

CHAPTER I

INTRODUCTION

1.1. Background of the Research

Since the early of twentieth century and along with the development of feminism, women in literary works have been portrayed as powerful creature especially in female writer works. Female characters are depicted as more positive, empowered, agentic and complicit in literary works as women resist writing. Women are represented in equal opportunities to men in the family, education, and career. So that, the authors do not maintain the traditional stereotypes of male and female's identity, sexuality and gender roles in representing women in their works, but they represent women in the same privileges in both of domestic and public sphere. For instance, the representation of powerful women in Margaret Mitchell's *Gone with Wind* (1936), Gillian Flynn in her *Gone Girl* (2012) and Kathrin Stockett in *The Help* (2009). These female authors write all about women in positive side of gender roles, where women are intelligent, educated and wealthy. Moreover, women are not represented as male subordination, which emotionally and financially depends on men, even in a marital relationship. In other words, these three female writers challenge the inversion of women's roles in the diversity of gender and race problems.

Generally, characters in literary works are constricted into two societal roles based on sex and gender diversity. The one who was born as male grows into a man and associated with masculinity while other who born as female grows into a woman and associated with femininity. At this point, male and female

differentiated by sex, which refers to the biological features and characteristics of a man and woman. Furthermore, men and women's roles differentiated by gender diversity in patriarchal society especially in America and Indonesia, such as male associated with masculinity and female with femininity, it is reflected in literary works produced before twenty century both in American and Indonesian literature. Accordingly, gender differentiates man and woman into different roles and activities either in literary work or in real life.

Herland is written by Gilman, a feminist utopian novel and it is published in 1979 by The Forunner and Pantheon Books in the United States. In this novel, Gilman depicts a matriarchal community with a new model of women's identity, sexuality and gender roles in changes of patriarchal binary thought, by showing an imaginative country resided by asexual women which breeding by parthenogenesis system and ruled by several wise women without any conflict or domination. This women land found by three young men, who become the women imprisoned guests, the women remove away all of their stuff especially the men's clothes and give them theirs. These three men guided by a tutor for each of them, they share and compare their societal culture regarding the concept of sexual identity and men-women intimate relationship, motherhood, education, occupation, and religion.

Saman is Ayu Utami first novel, it is published in 1998 by Keperpustakaan Populer Gramedia in Indonesia. *Saman* known as "Fragrant Literature" for Utami courageously represents taboo issues as sexuality, politics, and religion in this novel. Utami shows women's problems under eastern patriarchal society and women's resistance toward patriarchal values by

representing women as intelligent, brave, successful and agentic from different social and cultural backgrounds and in a different point of view of women's life and sexuality. However, they have same finding of women's role and man-woman relationship. Those women are the decision maker for their life and sexuality even though it's against traditional norms, such as making an intimate relationship with a kind-hearted priest and a married man.

In studying these two novels, I have some reasons, the main reason is the genre and topics of Gilman's *Herland* as a Feminist Utopian work. Meanwhile, Utami's *Saman* regarded as a "Fragrant Literature" which brings up taboo issues for female author. Cited from Abdelbaky in his journal, "A perfect World or an Oppressive World: A Critical Study of Utopia and Dystopia Subgenres in Science Fiction" taken from IJELLH, Tracie Welster defines Utopian novels as a perfect place which is possible or desirable and preferable to the current social configuration including social, political and moral aspects in achieving equality of all citizens, the elimination of illness, crime and war to a satisfying live hood (18). It means, Gilman creates a perfect and an ideal image of women's life as the new solution of women's condition under American patriarchal community. In the same purpose, Utami in *Saman* brings up taboo issues regarding to identity, sexuality and gender roles to break Indonesian traditional patriarchal norms. In short, these novels represent the authors' optimism in order to empowered women through their works.

Furthermore, both of these novels are the representation of women's identity, sexuality and gender roles in switch of Cixous' patriarchal binary thoughts. Although *Herland* (1979) written by American author it does not show

the normal patriarchal life as in the fact that America is a patriarchal society, while *Saman* (1998) shows women's life and women's problem under patriarchal norms in Javanese society. However, these novels represent women as strong, brave, intelligent, wise, logic and dominant, but conflict arises when women become powerful over men. In addition, these novels also contain the authors' idea of feminism

Specifically, the diversities of male and female identity, sexuality and gender roles are distinguished based on "patriarchal binary thought", a term proposed by Helen Cixous. According to Cixous' patriarchal binary thought, women are promulgated with domesticity and must be as a subordinate because women are weak, passionate, passive, and women's position in society is home or private. While, men should be in public and dominance because men are strong, brave, intellect and constructed as the social controller.

Therefore, I am interested to see how feminism affected American and Indonesian female writers in showing women empowerment in their works. Charlotte Perkins Gilman is an American feminist writer, sociologist, activist, and philosopher. She was born on July 3, 1860, in Hartford, United States and died on August 17, 1935, in California. She was a member of a feminist reformist organization such as "The Pacific Coast Women's Press Association", "Women's Alliance", "economic Club" etc. Her *Yellow Wallpaper* (1892) is regarded as an important work of early American feminist literature, she also wrote *Women and Economic* (1898) as female's non-fiction work, one of her greatest works is *Herland* (1979) a feminist Utopian work. Ayu Utami is an Indonesian writer, activist, and journalist. She was born on November 21, 1968, in Bogor, West Java.

She wrote *Saman* (1998) and won Jakarta Art Council Novel Competition in 1998 and Prince Clause award in 2000. Utami is known as the pioneer of “Sastra Wangi” or fragrant literature, a label for Indonesian literary works written by young Indonesian authors who takes controversial issues that considered as ‘taboo’ to be discussed especially by a female writer.

Considering *Herland* and *Saman* as feminist literary works, as Elaine Showalter has emphasized in her book *A Literary of Their Own* (1977), literary work resulting women resist-reading toward the representation of women’s images, problems, and expectations in male works and continues to women writing. Gynocritics concern on how female writers write and explore women’s experience, perspective, feeling, and sexuality. She outlines that female writer represent women’s life in a different way of male writers represent women. So, these two female works considered as women’s resist-writing toward stereotypes of gender roles in patriarchal norms.

As the representation of the authors’ idea of feminism, they divided women’s role into three roles as mother, sister and man’s lover. Gilman’s feminist ideas in *Herland* reflected in the representation of a peaceful women’s land without a man, which means there are only mother, sister and female children. Furthermore, Gilman represents three male characters but two of them are men with feminist values while patriarchal values only represented through one male character. Meanwhile, Utami in *Saman* represents women’s problem as a man’s lover and a man’s daughter but they have control over their sexuality, married life, education and career under patriarchal rules. However, Utami creates two types of women’s role, through female characters who represented as obedient

women and others represented as rebellious women who break down the traditional patriarchal values.

Accordingly, I am interested to study how American and Indonesian female authors have similarities and differences in creating women become independent both in the domestic and public sphere in their work. Although these authors' social background is patriarchy, they represent women as the dominant character in the positive side of binary patriarchal thought, as women are the controller of their body, identity, and sexuality. However, there are some differences in the representation of women's problem in these two novels such as Gilman represents women's life in a separate way of men, while Utami represents women related to men.

To study these novels, I will use Gynocriticism by Elaine Showalter to understand female's resist-writing. Patriarchal binary thought by Helen Cixous will be applied to understand the changes in male and female values. Moreover, I will apply feminist perspective proposed by Simone De Beauvoir and Marry Wollstonecraft and motherhood theory by Gill Rye et al and Andrienne Rich also will be applied to understand the representation of motherhood in *Herland* and *Saman*. In addition, a comparison of literature will be applied as the method of this research.

1.2. Identification of the Problem

Charlotte Perkins Gilman and Ayu Utami as female writers who came from different background show the changes of male and female stereotypes based on patriarchal binary thought in their works. Gilman in *Herland* and Utami

in *Saman* represent women's images including; identity, sexuality and gender roles in the positive side of Cixous' patriarchal binary thought.

Gilman as an American writer tends to eliminate patriarchal values by describing *Herland* as a matriarchal community that has a central plot that tells about women's life without men's intervention in the domestic or public sphere. Women are represented as unromantic, asexual, strong, brave, intelligent, dominant and not in feminine appearance or having masculine traits. Furthermore, as a utopian feminist work, Gilman in *Herland* shows women could be breeding without the fertilization process but by parthenogenesis system. So, the problem arises when they meet men because they have no idea about a man-woman relationship, they only have two concepts of the relationship, as mother-children and sisters. Then, they cannot deal with men's patriarchal ideas and refuse to be mastered by men.

Saman shows some problems in Indonesia regarding gender issues under Javanese cultural background, corrupting political situation, land grabbing for different interests. From those problems, *Saman* has a central focus about gender issues and man-woman relationship. Utami represents metropolitan women who are intelligent, educated, beautiful, success in their career and economically independent. But the conflict arises when those modern women live under traditional patriarchal norms especially as heterosexual and bisexual women in varieties interaction with men, they are constricted by the traditional norms. Accordingly, Utami divides these female characters as obedient and rebellious women under patriarchal norms.

These representations of women in these two novels contain the author's perspective about the ideal women's life and the problems that women have faced in non-patriarchal community and in a patriarchal community. As works written by female authors from patriarchal cultural background, these two novels have major issues as the images of women in switch of patriarchal binary thought. In this research, I only focus on how female authors represent the changes of male and female stereotypes related to identity, sexuality, gender roles, and intimate relationship in these novels.

1.3. Scope of the Research

In analyzing *Herland* and *Saman*, I focus on some parts of these novels that show the representation of women and their problems being in opposite of patriarchal binary thought and some part that shows feminism issues that described by the authors. This study focuses on how the authors represent female characters as astute, strong, dominant and not in feminine appearances or having masculine traits, asexual and unromantic as women's rebellion toward traditional gender roles. Accordingly, those things show women's control toward their identity, sexuality, roles regarding motherhood and sisterhood, and the varieties of their relationship with men. This study will examine the similarities and differences of how the authors represent women to become powerful in the changes of Cixous' patriarchal binary thought in these novels.

1.4. The Research Question

There are several issues related to gender roles and women in power, which depicted in Gilman's *Herland* and Utami's *Saman*. These issues have

similarities and differences between the two novels. Therefore, there are two research questions will be analyzing in this research, among them:

1. How do the authors represent the changes of male and female stereotypes based on patriarchal binary thought values in *Herland* and *Saman*?
2. What are the feminist ideology messages in *Herland* and *Saman*?

1.5. The Objective of the Research

The purpose of this study is to reveal how female authors from a different cultural background as American and Indonesian author shows women as powerful creature in a matriarchal and patriarchal community, which could be considered as the equality of gender. Further, to show men and women are in same opportunities as feminism has proposed it. To achieve this goal, I will compare *Herland* and *Saman* similarities and differences which have same issues related to the representation of women in switch of male and female stereotypes and the author's feminism ideas.

Herland is written by Gilman has focuses on "New Women" as the depiction of a new system of women's roles regarding motherhood, sisterhood, education, occupation, and religion in the positive side of patriarchal binary thought. Utami's *Saman* focuses on the reciprocal interaction of patriarchal and feminism values through the representation of male and female characters.

The discussing point of this study is the result of the changes of patriarchal binary thought and feminist ideologies reflected by the author in these novels. That place women in the positive side of patriarchal binary thought. It means, women are represented as thoughtful and powerful regarding identity, sexuality and an intimate relationship in the domestic and public sphere.

Accordingly, the representation of women in switch of patriarchal binary thought also describes the authors' feminist ideas. In analyzing the representation of women in power, I will examine some kind of feminist messages described by the authors which are some part will be considered as liberal or radical feminism.

In order to make a clear and understandable analysis, there are some elements that will be compared, which are: plot, characters, themes, setting, and point of view and I also use sociology of literature and some feminist perspectives by Elaine Showalter, Helen Cixous, and Simone de Beauvoir. In addition, I also hope that this research will be to enrich people's knowledge and helpful for other researchers in further literary research through feminist perspectives.

1.6. Review of Related studies

In writing this research, I need to concern and tracks back the preceding researches that are substantially related to the novels and topic from some previous studies will be used as sources too. I found articles, books, and journals from the internet which discussed male and female stereotypes regarding identity, sexuality, and gender roles as the subject of the research.

The first is an article written by Gulsah Tikiz and F.Feryal Cubukcu (2014) entitled, "Herland Revisited: The Perspective of Education among Herlanders". Taken from the International Multilingual Journal of Contemporary Research, pages 157-179. The main point of the researchers is the process of learning described in male character as the visitors in *Herland*, they also discuss Gilman effort to eliminate patriarchal values by performing and organizing a new social structure in *Herland*. They find out that the major criteria of an ideal

utopian world are society without violence to evaluate inequality of gender. By using experimental learning main theory by Kolb and Kolb, the researchers discovered that although the women provide the male visitors' opportunity of learning their experience, beliefs, and attitude to deal and integrate them with the Herlanders. This article provides an explanation about an ideal characteristic of a utopian society and the pattern of the method to enter a new structure of society. However, this article rather confusing because it uses a complex theory. Interestingly, this article gives its reader an understanding, that utopian works are created to eliminate domination and violence.

Next article is an article entitled “Indentitas Diri dan Gairah Seksual Perempuan Muda Modern: Representasi Pemikiran Biner Patriarki Cixous dalam *Saman* Karya Ayu Utami”. Written by Diah Tyahaya Iman, M.Litt., Ph.D (2016). In this article, the author discusses the changes of self-identity of young female Indonesian represented in Utami's *Saman*. By using Feminist Literary Criticism and Cixous' Patriarchal Binary Thought approach, the researcher argues that Utami as a young female author represents women as the dominant creature to revising the traditional point of view about self-identity and sexual desire under women's femininity values. Moreover, the researcher also finds that women's mobility in *Saman* is beyond of patriarchal constriction, free and ambivalence. The researcher outlines that the modern women's self-identity in *Saman* is not stagnant in passivity. In my opinion, the writer succeeded in proving and explaining that female femininity is not a constriction of being in positive side of Cixous's Patriarchal Binary Thought. This article gives its readers information that femininity is not always about being romantic and passive creature.

Next is an article written by Annelie Dahlin-Jone (2014) entitled. "The Radical Feminists' Misrepresentation of Catherine Barkley in Ernest Hemingway's A Farewell to Arms". The researcher aims to prove that radical feminist critics toward Hemingway's female character are not fully accurate. By using historical and social perspective, she argues that Hemingway's female character represented is equally because the female character is emerged as strong, powerful and not as the subservient victim. She claims that woman in Hemingway's work is a modern and independent woman because it is not adopting the unsuitable norms of society on marriage and religious that makes her feels uncomfortable. Hence, This article interestingly criticizes the previous researcher of Hemingway's female character, and reveals that the female character is not suffering oppression which in my opinion, in some part of the article the researcher makes a confusing statement that causing speculation whether she refuses feminism ideology that used by the previous researcher by examining radical and liberal feminism to Hemingway's work. However, this article shows the reader the differences between liberal and radical feminism explicitly.

Next is a review presented by Jordana Lopez da-Silva (2016) entitled "The Female Hero's Performance of Gender Role in Hunger Games and Divergent Series." In this research, the author examines two models of female heroes' representation, such as the character that maintains and defies traditional gender roles on the female heroes' performance. By using Judith butler's psychoanalytic theory of gender and performance, she finds that on one side Katniss in Hunger Game is a form of female heroes who displays female body in

media with such of modern beauty standards, while Tris in *Divergent* is a form of female heroes who do not demonstrate female's body in traditional gender roles. In my view, this research focuses more on the representation of female hero under traditional gender roles. But this article does not provide enough explanation about the comparison of which female heroes' performance that maintains and defies patriarchal norms. However, this research gives us information about the beauty standard idea through the female hero's performance.

Jocelyn Nicole Murphy (2015), "The role of women in film: supporting the men, an analysis of how culture influences the changing discourse on gender representations in the film". Taken from Journalism Undergraduate Honours Thesis. The author's purpose in this research is to challenge the relationship between the sexual objectification of women in film and race. The finding of the research is female characters are not represented as a significant role but only as male submissive and supporting role characters. She investigates that in a range of late twenty years the representation of men and women in film still maintain the traditional manner of patriarchy. By using social cognitive and cultivation theory to understand gender and race representation in the film she finds that the audience more respect to traditional representation of women rather than powerful women in film. So, we could use this research to get more data toward the representation of women in literary works. This research provides information to the readers about the audience feedback to the changes in women's role in the film.

An article entitled "Gender and Sexuality in Alice Walker's *Colour Purple*" An article written by Dlnya Abdalla Mohammed (2017). It is taken from

the International Journal of Humanities and Cultural Studies, pages 114-123. This article discusses the relation of gender inequality, sexual identity, and sexual oppression. By utilizing gender trouble theory by Judith Butler, the researcher finds that each gender knows their role and they are unanimously accepted such as male is the controller while female as the submissive, she outlines that the most important factor that causing sexual oppression is inequality sexual and gender identity. Furthermore, the researcher argues that these things could be reduced by breaking down gender roles and the misconceptions about sexuality. In my opinion, this research is succeeding in convincing the reader that the main factor of sexual oppression is the inequality of gender roles. Interestingly, the researcher offers the readers the solution to these problems, as breaking gender roles and representing women in power is a way to reduce women's oppression.

Next article is an article entitled, "Bundo Kandung: A Powerful or Powerless Ruler? Literary Analysis of Kaba Cindua Mato" written by Mina Elfira (2007). In this article, the author discusses the authority and capability of women in ruling a government system which based on Islamic and matrilineal principle. The researcher finds that women are capable to run multiple roles as ruler of the society in the public sphere and as a wife and mother in privet or domestic sphere. The writer also highlights her statement that Bundo Kanduang is represented as a female king, a woman who is wise, and full of authorities. In my opinion, the writer succeeded in proving and explaining that woman in Bundo Kanduang has equal ability to men not only as reflected in literary works but also in a legend of Minangkabau, a larger matrilineal society in the world.

This article gives its readers information about a history of women has been in power inside a “Kaba” or legend from matrilineal society.

Julie Greif (2015) in her article entitled “The Women in Harry Potter’s World: A Feminist Perspective”. A Thesis, West Texas A&M University. In this research, the researcher examines the representation of gender roles and she focuses on the author’s way in constructing gender roles of two major female characters such as women have a different style of communication in leadership, powerful and could have intellect way to solve problems, tend to be active and initiative. To achieve this goal, she utilizes the feminist perspective proposed by Mary Daly in scrutinizing the story, she points out that even though the author represents women are powerful but she tends to maintain feminine behavior especially on outward appearance such as using long hair but not in mind. In my perspective, this research provides the combination of feminine behavior in outward appearance and the switch of patriarchal binary thought related to women’s thought and action. So, this article gives a reference for the reader who wants to understand femininity traits and appearances.

1.7. Theoretical Framework

It is known that literary works portray social and political condition of human life and the ideas regarding to these problems. Karnik, Baharti and Ahmad in their Journal entitled, “The Role of English Literature in Re-Constructing Society”, state that, ”Literature is the mirror of society and a form of art. The study of English literature allows people to develop new ideas and new way of thinking about the world. It can help individual to present themselves as educated members of society, it involves the contemplation of the essence of society and

how individuals work within the confines of society's structure" (1). It means, in order to give a solution of shamle patriarchal society Gilman creates an ideal concept of women's life through her utopian feminist work, *Herland*. Moreover, Utami also gives a depiction of an ideal women's life and roles to break sexist norms under patriarchal society in Indonesia.

In literary works, characters are constricted into two societal roles base on sex and gender roles as men associated with masculinity and woman associated with femininity. It becomes a root of binary patriarchal thought that protested by feminism. The feminist approach is one of the literary criticisms proposed by feminists to analyze and criticize the representation of women in literary works written by male or female authors who agree and disagree with feminism. According to Lois Tyson in her book *Critical Theory Today: A user-Friendly Guide* (2006), she states that "feminism examines the ways in which literature reinforce or undermine the economic, political, social and psychological oppression of women". A Handbook of Critical Approaches to Literature, (1999). Guerin et al state that, "feminism concerned is with the marginalization of all women and relegate women in the second position". It means feminism focuses on women roles as the second position after men. Furthermore, feminist literary criticism criticizes the representation of women's problems patriarchal values that treat women unfairly.

To understand the authors' feminist ideas in these two novels, Gynocriticism will be applied, gynocriticism proposed by Elaine Showalter in her book *A Literature of Their Own* (1977), (cited from A Handbook of Critical Approaches to Literature (1999) by Guerin, Labor, Reesman and Willingham),

Showalter provides four models that address the nature of women's writing: biological, linguistic, psychoanalytic, and cultural. The biological model stresses the importance of the body as a source of imagery along with a personal, intimate tone. The linguistic model addresses the differences in how women speaking men's language as a foreign tongue. The psychoanalytic model identifies gender difference as the basis of the psyche and demonstrates the analysis of writing process of female writing as opposed, focusing on the relation of gender to the artistic process. The cultural model is a concern in a social context, acknowledging class, racial, national and historical differences and determinants among women, but offering a collective experience that unites women over time and space (200). I will use the four model of feminist criticism according to Elaine Showalter, to understanding the female writers' effort to rebel patriarchy through the depiction of the changes of male and female stereotypes in Gilman's *Herland* and Utami's *Saman*.

Literary works portray male and female characters which are based on the differences of sex and gender roles that associate man with masculinity and woman with femininity, so this research also refers to Simone de Beauvoir's perspective. As Beauvoir has argued (quoted from Gregory Castle in his book *Blackwell Guides To Literature* (2007)), she argues that, "[one is not born, one becomes a woman]," de Beauvoir challenges the idea that a woman's essence was distinct from a man's, that she was born with certain inherent potentialities and qualities that defined her personal, social, and legal existence. It means not all people who born with female biological features should be growing into a feminine behavior. It is supported by Beauvoir's this statement, "women are not

born feminine but contained to be feminine by the patriarchy”, she also introduces the terms “social constructionism”. Accordingly, Beauvoir argues that nobody born a woman but they rose to become a woman by social construction. Moreover, she argues that women should not be content with investing the meaning of their lives in their husbands and sons as patriarchy encourage them to do so. She also produces an articulated attack on the fact that throughout history, women have been relegated to a sphere of the immanence of a role assigned to them by society, she emphasizes on freedom and women liberation.

To examine male and female stereotypes in *Herland* and *Saman*, this study will refer to the approach of Patriarchal Binary Thought by H el ene Cixous as Louis Tyson wrote in her book *Critical Theory Today* (2006). Cixous has introduced “Patriarchal Binary Thought” which might be defined as seeing the world in terms of polar opposites, one of which is considered superior to the other. Examples include such hierarchical binary oppositions as head/heart, father/mother, culture/nature, intelligible/palpable (that which can be understood by the mind versus that which can be felt by the body), sun/moon, and activity/passivity. These opposite positions organize the way people think of things, and for each opposition, Cixous asks, “Where is [the woman]?” (91). In patriarchal thinking, women occupy the right side of these opposite positions, which considered as the inferior side as heart, mother, nature, palpable, moon and passivity and man considered as the left side which must be superior, head, father, culture, intelligible, sun, and activity (92). Cixous argues, as the source of life, women themselves are the sources of power, of energy but the patriarchal thinking oppresses and silences women (quoted from Tyson, 93). In short,

Cixous' Patriarchal Binary Thought will be applied to examine the representation of the changes of male and female stereotypes regarding identity, sexuality and gender roles in *Herland* and *Saman*.

In the same field with Beauvoir, Mary Wollstonecraft in her book *Vindication of the Rights of Women* (1792), (quoted from Castel, 2007) also rejects the stereotype of gender, where women promulgated as the inferior men, she criticizes the stereotype of women as emotional and instinctive. She argues that women should be aspiring to the same rationality prize to men. Wollstonecraft believes that women should enjoy their social, legal, intellectual equality with men and draw for support from the work of progressive social philosopher (Castle, 89). As Plain and Sellers, (2007) state, patriarchy has stereotyped women should be subordinated, romantic and emotional, Wollstonecraft rejects and suspicious on the rule of sexuality, imagination, and emotional expression, she also struggles with this question of identity, fantasy, and desire. This perspective will be applied to understand female freedom of imagination, desire, and sexuality in both of the novels.

Moreover, to understand the representation of motherhood in *Herland* and *Saman* I also use motherhood perspectives by Gill Rye et al, in their book *Motherhood in Literature and Culture* (2018), as they state "Motherhood is a very different experience for women of different groups. Class, (dis)ability, ethnicity, nationality, religion, and sexual orientation are among the factors that may affect maternal experience" (6). This perspective will be used to understand the differences between motherhood's model in *Herland* and *Saman*. As Rich argues that patriarchal motherhood is the root of women's oppression, as she states in her

book *The Women Born* (1976), (cited from Gill Rye et al) “What woman, in the solitary confinement of a life at home enclosed with young children, or in the struggle to mother them while providing for them single-handedly, or in the conflict of weighing her own personhood against the dogma that says she is a mother, first, last, and always – what woman has not dreamed of ‘going over the edge’, or simply letting go, relinquishing what is termed her sanity, so that she can be taken care of for once, or can simply find a way” (13). This perspective will be applied to understand patriarchal motherhood in Utami’s *Saman* and the reconstruction of it in Gilman’s *Herland*. These motherhood perspectives are related to my research because those are in coherent to the new model and idea of motherhood and the depiction of patriarchal motherhood under patriarchal values.

These feminist literary perspectives will be applied to understand the feminist ideologies described by the authors in these novels. Gynocriticism by Elaine Showalter will be applying to understand the author’s intention, response toward their background as patriarchal societies, America and Java. Binary patriarchal thought by Helen Cixous will be applying to understand women’s position in non-patriarchal and under patriarchal community that represented by the authors. Then, Simone de Beauvoir’s “social constructionism” also will be applied to examine the changes in gender roles in binary patriarchal thought, including femininity, masculinity, education, and career. Motherhood perspectives by Gill Rye et al and Andrienne Rich also will be applied to understand the depiction of motherhood in these novels. Lastly, Marry Wollstonecraft’s perspective will be applied to give an understanding of women’s equal liberation on identity, sexuality, and fantasy.

1.8. Methods of the Research

In doing this research, I will apply the library research. According to Elmer E. Rasmuson Library “Library research involves the step-by-step process used to gather information in order to write a paper, create a presentation, or complete a project”. I will follow three steps; they are collecting the data, analyzing the data, and presenting the result of the analysis.

1.8.1. Collecting data

In collecting the data, I will collect the data that are related to this research. The data are collected come from the two sources of primary data and secondary data. Primary data are taken from *Herland* (1979) novel by Charlotte Perkins Gilman and *Saman* (1998) novel by Ayu Utami as the primary data. The data collection is done by reading *Herland* and *Saman* thoroughly and repeatedly to analyze the switch of binary patriarchal thought and feminism idea in both novels through the primary elements. The secondary data are any information from various sources such as literary theory books and articles related to the topic of this research.

1.8.2. Analyzing data

The analysis will begin by analyzing the intrinsic element in two novels and further analysis will focus on some characters and how the authors represent them in the novels. Then, the analysis will be continued by using a comparative method. Comparison is tools of analysis that sharpens our power of description and plays a central role in concept-formation by bringing into focus suggestive similarities and contrast among cases (Collier, 13). Comparative literature is the study of literature beyond the confines of one particular country, and the study of

the relationship between literature on one hand and other areas of knowledge and belief, such as the art, philosophy, history, the social sciences, the science, religion, etc.,(Remak) The analysis continues by discovering what are the similarities and differences of the representation gender roles, women's sexuality and femininity, married life in opposite of binary patriarchal thought and the feminism ideology that described by the authors in this two novels.

1.8.3. Presenting the Result of Analysis

The last step is presenting the result of the analysis. The representation uses a qualitative method. In his book *How to Research*, Baxter (2010) states that qualitative research is one of the types of research that deals with collecting and analyzing the data in a form of non-numeric (65). Therefore, the result will be presented by emerging arguments and opinions since the data are words, which means statement or paragraph and not in the form of the number.