

CHAPTER II REVIEW OF RELATED LITERATURES AND THEORETICAL FRAMEWORK

This chapter will explain the basic theory that the researcher will use to analyze William Shakespeare's "Twelfth Night" drama. The main discussion in this drama is the description of Elizabethan era women as reflected in the drama "Twelfth Night" and also the analysis of women's roles in feminist studies in "Twelfth Night". The following will explain about how women were in the Elizabethan era and how the situation and character to protect themselves and survive in a country dominated by men. In every women's movement, there are thoughts that underlie theories about the women's movement which is called the feminist approach. These theories will be used to analyze the drama "Twelfth Night".

2.1 Feminist Literary Criticism

Wiyatmi, (2012) said that feminist literary criticism is one of wide range variety of literary criticism that uses the feminist theory framework in interpretation and give the evaluation to literature work. In everyday sense the word of criticism is interpreted as a judgment of a phenomenon that happens in society. Etymologically criticism comes from the word "krites" (Greek) means "judge". The verb is "krinein." That word is also the origin for the noun "criterion" (the principle of judgment). According to Wellek 1978 in Wiyatmi, (2012) Literary criticism has developed as follows. In the 17th century in Europe and England of the literary criticism extends meaning, which includes all the literary theory systems and practices criticism. In addition, it also represents the term "poetics." Meanwhile, in Germany the sense of literary criticism narrowed into a day to day scales and the

literary opinion of the likes. Then the term of the literary criticism is replaced with "aesthetics" and "literaturewissenschaft" which inserts poetics and literary history.(P.2)

This feminist movement initially developed in western countries such as Britain, France and America. In progress, according to Rosmarie Tong in Arivia (2003:84), revealed three feminism waves, the first wave began in the 1800s and was the basis for the next women's movements. At this phase the women are busy as women movements activist, the second wave developed in the 1960s, characterized by a search the women image representation and women position by feminists, at this time the theory about feminism begin to grow. The third wave of these theories follows by think of contemporary, and from there then origin the feminist theories more plural, for example feminist of post modernism, postcolonial, multicultural and global. Hikmah, (2013)

According to Barry (2002) today's feminist literary criticism is a direct product of women movement in the 1960s. This movement in important ways, the early literary in the sense that it realized the significance the images of women described by literature, and considered it important to fight them and question their authority and coherence. In this case the women's movement was so worried about books and literature that its criticism of feminists was not to be viewed as an arbitrary or fact-distortion. For example, feminist show off that in 19th century of fiction very few of women worker for living, unless they motivated to work due to an urgent need. Rather, the focus of attraction is on the choice of the bride and groom, who will decide her last social position and exclusively determine her happiness and satisfaction in life, or her lack in this. (P.86)

Peter Barry, (2002) said that in the 1970s, the criticism about feminists, the main effort to reveal what is mean of mechanism of patriarchy, which is the cultural 'mindset' of men and women who maintain sexual inequality. By the male writer, they give the critical attention to the book which influence or typical image of women to create. The critics who do this work are aggressive and political. To the first, the feminist criticism becomes more eclectic, it means that the thinks to start interesting discover and variety kinds of criticism, marxism, structuralism, linguistics, and others. Then, switching focus from attack the male version of the world to explore the natural world and female views, and reform what is lost or oppressed about female experience notes. The last, give attention turned to the need to build something new. (P.86)

Etymologically, feminism comes from the word femme means that woman (singular) who fight for the rights of women (plural), as a social class. In this relationship it needs to be distinguished between male and female (as aspects of biological diversity, as nature) masculine and feminine (as aspects of psychological and cultural differences). In other words, male-female refers to sex or gender, as he and she. Selden (1986). (P.132) in Hikmah, (2013)

Sugihastuti, (2015) states that the basis of thinking in feminist literary research is an attempt to understand the position and role of women as reflected in literature work. The first, the position and role of the female characters in literature suggests still being dominated by men. Thus, understanding efforts are necessary to understand gender inequality in literature, as seen in the everyday realities of society. The second, from the reception of the reader of literature, it's obvious that the female characters in literature are left behind from the male, for example, in

terms of her educational social background, her job, her role in society and short their degree as an integral part and structure in society.

The third, there is still its reception of literary readers which show that the relationship between men and women is merely a relationship based on purely biological and social economics. A view like this is incompatible with a feminist perspective that women have equal rights, obligations and opportunities with men. Women can participate in any activity of human society with men. The fourth, literature research has led to many changes in analysis and methodologies, one of which is a feminist literary study. There is a conformity in the reality of social research that is also oriented feminism.

Experts have done research on the issue of women, one of the pioneers of feminist is Simone de Beauvoir, who published her book in 1989 entitled “The Second Sex”. The researcher uses the theory of Simone de Beauvoir, in her book this is an example as the images of women for William Shakespeare's drama “Twelfth Night” that describes a woman who resemble men in order to survive, find work and protect herself from male threats. In this discussion, roles of women in Elizabethan followed by four categories based on the drama, there are: patriarchal, parent arranges a role, doesn't have a National Education System and unmarried woman live in service. This approach applicable when literary work present of problem which caused by gender difference. It also investigates political and social issue. From the four of part feminism consist of the image of woman, woman oppression, male domination, and register theory. The researcher just focuses to the image of woman, to the image of the woman divided into several categories

according to the drama, there are: assertive, independent, leadership and have a faith in married.

2.1.1 Roles of Woman in Elizabethan Era

The Elizabeth era was an ancient Tudor era in the history of England during the reign of queen Elizabeth I (1558-1603). Historians often paint it as a golden age in English history. The symbol of Britannia (the female personification of Great Britain) was first used in 1572, and often thereafter, it marked the Elizabeth era as a Renaissance that evoked national pride through classic concepts, international expansion, and sea victory over Spain.

Based on Kemp, (2010:29), the role of women in their early modern era was learning and working and playing, but most of them are not expected in the world of education. they are required to maintain their appearance to look attractive. Women in this era are very instrumental in keeping the house and being a housewife. How the female roles in this era presented based on the book of theory written by Therese D Kemp.

2.1.1.1 Patriarchal

Elizabethan society is patriarchal, meaning that men are considered leaders and women are subordinate to them. Women are considered the "weaker sex", not only in terms of physical strength but also emotional. It is believed that women always need someone to take care of them. If they were married, their husbands were expected to take care of them. If they are single, then their father, brother or sister is expected to take care of them. Although there was a single woman who ascended the throne in Elizabeth in England, the role of women in society was very

limited. The Elizabethan era was very clearly expecting both a men and women. In general, men are expected to be the backbone and women to be housewives and mothers.

2.1.1.2 Parent Arranges the Roles

Furthermore, it is the parents who arrange the roles for their daughters. Maybe at this time women are the ones who suffer the most, they are like queens who don't want to get married. Previously women could become nuns and expect a fulfilling life in the convent, after the reforms of the Tudor Institution there were not many opportunities open to single women, even fewer opportunities, perhaps someday as superior mothers, with the reformation the monasteries were closed. In that era for rich single women (heirs to wealth) they hoped to become masters of their own land and hold power in the society it would bring, in contrast to poor women in that the only long term "career" that would be open to them was household services.

Another thing is happening to middle class women that they are fired as skilled workers even more drastically than they were during this century, during Shakespeare's lifetime, apprenticeship as a women's skill was still there. However, most of the women who had been trained in skills like skin painting, coloring, printing, and so on were most likely the daughters or wives of the guild members. Sometimes in urban areas, as in the Middle Ages, some married women were given permission by their husbands to trade or do business as single women (legally, as single women).

Based on Kemp, (2010) almost all women will learn housework which includes what continues to be considered "women's work" in their culture as "housewives" regardless of their marital status, in the early modern period it may not always signify marital status but was considered like that. The uneducated merchants and skilled craftsmen of the middle class were sometimes relatively wealthy people. Shakespeare and the like are also considered part of the middle class. Just like us, the majority of Britons work hard to acquire wealth to support themselves. Most of it is inherited wealth. In other words, a small part of the population controlled most of the available land and the wealth they received through their amazing inheritance, and also marriage became the main means of social mobility during that time for both men and women. In this period, especially their women were defined as their social status and good relations as maids of the princess who was about to get married. Wives and widows are vital to a woman's social status today (P.30)

2.1.1.3 No National Educational System

In this Era there is no National Education System. Kemp, (2010) says that during the early modern period onwards, women continued to be excluded from the university category. Interestingly, women (as well as economic, racial, and ethnic demographic groups, including men) continued to be excluded from certain prestigious universities until the mid-twentieth century. However, women were educated informally and legally in this early modern era.

At those time women were not allowed to go to school or college, but they could study with private tutors. Elizabeth herself was tutored by Roger Ascham. Wagner, (2010) said that because Elizabethan England did not have a national

education system, only a small number of people received formal education, most of whom were male. As for women, they served in noble households, sons of nobles and wealthy aristocrats, they had been personally taught and received training in manners, religion, and state skills. "House Cecil" is the House of William Cecil, Lord Burghley, becoming famous as an educational institution with as many as 20 young men living in one place at a time. The children of city merchants and subordinate merchants were often educated in small schools, local private companies run by their towns, unions, or homes. There is a bit of erotic dancing associated with the local grammar school, a private educational foundation designed to provide boys with a foundation in Latin grammar and literature. A small school teaches basic reading and writing in English and perhaps basic arithmetic. (P.11)

2.1.1.4 Have Faith in Married

In this era also explain about unmarried woman, if woman don't get married so they live in service. Kemp, (2010) said that some women who are able to maintain their livelihood do not make marriage as exciting as competition, families do not force and encourage if they do not want to get married, but most women are expected to get married. While it seems obvious that the daughter of royalty and heirs will be directed to marry, pressure from the lower side of a social standpoint, that church officials view marriage with a poor woman as a way to reduce the reduced amount of assistance. The Statute of Artificers in 1563 settled the age of marriage training: Twenty-one for women and twenty-four for men, not only that, part of a statute specifically related to the woman give local authorities the right to force all unmarried women between the ages of twelve and forty to live in service.

According to John A. Wagner, (2010) marriage is a major social milestone because it marks legal independence for adults. A man must marry if he wants to be the head of the household. Economically, very few were independent even among the nobility. The median age of marriage was 27 years for men and 24 years for women in the lower classes and about three to four years younger in the upper classes. Parents need permission for anyone under the age of 21 to marry. Many marriages are arranged by parents. Such arrangements were very common among aristocrats, with reference to land and which had the most important political alliances, social and economic considerations.

According to Theresa D.Kemp, (2010). A very hierarchic society for men or women in the days of modern middle class, the majority of Britain lived a very violent life, the household was often violent, the law allowed husbands to beat their wives, mothers and fathers were also allowed to use physical punishment for their children and servants, but there was a strong statement not to use sticks for whipping so the children would be broken. (P.29)

Poor girls start training between the ages of seven, they can learn to make rope, spin, knit, and build a household, or they can settle in as more economically stable servants to help them bake, brew, and tidy up the house. However, doing this profession does not only support the necessities of life. Many women also work in licensed crafts such as bookmaking, but they are often unable to afford a license, thus exposing themselves to the wishes of local officials, who may or may not enforce the laws relating to them. This assumes that marriage will be the path that all women take, regardless of the other jobs required to earn a living

The other thing is engagement as a legally binding contract, and any breach of the promise to marry will be prosecuted in a church court. The bride's parents will give a dowry as payment of money or property which will be under the control of the husband. Prior to the wedding, the marriage arsenal is called to the parish church three times a week in a row. Banns provide time and opportunity to uncover obstacles to the game, such as income or marriage or the fact that the partners are too close. It is celebrated in the parish church in exchange for a ring and is legally recognized as a parish register. The women took their husbands' last names. After marriage, couples are legally required to live together, with division of rights allowed only by the courts and then only for extreme situations such as cruelty and adultery. Divorce is rarely granted, although annulment can be granted for a higher purpose, such as the discovery of a previous marriage. (P.164)

2.1.2 The Images of Women of Main Characters in the Drama

Based on the explanation of how the roles of women in the life Elizabethan era above, therefore the researcher reveals what kind of images of women is in the drama "Twelfth Night". How the female characters are presented in the theory:

2.1.2.1 Assertive

The first is assertive, the assertive definition is communication skills and behavior. Persons with assertive attitudes who are able to express their feelings and thoughts in an appropriate manner and to the point without appearing rude or arrogant. People with assertiveness are also able to respect the thoughts, feelings and beliefs of others. The ability to master something that is not important is one of the important things to master in life. (Pet therapy, n.d.) Such as the characters Viola and Olivia in the drama, since experiencing the shipwreck Viola has to be strict with

herself, must take a stand to survive in a land that she doesn't know about. Therefore, she also has to cross-dress like a man just to survive, find work and save herself from the threat of male oppression.

2.1.2.2 Leadership

The second is independent and leadership, the independent is defined as things or circumstances that a person can stand alone or not depend on for others. In the Big Indonesian Dictionary. Even though she doesn't know how to deal with reality after the disaster at sea, she must make decisions for his life. She began to be independent, looking for work as a soldier in the court of Illyria. She also managed to attract the attention of other friends, even though in fact she was a woman, and then is leadership, the leadership notion of leadership in general is an ability that is contained within a person to be able to influence others or guide certain parties to achieve goals. Meanwhile, the definition of leader in the Big Indonesian Dictionary is a person who leads. So, a leader has the ability to influence or guide a compulsory group of people/parties. The soul of leadership is in Viola, even though he lives alone, but in carrying out his job as a soldier it seems that he is very diligent in being a bodyguard for the Duke Orsino.

2.1.2.3 Have Faith in Married

The third is have a faith in married, each woman are ready to get married, marriage is every women's dream to have a legal partner. According to Beauvoir, (1989:415) states that marriage is a destiny that society gives to women who are traditionally offered. For women who are married or have been or are still planning to prepare for marriage. The celibate woman defined refers to marriage is she frustrated, rebellious, or even indifferent to the institution.

Woman even though he is handsome, looks like a man in general, a woman's instinct is to get love, meet her partner and get married. Crossdressing does not make Viola embarrassed, although she will not be free to express herself as women in general getting married is something that is normal to look forward to, like Olivia who married Viola's twin. How strange when he saw that. Viola will also be proposed by Duke Orsino.

2.2 Review of Previous Study

The previous study becomes a reference to the researcher studying so that the researcher can enrich the theory used in doing research and also previous study can addition idea so the writer can do this research well. There are five of previous studies those are taken and the research has mentioned generally and now the writer will mention it bellow to explain the abstracts from other studies to answer the differences with the author's research.

The first research is by RachidMEHDI, (2018) was studying at Department of English, Faculty of Art Abderahmane-Mira University of Bejaia, Algeria, the entitled is "*The Representation of Puritans in William Shakespeare's Twelfth Night or What You Will*". This article discusses Puritans in William Shakespeare's drama Twelfth Night or What You Will. In this drama character, a man of morality named Malvolio and his ridiculous behavior, Shakespeare wants to denounce the sober Puritans of early modern English society. Although this drama depicts a Puritan who is selfish, idiot, hypocritical and spoils the fun. Although from different generations, in the same way, influenced by Shakespeare of course, supported his views and consequently promoted this anti-puritan literature which is still felt today. This article examines whether or not Shakespeare's depiction is accurate.

The second research discussed about “*Shakespeare’s Twelfth Night: A Quest for an Ideal Woman of His Own Concept*.” This research by Dr. Arvind Kumar Sharma(2015) was studying at College of Sciences & Arts Al Qurayyat, AlJouf University, Kingdom of Saudi Arabia. The object of this research is to ascertain how the Viola of the Twelfth Night completes the search for the ideal woman according to Shakespeare's own concept. Shakespearean Drama with cross dressing and gender bending in Twelfth Night, his loveliest comedy, it depends about turbulence arising from the character Viola disguised as a man, there are probably many reasons why he keeps the female character in a dominant position. It may be due to Queen Elizabeth I who ascended to the throne or also the influence of the minister who married an older woman. Some modern critics claim that Shakespeare is a feminist, but that his subjectivity can easily be seen through the characters in his plays, representing the Viola character of many aspects of Shakespeare's personal life. As Viola characters who disguise their identity but also reveal the true nature of others hidden behind their melodramatic and engaging behavior. Shakespeare's hidden or revealed concepts of beauty, nobility, sincerity and loyalty, etc.

The third research entitled, “*Sexual Transgression for Power and Identity: A Glimpse on Shakespeare’s Twelfth Night*” by Rada Devi Sharma, (2015) who was studying at Interdisciplinary Studies, Nepal. This research discussed about Shakespeare's community life which is basically dominated by men and is patriarchal, this sets strict limits on the environment of women. But the voice of oppressed women sometimes has resistance to social restrictions in different ways such as cross dressing that transcends women's sexual boundaries. Cross-dressed

sexual offenses were frequently committed in real-life British Renaissance as well as in literature for freedom, power and authority. In this case, the writer tries to explore the sexual offenses committed by the main female character, Viola in the drama *Twelfth Night* to get an identity and fulfill her inner desires that challenge socially determined norms of gender and sexuality.

The fourth research written by Resneri Daulay(2018) who was studying at University of Ahmad Dahlan, Yogyakarta, Indonesia. The research discussed about “*Ambiguity of Gender Identity in Shakespeare’s Twelfth Night.*“ This analysis focuses on gender concept, even though it has a different concept, gender is always identified with gender or sex, by socially and culturally gender is associated with men and women. The understanding that is formed to identify gender regarding masculine discourse and feminism is that men must behave masculine and women must behave feminine. The author chose this drama to see how gender identity is depicted and describe the ambiguity of gender identity shown by the characters in the drama. The data were taken from the drama and analyzed and then connected with the second data which discussed gender identity. This research concludes that sex, gender, and sexual orientation are fluid, unnatural and always changing and constructed by social conditions.

The fifth research entitled “*English Women Subordination in Elizabethan Age Reflected in Shakespeare’s A Mid Summer Night’s Dream: Feminist Approach,*” written by Maria Christie Mokalalu(2018) who studying at Putera Batam University (2018). This research aims to know the women characters subordinated in *A Midsummer Night's Dream* and to know the subordination of women in Elizabethan's age. This study is a qualitative study that uses documentation as a

method of collecting data. A comparative case study as a method of data analysis where the data collected will be compared and will eventually be presented in the form of words. Research results reveal a subordinated image of women in A Midsummer Night's dream that is the woman must be guarded by the man or the father as in the dramas of this treatment of her inappropriately making the woman the object of which the daughter belongs to the father. Besides, the women in this drama, they have to do what men say. Women are also despised by men in this drama. The woman is also aware of her position and ready to be subordinated. Subordination in this drama is also seen in the choice of living couples. The result of further research was that there was a woman subordination in Elizabethan's age, and that was represented in this drama. More, true on some Elizabethan women characters like on a single standard of living and marriage. In conclusion, a woman's subordination really happens in A Midsummer Night's Dream.

From the explanation of previous study with the author's research, there are differences, namely the first study which examines the representation of Puritan society during the William Shakespeare period in the drama "Twelfth Night", then the second previous study examines the concept of women how should be when in the drama "Twelfth Night", so that previously discussed the possibility of power and identity in the drama "Twelfth Night" played by Viola, then previous study discussed the ambiguity of gender identity in the drama "Twelfth Night", and lastly, previous study discussed about the subordination of English women in the Elizabethan age as reflected in William Shakespeare's "Shakespeare's A Mid Summer Night's Dream", of the five studies that distinguishes the author's research, the author

examines the images of women in Elizabethan's era which is reflected in William Shakespeare's drama entitled "Twelfth Night".

2.3 Theoretical Framework

The following is the theoretical framework of this research

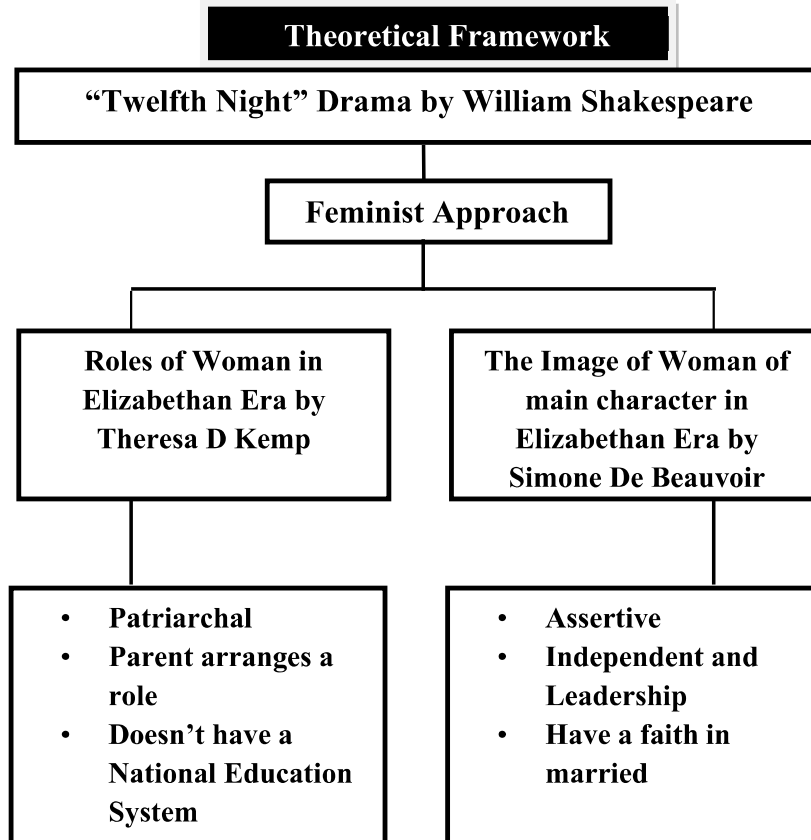


Figure 2.1 Theoretical Framework

This research is taken from feminist approach that focuses to the images of women. Then to looking for distinguishes between of the women, so in this research there is two compares that are the roles of women in Elizabethan era using theory by Theresa D. Kemp and the images of women in Elizabethan era using theory by Simone De Beauvoir. This research aims to find out the images of women in Elizabethan era reflected in Twelfth Night Drama.