CHAPTER I

INTRODUCTION

1.1 The Background of Research

Women's writing culture in literature has already existed since long ago. It was marked by many great women's writing widely known after they died. Such name like Sapho, Anne Bradstreet, Aphra Behn and Mary Wollstonecraft can been included in this category. However, if we saw the process until its been acknowledged by public, there are similar tendencies. These tendencies related to how women been recognized as a party who can write as well as men. Moreover, women in the past mostly hide their identity for sake their work to be read.

In particular time or period, especially in nineteenth century, there were some numbers of prolific women's writer existed. Such writer as Jane Austen, Charlotte Bronte, Elizabeth Gaskell, and also Mary Shelley continually create major novels which is considered as canon. Their work also been counted as the masterpiece in literary world. Even, Mary Shelley's *Frankenstein* until now is still used as reference in literature class in most school around the world.

Mary Shelley is one example of women writers who proved that women have the ability to write. The first publication of *Frankenstein,* in 1818, was being told written by an anonymous author. *Frankenstein,* or *the Modern Prometheus* had been re-publishing two more. Reprinted in 1823, the revised edition was produced in 1831, with an introduction was written by Mary Shelley, in order to acknowledging her authorship.

Shelley wrote *Frankenstein* when she was 21 years old and that the novel has become famous until the present day. Mary Shelley was ranked as "a paradigm of the woman writer", "an icon of female creativity, of female inspiration, of the capacity of woman to give birth to myth".[1] Her work has became an inspiration for movies, television programs, video games. Moreover, the character of the monster became one of the most recognized icons in horror fiction.

Shelley was born in London in 1797, she is a daughter of William Godwin (a radical writer) and Mary Wollsctonecarft (a feminist philosopher). According to Johanna M. Smith, she wrote, "both her parents were prominent in revolutionary movements that peaked in the late eighteenth century."[2] Shelley was grow up without a figure of mother, her mother died because of puerperal fever, ten days after giving birth of her and she has a step-mother when she was four.

The idea for *Frankenstein* came to Shelley in summer in 1816 with Percy Shelley when she was on the shores of Lake Geneva, where Lord Byron was also staying. She was simulated to begin her unique tale after Byron suggested a ghost story competition. Byron himself produced "A Fragment" which is later inspired his physician, John Polidori, to write "The Vampyre: A Tale". Shelley completed her story back in England and it was published as *Frankenstein, or The Modern Prometheus* in 1818.

Frankenstein is a gothic novel, tells about a young, brilliant scientist, who is obsessed with finding secret of giving life – Victor Frankenstein. He works alone in his laboratory and he creates a living being out of the organs of dead

[1] Mihai A. Stroe. *Mary Shelley Reader.*Pdf. 2012
[2] Johanna M. Smith, ed. *Frankentein. Mary Shelley* (New York: Bedford Books of St. Martin's Press, 1992) 4

men. The monstrous creation at first is a gentle and sensitive, however, because of mankind's fear of its appearance, the monster is being forced to hide away from society. The monster's anger and frustration towards mankind leads it to seek revenge on its creator which is the results of the death of Victor's little brother, Victor's best friend, and his wife. The monster takes its refuge at the North Pole where Victor pursues the monster in order to kill his creation once and for all. Instead Victor is fatally wounded by the monster and the story ends with the monster accusing mankind of lacking compassion before it vanishes into the Arctic sea with an ice raft.

In this studies, the writer highlights the issue of woman originality writing, especially in *Frankenstein,* by posites *Frankesntein* as a work which is combine sciences and fictions. For the uniqueness, *Frankenstein* is also a combination product of two literary periods at that time. Furthermore, the writer also indicates the issue of the inability of women to express themselves through Mary Shelley's style of writing. These assumptions comes from the intrinsic elements found in the work.

To support the analysis, the writer will provides secondary data from related literary articles and readings. The using of secondary data is necesessary due to relation between the analysis and the actual event. Finaly, the writer decides to entitled this research as **"The Paralysis of Women Under The Patriarchal Culture in nineteenth Century as Seen in Novel *Frankenstein* by Mary Shelley"**.

1.2 Identification of Problem

The background of the writing process of this novel is around nineteenth century, where patriarchal system at the time still dominant. Most of female writers were using a pen name for their works to make their work being criticized in the fair way. Therefore, for that reason, it gives assumption that *Frankenstein* brings gender issue that is supported by the absence of woman in Shelley's novel. Based on that issue, the writer chooses to use Gynocriticism to explore and find out more deeply about the voiceless of woman in this novel.

1.3 Scope of the Research

Based on the topic, the writers will discuss about the absence and the paralyze of woman in this novel, and the writers use this following question in order to limit the discussion:

1. What are Shelley's writing characteristics as found in *Frankenstein?*
2. How does Shelley draw a paralysis of woman in the novel *Frankenstein* as a satire and counter-attack on patriarchal ideology?

1.4 Objective of the Research

The objective of this research is to explore Shelley's hidden message in her novel and convey Shelley's idea about woman based on woman experience in male's perspective. Furthermore, this research will focuses on the uniqueness of Shelley's writing, especially in *Frankenstein.* Moreover, this research will explore more about the silenced of women and also the woman who survives under patriarchal culture at the time. The writer tries to unmasked Shelley's critiques about partriarchal system that surpress women based on her styles of writing.

1.5 Review of the Previous Studies

Review studies are needed as a step stone in this research. The first review is from Michal Smolka in his Bachelor Thesis entitled *An Echo of Social Alienation in Mary Shelley's Frankenstein* (2007). He writes his bachelor thesis in three stages: first historical context, second born without identity and the last excluding the female. He said that one of the reasons Victor creates a monster is because of his fear. The monster likened as a natural and woman, the motivation Victor want to break natural with science it seems like the way patriarchal excluded woman. Furthermore, he also said that the male vanity is an element that is corrupts the principles of a functioning family by considering 'himself' as superior to the female element. Defying equal mutual partnership, the male ego locks himself out of the basics of human society – the family.

The next one is an essay from Carina Brännstöm entitled *An Analysis of the Theme of Alineation in Mary Shelley's Frankenstein* (2006). She discusses alienation in three main characters in *Frankenstein*. They are Victor Frankenstein, The Creature/The Monster and Robert Walton. She said that Victor isolated himself from society and also family, when he decided to make a monster, he chose to work in laboratory and do not talk to anybody even with his family. In this case, Victor alienated himself. He lost contact with his society. The Creature/The Monster also being alienated from society. Unlike Victor, The Creature/The Monster does not choose to be alienated, it is being alienated from the society because of its appearance. The Creature/The Monster got three rejections. First, from Victor who run away and do not responsible for his creation because it is really ugly. Second, rejection from society; people feel scared when

they see The Monster and throw it with stone. The last rejection is from Lacey's Family. This family also feels scared after seeing the appearance of The Monster. The last is Robert Walton. Brännstöm said that Walton is representing Victor and The Monster, he is the balance between Victor, who isolateds himself from society, and the creature, which yearns for nothing but to be a part of the society. Furthermore, Brännstöm also said that the parallel reference of Walton to Victor is that Walton also chooses isolation because of his lust of knowledge.

The next is a thesis from Genta Gempita – a student in English Department entitled *The Advantages and Disadvantages of Science in The Industrial Period as Seen in Mary Shelley's Novel Frankenstein* (2014). In this thesis Genta found that Mary Shelley tried to give some critics about humanities and sciences. She stated that Shelley was not only gave the advantages of science in her plot and characters, but she also showed how science has disadvantages. Implicitly, she criticized how human use science carelessly, without thinking the impact of science. Furthermore, Genta also said that this novel try to warn us (the reader) to use science carefully, because science can be double-edged knife, she said that When people can learn science, they can give a profit for their industry. Science makes people being materialistic and brings them into different social class. Moreover, science separate human with his/her nature. It makes human be more concern in working and doing experiments to prove their research and makes them refuse to see their social condition.

The last article is from Jessica Hale entitle *Constructing Connectedness: Gender, Sexuality and Race in Mary Shelley's Frankenstein,* she undertakes a critical examination of gender, sexuality, race, and their interrelations in Mary

Shelley's *Frankenstein*. Using psychoanalytic theory as a tool of literary criticism, it focuses on two layers of concern in Shelley's novel: the local concerns of the nuclear family and the global issues of imperialism and New World slavery. Her article discuss domestic and public spheres, homosocial relationships, death and romantic gaze, freud and frankenstein and the last is gender and sexuality.

She said that the relationships and rhetoric of Shelley's novel reveal the problematic nature of nineteenth century discourses on family and race. At issue in both the domestic and the global spheres is a troubled relationship of sexuality and procreation. By incorporating references to contemporary criticism of Frankenstein which suggest that Shelley was very much aware of the social and political tensions surrounding these issues, four relational trajectories are identified which define the relationships depicted in the novel: familial, homosocial, sexual, and racial. These four levels of human interconnectedness reveal the inherent instability of the institutions of family and race that society sought so determinedly to establish as stable and immutable in the nineteenth century

This research, however, will explore more about the silence of women and Shelley's strategies in critizing patriarchal culture at her time. Furthermore, this research also seek Shelley's characteristics in writing and show her specifity in her novel compared with another writer. This research also different from above because it is used Gynocriticism in describe spirit of woman as a writer.

1.6 Theoretical Framework

1.6.1 Feminist Criticism in General

Feminism appeared as the political and economical movement that aims to restore women's right as a human being. According to Peter Barry (2009), the movement of "women" in 1960 was not the first start of feminism movement. It was a reform from an old traditional feminism thought that discussed about the issue of women's inequality in a society. The feminist movement has been started a long time before 1960, even though the movement of the feminism at 1960 was more well-known. In other words, we can say that feminism is an ideology that trying to make a deconstruction in patriarchal system; it try to seek a root or the cause of women oppresion and also looking for freedom. (121)

Moreover, feminism also existed in literary criticism, as Wiyatmi, in her book *Kritik Sastra Feminis* (2012), stated that:

> kritik sastra feminis merupakan salah satu ragam kritik sastra (kajian sastra) yang mendasarkan pada pemikiran feminisme yang menginginkan adanya keadilan dalam memandang eksistensi perempuan, baik sebagai penulis maupun dalam karya sastra-karya sastranya. (11)

> Feminitst literary criticism is one of literary criticism based on feminism thought which pursue the equality in women's existence, both as the writer or their works. (11)

From that quotation above, it gave us understanding that feminist movement also looking for gender equivalent. Feminism is a liberation movement

from racism, stereotyping, sexism, women oppresion and phalogocentrism. Gender equivalent is exist to equalizes man and woman in one current context culture. It was caused by current culture where women often rated as inferior, dependent and seen as the object. For that reason, feminism also betold as a movement of fight for women to be treated with the same rights with men.

1.6.2 Elaine Showalter's Gynocriticism

In 1977, Elaine Showalter came up with her works, *A Literature of their Own*. In this book, according to Raman Selden (*Reader Guide to Contemporary Literary Theory*. 1989), Showalter took the view that, while there is no fixed or innate female sexuality or female imagination, there is nevertheless a profound *difference* between women's writing and men's, and that a whole tradition of writing has been neglected by male critics: 'the lost continent of the female tradition has risen like Atlantis from the sea of English Literature'. (127) Showalter created the term Gynocriticism in order to define the way of analyzing women's literature.

Elaine Showalter was born on January 21, 1941 is an American Literary Critic, feminist and writer on cultural and social issues. Gynocriticism describes the reading and studying of texts written by women. It is a woman–centered critical practice that is focused on the analysis of female–authored texts but turns away from male–authored texts. It argues that a female writer can be thoroughly imbued with 'male' or traditional views, in particular about women, and can thus 'write like a man'.

Elaine Showalter's model of Gynocriticism has been taken as conceptual framework that provides insight for the study of gender. In *Toward a Feminist*

Poetics, Showalter divided feminist criticism into two sections: first the woman as reader or feminist critique and the second one is the woman as writer or Gynocritics. According to Barry, Showalter has identified three phases of modern women's literary development: the feminine phase (1840-1880), during the women writers imitated the dominant male traditions; the feminist phase (1880-1920) when women advocated for their rights; and the female phase (1920 – present), when independency against opposition ─ that is, on uncovering misogyny in male texts ─ is replaced by the rediscovery of women's texts and women. (86)

Showalter defined that the difference of woman and man's work is not accidental. There are some factors that influence woman writing. She divide it into four models; women's writing and woman's body, women's writing and women's language, women's writing and women's psyche, women's writing and women's culture. In order to analyze *Frankenstein,* the writer will discusses *Frankenstein* by using women's writing and woman's culture since it covers all subjects and also suitable for exploring women experience through the novel.

Showalter made this model (women's writing and women's culture) to put women's work into spesific categories. It is not because of the difference of biological but it is because of her work is being colonized. Theory of culture incorporates ideas about women's body, language and psyche but interprets them in relation to the social context in which they occured. Moreover, Showalter in Davis and Schleifer said "A cultural theory acknowledges that there are important difference between women as writers: class, race, nationality, and history are literary determinants as significant as gender." (470)

In defining female culture, historians distinguish between the roles, activities, tastes, and behaviours. In the late 18th century the term "woman's sphere" expressed of separate roles for men and women, the status of women and men is described as the following figure:
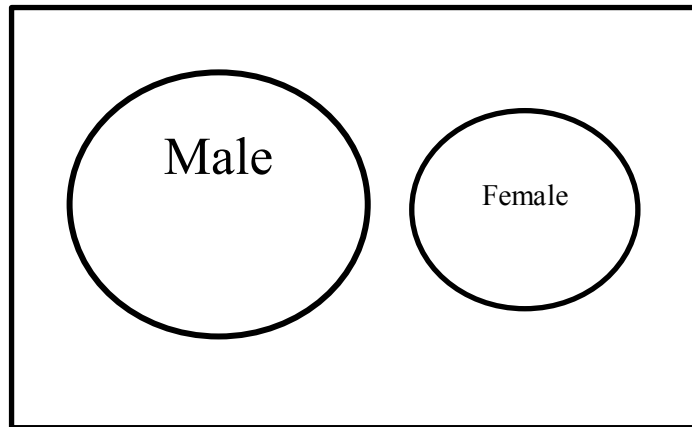
Picture 1: the role of man and woman in victorian era is separated

In the picture above, the division of role man and woman is separated. This condition causes dissatisfaction among women because they think their vioce has been obliterated. This model is cannot be accepted among feminist critics because according to them it showed no change between male and female culture, as Lerner said the position of women still in the muted group.

The historians and antropologist then considers that the model is fail, and think to make the new model. They are Shirley and Edwin Ardener. Showalter said:

> The Ardeners have tried to outline a model of women's culture
> which is not historically limited and to provide a terminology for
> its characteristics. Ardener through his essays suggest that women

constitute a muted group, the boundaries of whose culture and reality overlap, but not wholly contained by, the dominant (male) group. (471).

Ardener explains the relationship of woman in the muted group with the dominant group through this figure:
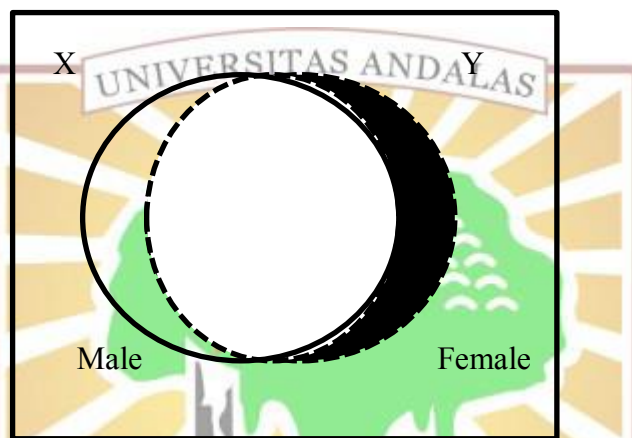
Picture 2: The relationship in "muted group" and "dominant group"

This model shows that "muted group" is belong to circle Y, the shaded area is called "wild zone", the feminist call that area as a "female space" which is in that part there is no intervention of men. Ardener's model showed more escort from men in each role and social activity.

This differences of women's writing can be only understood in terms of this complex and historical grounded cultural relation. Showalter continue one implication of women's writing and women's culture which is women's fiction can be read as a double – voiced discourse, containing a "dominant" and a "muted" story. (474).

1.7 Methods of Research

The main method of the research is a qualitative method that is produceds descriptive data. Then, this method has purpose to find the understanding of the social perspective about the phenomenon pointed in the research. Generally, there are three steps in doing the analysis based on of the method used.

1.7.1 Collecting Data

There are two kinds of data in this research, namely primary and secondary data. The primary data is the novel *Frankenstein* as the object of research and secondary data is the information taken from books, study guide, and sites related to this research. The data has been collected by using library research method.

1.7.2 Analyzing Data

In analyzing the primary data, the writer uses the qualitative analysis which is focuseds on meaning, perspective and understanding as well. The beginning of this research is reading and understanding the primary data. Secondly, finding the secondary data, and deciding the most suitable theory as the interpretive to examine the object. Thirdly, the primary data is analyzed by using Elaine Showalter Gynocriticism.Besides, the secondary data is used to support the arguments and strengthen the main analysis.

1.7.3 Presenting the Result of Analysis

In presenting the result of analysis, the writer uses qualitative method which is according to Robert C. Bogdan and Biklen in their book *Qualitative Research for Education*, is "Qualitative research is descriptive; the collected data is in the form of words or picture than numbers. The written result of the research

contains quotation from the data to illustrate and substantiate the presentation".
(1198:20). Hence, based on the book, the writer applies descriptive method that
stresses the utilizing of quotations from the both primary and secondary data to
deliver the finding of the analysis.