita. Hal ini terlihat dari penyebutan tahun 2012, 1946, 1956, 1958, dan 1960. Latar suasana atau sosial yang digunakan dalam novel *Tanah Tabu* adalah kehidupan masyarakat Papua dengan beberapa penunjang, yaitu suasana perkampungan, kegiatan tambang emas, keadaan perang, dan pemilihan kepala daerah.

## **2. Perjuangan Tokoh Perempuan dalam Novel *Tanah Tabu***

Perjuangan tiga tokoh perempuan, yakni Mabel, Mace, dan Mama Helda yang dianalisis melalui feminisme eksistensial de Beauvoir, dilihat dari kesadaran sebagai liyan, kebebasan, dan transendensi. Kesadaran sebagai liyan (*The Others*) terjadi pada Mabel, Mace, dan Mama Helda. Mereka sadar telah mengalami ketertindasan yang diakibatkan oleh budaya patriaki, maupun dari suami mereka. Kesadaran ini pula yang telah membuat ketiga tokoh perempuan dalam novel ini berjuang untuk lepas dari ketertindasan yang didapatkan. Dengan kesadaran melalui tindakan, Mabel, Mace, dan Mama Helda telah berhasil menjadi diri atau subjek, karena ketiga tokoh ini dapat terlepas dari keliyanan mereka.

Mabel, Mace, dan Mama Helda memiliki kebebasan sebagai subjek. Hal ini terlihat dari sikap ketiga tokoh yang tidak ingin dibatasi dengan nilai dan aturan yang hanya merugikan kaum perempuan. Mereka berani mengambil keputusan dan pilihan yang dianggap benar, meskipun orang lain menganggap tindakan itu salah. Mabel, Mace, dan Mama Helda juga berani menanggung setiap resiko dari kebebasan mereka.

Transendensi sebagai perjuangan keberadaan perempuan melalui tindakan, yaitu perempuan bekerja, perempuan menjadi intelektual, perempuan menjadi transformasi masyarakat, dan perempuan mengikuti kelompok dominan. Transendensi dilakukan oleh Mabel, Mace, dan Mama Helda. Mereka bekerja untuk memenuhi kebutuhan hidup. Selain itu, ketiga tokoh perempuan ini tidak menggantung hidup pada siapapun, sehingga mereka tidak dipandang sebagai objek, tetapi sebagai subjek yang mandiri. Mereka juga menjadi perempuan intelektual yang berpikir tentang kemajuan kaum perempuan dan masyarakat Papua. Ketiga tokoh ini mempunyai pandangan sebagai subjek yang dapat memikirkan dirinya sendiri maupun nasib orang lain. Mabel, Mace, dan Mama Helda telah membawa perubahan bagi masyarakat melalui perekonomian. Mereka membantu perekonomian dengan bekerja sebagai pedagang dan pekebun. Ketiga tokoh perempuan ini tidak hanya menyediakan kebutuhan untuk keluarga mereka, tetapi juga kebutuhan pangan untuk masyarakat. Dengan demikian mereka adalah perempuan yang secara aktif ikut terlibat dalam meningkatkan ekonomi di kampung mereka. Mabel

dan Mace adalah dua tokoh perempuan yang secara aktif terlibat dalam kelompok dominan di kampungnya, sedangkan Mama Helda tidak terlihat mengikuti kelompok dominan.

## E. PENUTUP

Berdasarkan hasil dan pembahasan, maka dapat disimpulkan bahwa fakta cerita pada novel *Tanah Tabu* karya Anindita S. Thayf terdiri atas alur, tokoh penokohan, dan latar. Novel *Tanah Tabu* menggunakan alur mundur, yaitu pengarang menceritakan kembali masa lalu tokoh. Alur pada novel ini juga memberikan *surprise* atau kejutan kepada pembaca. Tokoh penokohan dalam novel ini memiliki tokoh utama dan tokoh tambahan. Latar tempat berada di Papua dengan latar suasana kehidupan masyarakat Papua. Waktu cerita menunjukkan tahun 2012, 1946, 1956, 1958, dan 1960. Perjuangan tiga tokoh perempuan, yakni Mabel, Mace, dan Mama Helda yang dianalisis melalui feminisme eksistensialis de Beauvoir, dilihat dari kesadaran sebagai liyan, kebebasan, dan transendensi. Kesadaran sebagai liyan terjadi pada tokoh Mabel, Mace, dan Mama Helda. Mereka menyadari bahwa selama ini telah tertindas akibat budaya patriaki. Dengan kesadaran ini pula, mereka menolak menjadi liyan. Tiga tokoh perempuan ini memilih berjuang untuk keluar dari ketertindasan mereka dan menyatakan diri sebagai subjek. Kebebasan juga ada pada tokoh Mabel, Mace, dan Mama Helda. Mereka adalah perempuan yang memiliki kebebasan sebagai diri. Ketiga tokoh perempuan ini tidak mengikuti nilai, ataupun aturan yang hanya merugikan kaum perempuan. Mereka bebas menentukan pilihan yang mereka anggap benar dan berani bertanggung jawab atas pilihan tersebut. Mabel, Mace, dan Mama Helda juga berjuang mentransendensikan diri menjadi perempuan pekerja, perempuan intelektual, perempuan transformasi sosialis, dan perempuan mengikuti kelompok dominan.

Berdasarkan hasil penelitian dan pembahasan, maka dapat dikemukakan saran bagi peneliti yang akan melakukan penelitian lebih lanjut, hendaknya penelitian ini dapat dijadikan sebagai tambahan referensi, terutama yang menggunakan teori feminisme eksistensialis. Kemudian untuk peneliti yang akan meneliti novel *Tanah Tabu* karya Anindita S. Thayf, hendaknya novel ini dijadikan sebagai objek kajian dengan menggunakan teori lain, seperti psikologi sastra, sosiologi sastra, atau resepsi sastra, sehingga dapat diperoleh perbandingan untuk dijadikan sebagai tambahan bagi dunia sastra, khususnya sastra Indonesia.

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# WOMEN PORTRAYAL IN PATRIARCHAL SOCIETY THROUGH FEMALE MAIN CHARACTERS IN ZEMECKIS' *BEOWULF* FILM (2007)

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## ABSTRACT

Patriarchy system which forms gender stereotypes and its issues, consciously or not is easily found in daily life. Gender stereotypes are strengthened by patriarchy system which includes judgments of surrounding society, and forms two categories; masculinity (men stereotypes) and femininity (women stereotypes) which referred from the different biological characteristics among men and women, to empower men and disempower women in society. The purposes of this research were to analyze the portrayal of patriarchy system which is portrayed in the Zemeckis' *Beowulf* film, and to analyze the portrayal of female main characters who break patriarchy system which is portrayed in the film. This research was designed as a qualitative research, and the theory of patriarchy by Allan G. Johnson was used as the ground theory. The results of the research showed that patriarchy system and its four elements such as male dominance, male identification, male centeredness, and obsession with control are promoted in the society which is portrayed in the Zemeckis' *Beowulf* film (2007). Although the two female main characters of the film live in a society which is patriarchal, but they do not fall into the patriarchy system and the gender stereotypes that are imposed on them as subordinate women, instead they challenge and break the social systems.

**Key words:** *Beowulf* film, gender stereotypes, main characters, patriarchy, women portrayal.

## ABSTRAK

*Sistem patriarki yang membentuk stereotip gender dan isu-isu terkait lainnya, mudah ditemui dalam kehidupan sehari-hari secara sadar atau tidak. Stereotip gender dilingkupi dan diperkuat oleh sistem patriarki yang mencakup anggapan-anggapan dalam kehidupan bermasyarakat yang mana membentuk dua kategori, yakni; maskulinitas (stereotip pria) dan feminitas (stereotip wanita). Anggapan-anggapan berdasarkan dua kategori gender tersebut mengacu pada perbedaan karakteristik pria dan wanita secara biologis demi menguatkan kuasa serta wewenang pria, dan melemahkan peran dan posisi wanita dalam masyarakat. Tujuan dari penelitian ini adalah untuk menganalisis penggambaran sistem*

*patriarki yang terdapat di dalam film Zemeckis yang berjudul Beowulf. Penelitian ini bertujuan pula untuk menganalisis penggambaran pemeran-pemeran utama wanita yang mematahkan sistem sosial patriarki yang tergambar di dalam film tersebut. Penelitian ini dirancang sebagai sebuah penelitian yang bersifat kualitatif dengan menggunakan teori patriarki yang dikemukakan oleh Allan G. Johnson sebagai dasar teori. Hasil dari penelitian ini menunjukkan bahwa sistem patriarki dan keempat elemennya, seperti; dominasi laki-laki, identifikasi pada laki-laki, keterpusatan pada laki-laki, dan obsesi terhadap penguasaan, digalakkan dalam kehidupan bermasyarakat yang tergambar dalam film Beowulf yang disutradarai oleh Zemeckis pada tahun 2007 tersebut. Meskipun kedua pemeran utama perempuan dalam film tersebut hidup di tengah-tengah masyarakat yang menganut paham sosial patriarki, namun mereka tidak jatuh ataupun terpengaruh oleh sistem patriarki dan stereotip gender yang beranggapan bahwa mereka adalah perempuan bawahan yang mestinya tunduk terhadap sistem-sistem sosial tersebut. Malahan mereka menantang dan menghancurkan tatanan sistem-sistem sosial tersebut.*

**Kata kunci:** *Film Beowulf, stereotip gender, tokoh utama, patriarki, penggambaran perempuan*

## **A. BACKGROUND**

Women stereotypes issues, or in the wider scope as gender stereotypes that socially includes also men in it, consciously or not are easily found in daily life. The issues can be as what women or men are supposed to do or to be through the judgments of surrounding society in daily life. The gender stereotype values form two categories; *masculinity* and *femininity* which threaten society whether men, and especially women, being in situations of tension and anxiety (Brannon 159). Then, the stereotypes of gender are strengthened by the patriarchy system in a patriarchal society as well. "According to the patriarchal, for example, men are aggressive, daring, rational, emotionally inexpressive, strong, coolheaded, in control of themselves, independent, active, objective, dominant, decisive, self-confident, and unnurturing. Women are portrayed in opposite terms, such as unaggressive, shy, intuitive, emotionally expressive, nurturing, weak, hysterical, erratic and lacking in self-control (especially when menstruating), dependent, passive, subjective, submissive, indecisive, and lacking in self-confidence" (Johnson 80). Moreover, as what Brannon also explains about gender stereotypes in work spheres that, women are supposed to taking care of children, their work area is inside of home, etc. Whereas, it is quite different compared to men who are reputed to have strong characteristics, supposed to work outside home, work with the harsh works, etc (161).

People in society are culturally trapped inside a legacy whose core is patriarchal which promotes male privilege; such as by being *male dominated*, *male identified*, and *male centered* with *obsession of control* (Johnson 5). Nonetheless, women are still adored because they have characteristics and appearances that inevitable signify beauty, attractiveness, sensitivity, flabbiness, maternity and other women's natural values in their soul and physical as well. It is reasonable that women are adored in society because of their

beautiful characteristics since, “beauty work occurs within a social system that distributes rewards and sanctions based partially on appearance” (Kwan and Trautner 50).

Despite patriarchal system promotes the male privileges and the traits of masculinity which represent power and domination of men, it is not always true that women do not have kinds of traits such as; power, independent, domination, and even masculine traits in themselves like what can be found in some women who have power like men in the sport field. Such strong women also do martial arts, football, climbing, wrestling, rafting, and other sports which usually identified to be men’s sports. Johnson also explains some examples of women who are strong and have power like men, can be found from significant international figures like Secretary of state Hillary Rodham Clinton and Supreme Court justices Sonia Sotomayor, Ruth Bader Ginsberg, and Elena Kagan. Although they are as women, but they are all far more powerful than most men will ever be (6). Although those women figures do not have full authority in changing the patriarchal society and the whole patriarchy system, but at least they have power, independent traits, and they do not fall into the patriarchy system that promotes the stereotypes of women that imposed by society on them.

Issues about strong and independent female characters who do not fall into the traits of women stereotype or feminine traits also exist in *Beowulf* film (2007) which was directed by Robert Zemeckis. It is an American motion capture fantasy film.

Finally, through the *Beowulf* film which was directed by Robert Zemeckis in 2007, this research was focused on how patriarchal society are portrayed in the film, where Queen Wealtheow and Grendel’s Mother as the female main characters of the film live in. In addition, the researcher also discussed how the two female characters struggle to challenge and break the social patriarchy systems in the film, and whether they fall into women stereotypes. The theory of patriarchy system by Allan G. Johnson was used to explain the portrayal of patriarchy system which found in the society of the *Beowulf* film. Besides using patriarchy theory by Allan G. Johnson, there are also some discussions of experts, other supporting theories, and articles that were used to examine the women stereotype traits which faced by Queen Wealtheow and Grendel’s Mother as the female characters in the patriarchal society which is portrayed in the Zemeckis’ *Beowulf* film (2007).

## **B. THEORETICAL FRAMEWORKS**

### **1. Patriarchy System**

Guarneri and Poston explain that, “the term *patriarchy* comes from Latin *pater* (father) and *arch* (rule)” (par. 1). They also define that, patriarchy is a social structural phenomenon in which males have the privilege of dominance over females, both visibly and subliminally. According to Warnock, there is no more accurate cliché in describing patriarchy than saying the phrase “it’s a man’s world” (28). Walby defines “patriarchy as a system of social structures and practices in which men dominate, oppress and exploit women” (20).

Culturally, as what Johnson states that, “we are trapped inside a legacy whose core is patriarchal” (5). According to Johnson, there are four elements of patriarchy system in society, which are the privileges of men that are promoted in patriarchal society such as; *male dominance*, *male identification*, *male centeredness* and *male’s obsession with control*

(5). “Patriarchy is *male dominated* in that positions of authority—political, economic, legal, religious, educational, military, domestic—are generally reserved for men” (Johnson 6). “Patriarchal societies are *male identified* in that core cultural ideas about what is considered good, desirable, preferable, or normal are culturally associated with how we think about men, manhood, and masculinity” (Johnson 7). “In addition to being male dominated and male identified, patriarchy is *male centered*, which means that the focus of attention is primarily on men and boys and what they do” (Johnson 10). “As with any system of privilege that elevates one group by oppressing another, control is an essential element of patriarchy: men maintaining their privilege by controlling both women and other men who might threaten it” (Johnson 13).

## 2. Gender Stereotypes

Brannon states that, “*gender stereotype* consists of beliefs about the psychological traits and characteristics of, as well as the activities appropriate to, men or women” (160). As what Johnson also explains that, “the obsession with sex and gender revolves around two concepts--femininity and masculinity--that encourage us to think about men and women as different kinds of people. As the patriarchal story goes, women are essentially feminine and men are essentially masculine, and as long as each stays in their own designated territory, life goes on as it’s supposed to” (80). Patriarchal system perspective encourages categories based on both different sexes socially, which from this perspective is that men acting masculine and women acting feminine. In the simplest sense that, patriarchy system is what defines masculinity and femininity, which are cultural ideas about who men and women are, and who they are supposed to be in society (Johnson 80). To be concluded, the traits of masculinity and femininity according to patriarchal culture are portrayed by Johnson, as follow:

- a. Masculine: “men are aggressive, daring, rational, emotionally inexpressive, strong, coolheaded, in control of themselves, independent, active, objective, dominant, decisive, self-confident, and unnurturing” (Johnson 80).
- b. Feminine: “women are unaggressive, shy, intuitive, emotionally expressive, nurturing, weak, hysterical, erratic and lacking in self-control (especially when menstruating), dependent, passive, subjective, submissive, indecisive, and lacking in self-confidence” (Johnson 80).

## 3. Patriarchy and Strong Women in Films

Patriarchy system also exists in media which is as cultural product of real society. The kind of social pattern that found in patriarchal society also happens in the productions of film as the reflection of real society, which men have their own privilege in society. According to Salinas, “in the film industry, women comprised just 9 percent of the directors of the top 250 domestic grossing films of 2013 and 38 percent of the documentary directors whose gender bias” (3). “Women get low recognition (basically they are unseen) for their performance in the film industry. The 2015 Academy Awards nominated more men than women in non-acting categories by the margin of 5 to 1” (Salinas 3). Salinas later explains that, women have only won once, the Academy Award for directing, writing, original screenplay or adapted screenplay (3).

Moreover, as what Johnson also explains that, there are many list of films which had been awarded the Oscar for Best Picture since 1962 are mostly focus on men's life. Whereas, almost fifty films, only four films that tell a story through the life of someone who is female, such as; *Million Dollar Baby*, *Chicago*, *Out of Africa*, and *Terms of Endearment*, only three of these focus on a serious subject, with the other being a musical (11). Nevertheless, since the existence of the feminism movements that struggled for the women's rights started in the 18<sup>th</sup> century, it then affected also to the feminists' movement in film industry. Smelik states that, "the diversity of contemporary feminist film theory reflects the variegated production of women's cinema of the 1990's. Women film-makers have increasingly conquered Hollywood" (501).

#### 4. Characterization

Hallet explains that, characterization is the process by which fictional characters are represented and developed. Whereas, character is the mental, emotional, and social qualities to distinguish one entity from another (people, animals, spirits, automatons, pieces of furniture, and other animated objects) (7).

From all of that, to understand character and its characterization are explained by Reaske (1966) about devices of characterization, as follow:

a. *The appearance of the character*

Characterization can be learned through how the appearance of character is described or portrayed. Reaske argues that, "in other words, in the mere appearance of character we locate our first understanding of him" (46).

b. *Asides and soliloquies*

It can be learned from the characters as they speak. Especially, it is the best to understand when the characters speak in short asides or in longer soliloquies, in which give effect to the audiences of their specific character is, in effect. Reaske gives examples the use of asides and soliloquies in characterization such as: if he is a villain, he usually explains his evil intentions or at least his malicious hopes. If he is a lover, he offers us poetic statements of devotion, or if a hero torn between love and duty, he tells us as the audiences about his conflicts, and his resulting agony (46).

c. *Dialogue between characters*

Reaske explains that, to understand characterization of a character is not only through when the character speaks to himself alone, but it is also from his language when speaking to others show a great deal of light on his personality (47).

d. *Hidden narration*

The hidden narration is not found from the direct author comment in the literary work or film. The narration from one character's estimation upon other characters can be wrong or right. Reaske explains that, there is great interplay between the author's characterization of certain people in literary work through their own words and action (47).

e. *Language*

Reaske explains that too many times the language of any given character, is not extremely as the central of the personality character's attributes. When

characterization needs to be understood further, it is not only paying our attention to the words of character uses, but also we must be careful to the way the character speaks (47).

*f. Character in action*

Reaske explains that, motivation usually translates into action in the real world and there is no reason to assume that the same does not hold true in the world of the characters (48).

## **5. Robert Zemeckis' *Beowulf* Film (2007)**

*Beowulf* film which was directed by Robert Zemeckis, is an American motion capture fantasy film which written by Neil Gaiman and Roger Avary. This film was inspired by the Old English epic poem titled *Beowulf* as well, and it was created in 3-D effect. The author and the screenwriter of this film, Neil Gaiman and Roger Avary wrote the adaptation of the *Beowulf* in May 1997, and started the production with Robert Zemeckis at the same year. Then, this *Beowulf* film was released in the United Kingdom and United States on November 16, 2007, and was distributed by Paramount Pictures (United States) and Warner Bros. Pictures (International). The *Beowulf* film includes some famous actors and actresses in it. The cast of the film are Ray Winstone (*Beowulf*), Robin Wright Penn (*Queen Wealtheow*), Crispin Glover (*Grendel*), Angelina Jolie (*Grendel's Mother*), Anthony Hopkins (*King Hrothgar*), John Malkovic (*Unferth*), Brendal Gleeson (*Wiglaf*), etc.

## **C. RESEARCH METHOD**

### **1. Research Design**

This present research is designed as a qualitative research. According to Patton and Cochran, "qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than words, as data for analysis" (2). Mason explains that, a wide dimension of social world which includes such as the everyday life, the ways of social processes, experiences and imaginings of our research participants, institutions, discourse or relationships works, and others, can be explored through qualitative research (1).

Therefore, this present research fits into such matters those included in qualitative research, since this research describes and discusses how patriarchy system in society which is portrayed through *Grendel's Mother* and *Queen Wealtheow* characterizations of Zemeckis's *Beowulf*.

### **2. Data Sources**

The main data source of this present research is Robert Zemeckis' *Beowulf* film, which was published by Paramount Pictures (United States) and Warner Bros. Pictures (International) in 2007. The data were presented in the form of words, phrases, sentences, paragraphs, dialogues and pictures that are related to the women's role through the script of the *Beowulf* film, especially the characterization of *Grendel's Mother* and *Queen Wealtheow* which are acted by Angelina Jolie and Robin Wright Penn. The secondary



sources of this present research data were taken from some chosen previous researches, theories, journals which written by scholars, experts, and also articles from internet sources that are around the discussions on patriarchy, gender stereotypes, and some insights of *Beowulf* story.

### **3. Data Collection**

The researcher used several steps to collect the data needed to be examined. The first step is watching Zemeckis' *Beowulf* (2007) and focused on the patriarchy system issues, and specifically on the gender stereotypes issues. The second step is the researcher isolated words, phrases, and sentences through dialogues as well as the narration of the film scenes which are relevant to the issues of how patriarchy system is portrayed, and the acts of Grendel's Mother and Queen Wealtheow characters who break the patriarchy system, especially the gender stereotypes. In the last step, the researcher read collected additional previous researches, journals, articles, and experts' theories, as well as used them to support the data analysis of the present research.

### **4. Data Analysis**

The present research describes portrayal of patriarchy system in society which portrayed in Zemeckis' *Beowulf* film where the Grendel's Mother and Queen Wealtheow characters live in. Then, this present research discusses how the patriarchy system, especially the gender stereotypes being broken by these women characters of the *Beowulf* film. To analyze the Zemeckis' *Beowulf* film, the data were reduced then sorted i.e. only those represent patriarchy system, gender stereotype, and the characterizations of the main female characters within the society of the film were included. Then, the data of the film were analyzed further using the theories which have been explained in the review of related literature. In the last step, the researcher discussed as well as drew conclusion based on the findings and supporting analysis.

### **5. Research Instrument**

In this present research, the research instrument is the researcher himself. The researcher focused on observing and discussing the Zemeckis' *Beowulf* film (2007) by using the patriarchy system theories of Allan G. Johnson. In addition, the researcher used several related theories and supporting materials related to patriarchy and gender stereotype to help the researcher in conducting this present research.

### **6. Triangulation**

According to Patton and Cochran, "triangulation is one method for increasing validity of findings, through deliberately seeking evidence from a wide range of sources and comparing findings from those different sources" (26). In triangulation method, findings are more dependable as they are confirmed from several independent sources. Then, their validity is enhanced when they are confirmed by more than one "instrument" measuring the same thing (O'Connor and Gibson 74). Norman Denzin in 1978 identified that there are four basic types of triangulation; *data triangulation*, *methods triangulation*,

*investigator triangulation*, and *theory triangulation* (qtd. in Rugg 14). In this present research, the researcher used the *data triangulation* and the *theory triangulation* to interpret and to get better results and validity of the data findings.

## D. FINDINGS AND DISCUSSIONS

### 1. The Portrayal of Patriarchy System in Zemeckis' *Beowulf* Film

The portrayal of patriarchy system in the *Beowulf* film were divided into four parts which referred to the Johnson's patriarchy theory that includes privileges of men; *male dominance*, *male identification*, *male centeredness*, and *the obsession with control*.

#### a. *Male Dominance*

According to Johnson, "patriarchy is *male dominated* in that positions of authority—political, economic, legal, religious, educational, military, domestic—are generally reserved for men" (6). In the Dane society which is portrayed in the Zemeckis' *Beowulf* film, male dominance is promoted. One of the findings can be seen in religious sphere which is portrayed through Unferth character which is found at time at time 01:13:18.

"Unferth dresses like a priest when he wants to meet Beowulf for showing that his slave found the lost golden horn. He is portrayed using cross on his long garment which represent his Christian faith".

The film summary above indicates that Unferth is a priest. The other evidence in the film that reveals Unferth as a priest in film can be seen through his religious activities. It is portrayed in the dialogue between Unferth and Aesher at time 01:54.

Unferth : This is how it works, Aesher. After you die, you wouldn't really be dead providing you have accepted him as the one and only God.

#### b. *Male Identification*

According to Johnson, "patriarchal societies are *male identified* in that core cultural ideas about what is considered good, desirable, preferable, or normal are culturally associated with how we think about men, manhood, and masculinity" (Johnson 7). Male identification is promoted in the Dane society which is portrayed in the Zemeckis' *Beowulf* film. One of the findings can be seen in the following data at time 40:41.

Beowulf : I am ripper, tearer, slasher, gouger.  
I am the teeth in the darkness, the talons in the night.  
Mine is strength and lust and power!

Through the statement of Beowulf to Grendel in the dialogue above, Beowulf clearly describes himself with masculine traits that show his *competitiveness* in the fight against Grendel, while at the same time Grendel shrinks gradually to death. Besides that, Beowulf also shows his *decisiveness* trait when he speaks to Grendel in the fight loudly and

with no doubt. Moreover, *self-sufficiency, toughness, forcefulness, coolness under pressure, and invulnerability* traits of Beowulf can be seen during the fight.

*c. Male Centeredness*

According to Johnson, “patriarchy is *male centered* which means that the focus of attention is primarily on men and boys and what they do” (10). Male centeredness is also portrayed in the film. One of the findings can be seen as Dane women talk about Beowulf.

Dane Woman 1 : They say he ripped the monster's limb off with his bare hands.

Dane Woman 2 : I wonder if Beowulf's strength is only in his arms, or in his legs as well, all three of them?...

It can be seen in the data above that Beowulf who is as a man becomes the center of Dane women's attention in the film.

*d. The Obsession with Control*

Johnson explains that, the primacy of control that existed in society becomes the cultural standard for a truly superior human being, which is then takes side to men, as well as justifies men's privileged position in society (13). In Dane society which is portrayed in the film, male's obsession with control is clearly portrayed. One of the findings can be seen as how Hrothgar not only compelling Wealtheow to kiss him, Hrothgar also compels Wealtheow to sleep with him, as what can be seen at time 42:07.

Hrothgar : Here, my beauty, give me a kiss.  
I want a kiss! Give me a kiss!  
I want a kiss!

In the data above, Hrothgar acts that he has control over Wealtheow, although Wealtheow does not want to be obedient.

## **2. Breaking Patriarchy System Zemeckis' *Beowulf* Film**

Although the Dane kingdom society which is portrayed in the film is patriarchal, but there Queen Wealtheow and Grendel's Mother, who are portrayed as strong women that challenge and break the system of patriarchy in the society. The existences of the two female main characters in the film challenge and break the elements of patriarchal societies, which are *male dominance, male identification, male centeredness, and male's obsession with control*.

*a. The Patriarchy Breaking by Queen Wealtheow*

One of the findings that portray how Queen Wealtheow challenges and breaks the patriarchy system can be found at time 42:07.

Hrothgar : Come to bed, my sweet.  
My kingdom needs an heir!  
I need a son! It's time you did your duty.

Queen Wealtheow : How can I ever lay with you,  
knowing you laid with her?

The data dialogue above portrays when King Hrothgar asks Wealtheow to sleep or have intercourse with him. But, in the dialogue of Wealtheow above, it is clearly portrayed that she bravely refuses to sleep with Hrothgar since she knew that Hrothgar had slept with Grendel's Mother. This evidence indicates that Queen Wealtheow is portrayed breaking the male's *obsession with control*, which is one of patriarchy element.

*b. The Patriarchy Breaking by Grendel's Mother*

One of the findings that portrays Queen Wealtheow challenges and breaks the patriarchy system was found at time 49:24.

Wiglaf : In the name of Odin! Is Grendel not dead?  
Has he grown his arm anew?

Hrothgar : It's not Grendel.

Wiglaf : Not Grendel? Then who?

Hrothgar : His mother.

The dialogue of scene portrays when Wiglaf in a morning sees so many corpses of Dane kingdom soldiers and his friends are hanging and scattered in kingdom mead hall. He really wonders who kills the men because he does not know if there still exists another monster, so he asks Hrothgar about the truth. Then, Hrothgar answers and reveals that the doer is Grendel's Mother. The dialogue evidence above portrays all at once that Grendel's Mother has masculine qualities such as *strength, toughness, forcefulness, and competitiveness*, instead of having feminine qualities such as; *vulnerability, empathy, compassion, caring, and readiness to negotiate, and compromise*. She is portrayed breaking male identification which is one of patriarchy elements according to Johnson.

## E. CONCLUSIONS

In this research, the researcher concluded some conclusions based on the research questions by using the Allan G. Johnson's patriarchy theory as the ground theory. Firstly, the findings of the research are in line with patriarchy theory by Johnson that, patriarchy system and its male privileges such as; male *dominance, male identification, male centeredness*, and male's *obsession with control* are promoted in the Dane kingdom society which is portrayed in the *Beowulf* film. The *male dominance* portrayal is found the film as some male main characters are found occupying important and highest social spheres portrayed in the film, whereas there are no female characters who occupy high and important position in any social spheres portrayed in the film. *Male identification* and men's masculine qualities are also really identified as good, desirable, and valued much in

the film, since the film mostly portrays heroic deeds and men's fights. Whereas, female characters and their femininity are valued lower than men, and even are equalized as 'property'. They are only prized for their beauty. Then, the Dane society which is portrayed in the film is clearly *male centered* as the plot and scenes of the film mostly include much about masculine traits, men's heroic deeds, and many more men characters compared to the female characters. Moreover, male's privileges in the Dane society are clearly maintained through *the obsession with control* that accompanies the deeds of the male characters in the film. Therefore, the findings also clearly assert that the Dane society which is portrayed in the film is a patriarchal society, since the society is ruled by patriarchy system that promotes the four male privileges according to Johnson. As the patriarchy system happens in the Dane kingdom society which is portrayed in the film, it gives disadvantageous impact to the female characters who live in the kind of society, since the patriarchal society is a 'men's world', and full of male privileges.

Nevertheless Queen Wealtheow and Grendel's Mother live in the Dane kingdom society which is patriarchal without having and occupying any significant position with authorities, but as female main characters in the film they still can challenge and even break the male privileges in the Dane kingdom society. They do not really fall or suffer by living in the society which is patriarchal that promotes male privileges such as, *male dominance*, *male identification*, *male centeredness*, and male's *obsession with control*, instead they break those male privileges. Beside Queen Wealtheow and Grendel's Mother break those patriarchy elements which are male privileges in patriarchal society, they also do not fall into *women stereotypes* which impose them as weak and subordinate women who are then ruled by the system of patriarchy. Instead, they are portrayed as female characters who possess masculine qualities in themselves. It is because of the two female main characters make the most what is left to them around men's lives and the gaps of the patriarchy system. Moreover, they live independently according to their will, although in some points of their life and their roles connected to relationship in family or private sphere of them, they live as feminine women.

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