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WOMEN'S INDEPENDENCE: PEARL S. BUCK'S SEXUAL IDEOLOGY AS REFLECTED IN HER IMPERIAL WOMAN

THESIS



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ABSTRAK

Skripsi ini membahas karya Pearl S. Buck yang berjudul Imperial Woman. Dalam novel ini penulis menganalisis mengenai adanya ideologi seksual (*sexual ideology*) pengarang terhadap tokoh utama, Tzu Hsi, dan melakukan perbandingan dengan tokoh-tokoh wanita lainnya. Dengan kata lain, terdapat sebuah gambaran baru mengenai sosok perempuan menurut Pearl S. Buck sebagai pengarangnya. Selain itu sebagai pembandingnya penulis juga memberikan gambaran tradisi China terhadap perempuan yang dianggap sebagai bentuk praktek patriaki.

Dalam menganalisis novel ini, penulis menggunakan kritik sastra feminis dengan teori yang diusung oleh Elaine Showalter, *Gynocriticism*. Dengan pendekatan yang digunakan dapat diperlihatkan bagaimana perempuan menulis tentang pengalaman perempuan (*woman's experience*) dalam sebuah karya sastra yang kental budaya patriaki. Adapun data-data terkait dengan pembahasannya diperoleh dengan metode kualitatif dan dituangkan dengan metode deskriptif.

Terkait dengan hasil yang didapat dari analisis terhadap karya ini dan didukung dengan sumber-sumber yang ada maka penulis menyimpulkan bahwa penulis perempuan memiliki *sexual ideology* yang memberikan gambaran baru tentang wanita karena hal tersebut tergantung pada pendidikan dan kelas seorang wanita. Tzu Hsi, cenderung tidak mengikuti sifat 'alamiah'nya meskipun ia hidup pada kondisi dimana patriaki berkuasa dan mengekang kehidupan para wanita. Di sini diperlihatkan bagaimana ideologi penulisnya yang tertuang melalui karakter tokoh utama yg sudah banyak menyimpang dari kebiasaan wanita pada umumnya.

Kata Kunci: Sexual Ideology, Image of Women, Gynocriticism, Woman's Experience.



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CHAPTER I

INTRODUCTION

1.1. The Background of the Research

The study about woman is something that always deals with sexism when we find the issue that man and woman are different and unequal. This issue will be always raised in every aspect as long as it is related to the issue of woman. The differences between men and women can be seen in the society perspective about the basic characteristics of men and women. Most of the pattern develops in our society is woman has 'certain characteristics' that make distinction to the other creature. What we call as 'certain characteristics' is commonly known as stereotypes of woman character. In fact, the stereotypes of woman also reflected in literary work. It is stated in Cheri Register's article edited by Donovan "According to Ellman, the attributes that literature commonly ascribes to woman are formlessness, passivity, instability (hysteria), confinement (narrowness, practicality), piety, materiality, spirituality, irrationality, compliancy, and incorrigibility (the shrew, the witch)." (3)

As stated above we may conclude that people have decided about the characteristics of woman. It gives impact to the people behavior in treating the woman itself. Moreover, we may see how people create the story that used woman as the character in the literary work. The author of the story

may take a position in describing woman in his/her work according to his/her perspective about woman. Thus, this research sees how the author describes the character of woman in the literary work, entitled Imperial Woman. The author of this novel is a woman named Pearl S. Buck. Buck is an American writer who stayed in China for long time and writes about China and other Asian traditions in most of her literary work. Pearl Comfort Sydenstricker was her real name and she got the 'Buck' from her first husband named John Lossing Buck. She was born on June 26, 1892 in the West Virginia. She won the 1938 Nobel Prize in literature and wrote more than 120 literary works in her life including article, drama script, novel and short story. Imperial Woman is one of her literary works that tells about woman in China and describe about the 'woman's value'.

The story of Imperial Woman is about a woman from lower-class who struggles to get the highest position in the China Kingdom. The story happened in the Manchu Dynasty time (1644-1912) when the patriarchy was still powerful. Imperial Woman itself is the term that refers to the main character in the story named Tzu Shi. Her efforts to reach the important role in the Dynasty is shown as her identity in this novel.

What the author tries to point out in this research is about the description of woman based on woman's perspective. As Buck is a woman, the writer believes that she has certain characteristics in delivering the woman's character in her novel. According to Peter Barry (134), there are eleven things that feminism explores in literary work. From those eleven

points, the writer wants to focus on four points which are related to the research about the image of woman. Thus, the points are “1. Rethink the canon, aiming at the rediscovery of texts written by woman; 2. Examine representation of women in literature by men and women; 3. Examine power relations which obtain in text and in life, with a view to breaking them down, seeing reading as a political act and showing the extent of patriarchy; and 4. Raise the question of whether men and women are ‘essentially’ different because of biology, or are socially constructed as different.”

For that reason the writer does the research by using Gynocriticism by Elaine Showalter in order to explain about how woman describes about women. Gynocriticism in this research is applied as the tool to find what ideology that is used by the author in her literary work through the main character as the centre in the novel. The writer explores about the main character point of view in seeing herself to get what she wants and how she considers the other women characters in the novel, thus the sexual ideology of the writer can be delivered.

The basic idea of this analysis refers to the belief of feminist that there is certain ideology used by the author in describing about women. Furthermore, this research offers a new study of image of women not only based on the stereotypes that society build about women but also try to relate the author’s idea about woman through the representation of the main character and several women characters as well. In doing the research, the writer sees how the intrinsic elements of fiction shared with the extrinsic

elements. Intrinsic elements as characterization and plot are combined with the image of woman and gender issue in shaping the characters. As the result, the sexual ideology of the author can be seen.

According to Witakania;

“Norma-norma serta nilai-nilai moral dan budaya yang hidup dan dianut di dalam suatu masyarakat merupakan bagian yang tak terpisahkan dari karya sastra, karena karya sastra lahir dari suatu masyarakat, karena karya sastra ditulis untuk menggambarkan suatu masyarakat, suatu dunia luar. Studi kultural digunakan untuk melihat dan kemudian memahami nilai-nilai budaya yang hidup dalam suatu masyarakat sebagaimana tercermin dalam karya sastra.” (9)

From the quotation above, the writer believes that a certain norm gives influence to the literary work vice versa a literary work is the representation of the society. In this case, the writer discusses the women's values that Buck brings to her novel since she is known as the American author who wrote about China tradition. In addition, as the influence of the society, the writer focuses this research to some women's attributes, whether they give influence to the sexual ideology of the author or not.

As the final words, this research sees how the author describes the women characters in her novel and sees whether he is influenced by the stereotype of woman character as general or she gives the alternative character of woman in her novel Imperial Woman. Along with that the writer

observes how the female author describes woman through the element of fiction, both intrinsic, through the characterization, and extrinsic, and then the author's sexual ideology about woman can be seen in shaping the main character of the novel.

1.2. The Identification of the Problem

This novel picks up the China tradition as its background where the patriarchal system was well conducted. For that reason, it is assumed that the female characters in the novel are used as the ideology agent by the author of the novel. As the novel brings sexism issue, the feminism theory is the best tool used in analyzing. In addition, the main character is the appropriate object to be discussed since the author has an 'American values' about woman and reflected in the different culture as China Tradition but the writer also put the other women characters to make the ideology of the author clear delivered.

Nevertheless, in doing the research the writer sees the sexism issue above through the combination of intrinsic and extrinsic elements of fiction used by Pearl S. Buck in describing about the main character and the comparison of it to the other women characters. This idea brings the analysis about the 'female point of view'. Thus, the patriarchal system in the novel can be detected as well as the sexual ideology of the author.

1.3. The Scope of the Research

The research focuses on the image of woman in patriarchal environment and the position of the author in the stereotyping of that woman image. In brief we can state the scope of the research to the points below:

1. Describing how the author explains the image of woman in China and the influence of that tradition to the women characters in the novel.
2. Describing how women attributes works to reach for independence as the sexual ideology of the author.

1.4. The Objective of the Research

The objective of the research is to describe the image of woman, especially in China tradition, whether the author uses the streotype of woman or counter streotype of woman on her literary work by using the elements of fiction to the main character and the other women characters. Thus, the analysis is focused on the comparison of the women characters then the author's sexual ideology can be seen. Moreover, this research is conducted to describe about the women's attributes and the author experience in creating the woman character in her novel.

1.5. The Review of the Previous Studies

There are some previous studies about women which are applied in English Department and outside. As in English Department, there are several discussions about feminism. As the first review, the writer found the same object of the research, Mahmudah, Faiqah, 2010, 'Women's Strategies against Patriarchal System: a Feminist Analysis toward Pearl S. Buck's Imperial Women'. In her analysis Mahmudah focused on the main character of the novel named Yehonala and her strategies against the patriarchal system around her life. The writer tries to find out whether Yehonala character is the representation of Buck's life or not. Mahmudah also emphasizes her study on the Buck's perception about women and men. Thus, this research is not exactly follow her study, because the writer also puts the other characters in the analysis as the comparison to the main character. The other distinction is about the finding of this research, the writer may focus on the way of intrinsic elements of fiction conducted in the novel and their relationship to the extrinsic elements about gender issue and image of woman in general, in order to make the ideology of the author is clearly delivered.

Second review, Febrianti, Putri, 2010, 'Willa Cather's Ideas on the Concept of Woman in My Antonia: A Feminist Study'. This research explains about how the patriarchy system takes place in woman's life and how the woman survives in that system. As the scope of the research, Febrianti not only put the way of patriarchy operates but also the author's concept of woman in her literary work. The writer of this graduate thesis

limits her study on the main character named Antonia Shimerda who is assumed as the representation of willa Cather's idea. The aim of Febrianti's research is to reveal the ultimate answer whether this female author support feminism or not and see author's idea through the female character in the novel. As the theory used is Gynocriticism so this graduate thesis is useful for as the guidance in applying the same theory in this research.

The last review, Sianipar, Luwsye Hasianni, 2009, 'The Femininity of Jane Austen through The Main Characters of Sense and Sensibility'. In this thesis Sianipar discuss about Jane Austen's idea about femininity of the main characters named Elinor and Marianne. The aim of the writer is to reveal woman's attitudes within the society in the nineteenth century in Britain. About the scope of the research, she focuses her study on analyzing of Austen's ideas of the femininity through the main characters. As the two previous reviews, Sianipar focuses her research on the main character as the way of author of the novel conveys her idea about woman's personality. The use of this graduate thesis in this research is quite similar with the second review, to guide the writer in the theory use.

Besides that the writer also reviewed several study about women outside of English Department such as the journals from internet and the study of women from other university. From the journal, the writer found the investigation of feminist realism in Virginia Woolf and D.H. Lawrence works by Dr. Said A. Abou Deif, 2003 in 'A Critical Study of Feminist Realism in Modern Fiction'. In this article, Deif makes a comparison of Virginia Woolf

and D.H. Lawrence idea about feminism. The author of the article claims the purpose of the investigations to reach the core of feminist realism through a theoretical introduction about literary phenomena to literary criticism of those two important writers.

From other university, two feminism studies from the student of Universitas Indonesia are reviewed. The first study entitled 'Citra Perempuan dalam Novel Jendela-Jendela Karya Fira Basuki' by Edi Sembodo, 2007. In his analysis Sembodo discusses about the influencing factors of the main character in viewing the problem around her. As the conclusion of his analysis, Sembodo gives the reader information about the image of women in Basuki's work. The second one is the research by Akun, 2003, 'Propaganda Superioritas Perempuan versus Ideologi Pembawaan Posisi Perempuan dalam Film Women on Top'. Akun study focuses on the issues that women are superior to another gender. In his analysis, he finds that the movie director of Women on Top spread the ideology of women superiority. He believes that women are used as the deliverer of that ideology.

As the final point, based on those previous studies the writer emphasizes this research on the feminism issues that the author uses in her work. In order to prevent the overabundance of the research about Gynocriticism, the writer tries to find the connection between the characters and the ideology of the author in the way of the main character acting in the novel in order to get the prestigious level and the comparison of the other women characters. In brief, the distinction of this research with the previous

researches are the focus of the study where the writer makes the comparison of the female characters in the novel, not only point out the main character, and the writer attempts to find out the sexual ideology of the author by seeing to the characterization of the women characters or it is called as women's attributes as the cultural entities in the Gynocriticism.

1.6. The Theoretical Framework

Before we come to the specific theory used in this research, a short feminist development can guide us to find the position of feminism. Feminism arises as the awareness of women should have the same right to the men. This theory focuses on the importance of equality between men and women in every aspect. In general, the issue of inequality can be seen for example about the opportunity of education and election in politic. Moreover, this phenomenon also comes to the literary work in order to find the way out of the inequality issue.

This theory also shows the two distinctions in observing about men and women. There are two terms for each that conducted to the level of essential and construction. In the essential level, the differences between men and women are indicated in the biological aspect which cannot be neglected that men and women are different. On the other level, the construction level, the distinction of men and women happen because of the social construction which make the characteristics of men and women are different and should be

treated differently as well. Women are considered as the lower level because of the 'essential' reasons. That makes the feminists show up in order to voice the inequality in the level of social construction.

The relationship between those understanding about feminism and literary work is happened in the level of social construction as well. As Barry states, "the feminist literary criticism of today is the direct product of the women's movement' of the 1960s. This movement was, in important ways, literary from the start, in the sense that it realized the significance of the images women promulgated by literature, and saw it as vital to combat them and question their authority and their coherence" (121).

Cheri also states "The Image of Women approach was the earliest form of feminist criticism and is thus the most fully developed, having already produced its own hardcover texts" (3). The focus on the quotation above is about 'the earliest form of feminist criticism' phrase. It gives the understanding that the previous novel about women character has certain image that is built by the author which most of them are male. Again the stereotype of women character is the main issue in this discussion.

Furthermore, the Elaine Showalter's theory called Gynocriticism, is the best theory that used for the feminist literary work in this research since Showalter had made two distinctions about women role in literary work. They are 'women as the reader' and 'women as the writer'. As Moi states, "Although Showalter's categories here usefully enable us to distinguish

between the early 'Images of Women' criticism and the later 'woman-centered' approach which Showalter's own work exemplifies..." (215).

In general, Showalter's theory deals with the way of female author delivers the image of women in the literary work. About the theory itself, Gynocritics rises about 1970s when Showalter moved the focus of the study about men's work (androtext) became the study of women's work (gynotext). What makes those texts different are women has certain characteristics in describing about other women; in this case is the character of women in the novel. Showalter also points out several aspects that can be conducted in the Gynocriticism, such as history, style, theme, genre, structure of women's script until the law of women literature. As quoted by Helen Carr, "Showalter argues that 'each generation of women writers has found itself, in a sense, without a history, forced to rediscover the past anew, forging again and again the consciousness of their sex'" (127). Again, that quotation emphasizes the position of woman as the writer as a new finding in literary work. To make clear the position of this research in Showalter's theory, Bressler (185) classifies the focus of Gynocriticism to the study of biological, linguistics, psychoanalytic and cultural aspect. Thus, this research is put under the cultural aspect of Gynocriticism since "the cultural models investigates how the society in which female authors work and function shape women's goals, responses and points of view". What the writer means as the cultural aspect is dealing with the issue gender.

In addition, Endaswara argues that in analyzing the gap between men and women by using feminist theory, the researcher should be able to distinguish the literary material that is written by man and woman because different gender brings different perspective and ideology (148). In the other words, it can be said that male author as his own vision in describing woman character vice versa the female author will develop her vision through the characters of her writing. For that reason, the Gynocriticism will play role in shaping the analysis of woman character through the female point of view.

1.7. The Methods of the Research

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

1.7.1 Collecting Data

The writer use library research to collect all data and information that can support this analysis, The data consist from two parts: the primary data and secondary data. The primary data is the Novel *Imperial Women* by Pearl S.Buck, and secondary data is all information related to the topic such as book and internet.

1.7.2 Analyzing Data

In analyzing the data, the writer apply the Gynocriticism by Elaine Showalter who analyzes the images of women from the female author. In general this research is conducted by using descriptive-analysis way. Specifically, the writer does these following steps of analysis:

1. Finding the intrinsic element of the Imperial Woman, especially those are related to the scope of the research.
2. Relating the intrinsic element to the extrinsic elements which are specifically discussed about gender and image of woman.
3. Investigating the sexual ideology of the writer through the comparison of the main character description and the other women characters in the novel by using the elements of fiction discussed before.
4. Concluding the result of analysis about the sexual ideology of the writer through the woman characters in the novel.

1.7.3 Presenting the Result of Analysis

In presenting the result of analysis of qualitative method the writer explains descriptively. In brief, this research is done in descriptive-analysis way.

CHAPTER II

PRELIMINARY ANALYSIS

In analyzing a literary work especially a fiction like novel, the basic idea about literary work is needed to know before the main analysis is discussed. The understanding of the basic idea consists of several things such as character, point of view, plot, setting and theme. Those five elements are called as intrinsic element that can be used as the primary analysis of the novel used. In this case Imperial Woman by Pearl S. Buck will also be analyzed through the intrinsic element of fiction.

2.1.Character

The first analysis is about the characters that author used in the novel. It is needed to be discussed because the main analysis will be done through the action of the characters. Before the analysis of this element of fiction, the simple definition about character in the literary work should be understood. Abrams shares the idea of character as “the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it...” (1999, 32)

In a fiction, the story is developed by using the action of the characters. For that reason, character can be distinguished as the main character which is the story mainly talks about he or she and minor character which is considered as the people who support the story line of the fiction. Thus, in the Buck's novel the

character also consists of two classifications above, the main character is Tzu Hsi and the minor characters that are discussed are Jung Lu, Hsien Feng–The Emperor, Li Lien-ying, Sakota, The Dowager Mother, Lady Mei and Alute. The reason of the writer to choose the minor characters is because the main analysis later also deal with these characters.

a. Tzu Hsi

In the novel, Tzu Hsi is performed in several names which are given because of her role is changing through the story. In the beginning of the story, Tzu Hsi is called Orchid by her family then when she is invited by the kingdom as the candidate of emperor's concubine her name becomes Yehonala. Yehonala gets her title of respect, Tzu Hsi, when she has a male baby as the next emperor of the kingdom. When her son becomes the king Buck gives another name for her main character, The Empress Mother. Then the word 'mother' is no longer used because after her son decease people call Tzu Hsi as The Empress and the last name is Old Buddha which is given by her people at the end of the story because her power and beauty is so blessed and loved by God.

Besides the names of the main character, the figures of the main character also a part of this intrinsic element. Tzu Hsi is well defined as "a handsome girl". "She was slender and held herself erect. Her features were strong but not coarse, her nose straight, her eyebrows clear, her mouth well shaped and not too small. Her great beauty lay in her eyes. They were long and large and exceedingly clear, the black and the white pure and separate."

(1). Moreover she has “natural spirit and intelligence that informed her entire being...She was self-controlled, her strength apparent in the smoothness of her movements and the calm of her manner” (2).

Tzu Hsi is defined not only as beautiful but also powerful. Her power is told by the other character. Her servant said “you [Tzu Hsi] will be chosen”(2) because “I did always say that you have a destiny”(2) and “you will be what Heaven ordains” (3). In addition, Jung Lu also declares his strong belief about Tzu Hsi’s power. Jung Lu said “I have no doubt that in the end you will be the first”(4) to Tzu Hsi before she leaves her family to the Forbidden City. The Dowager Mother also acknowledged her power and she tells to The Emperor that “this girl has a fierce temper...she is too strong for a woman...It is better not to choose a strong woman who is also beautiful.”(13).

Another characteristic of Tzu Hsi is smart. She is considered as the smartest woman in the kingdom. “..She would shaped [her mind] to please herself” because “her thirst for real learning was never satisfied”(14). Those characteristics are clearly shaped the story of Imperial Woman which is told about the Tzu Hsi’s ambition to get the highest position in the kingdom.

b. Jung Lu

Jung Lu is Tzu Hsi’s cousin and no longer her fiancé. He is “tall and sturdy, his feet planted well apart (3),...young and handsome, dark eyes large

and powerful, the mouth set full and firm above the strong chin. Here was a man's face." (34).

Tzu Hsi and Jung Lu is cousin but they love each other. Although, they cannot live together in the kingdom but they have a bond that make them always together. In addition, the son of Tzu Hsi who is believed as her son with the Emperor actually is Jung Lu's son. Jung Lu teaches his son becomes a real emperor together with Tzu Hsi. Jung Lu is the man who can remind and help Tzu Hsi in every condition before and during her authority.

c. Hsien Feng–The Emperor

Tzu Hsi gives description of Hsien Feng as a flimsy man who should not be called as the Son of Heaven. Tzu Hsi never treats Hsien Feng more than her role as the concubine of the emperor. She just gives Hsien Feng what he want, "she knew now what his man was, a weak and fitful being, possessed by lust of flesh. When he was defeated he wept upon her breast" (30)

d. Li Lien-ying

Li Lien-ying is one of Tzu Hsi's servant. He is very loyal to her because he believes that his master will be the greatest woman not only the concubine for The Emperor. "...he used her [Tzu Hsi] beauty and her ambition for his own ends while he knit the ties of obligation between himself

and her. If ever she reached the throne, and surely she would someday, he would be there to remind her that he had helped her.” (18)

This character is described as “young and tall and lean, and though his face was ugly, it was so dark and so like an eagle’s (11)...his shoulder immense, his head square and large, his features roughly shaped and coarse, a figure powerful and crude.” (17)

e. Sakota

Sakota is Tzu Hsi female cousin who is chosen as the Emperor’s wife because her older sister is the Emperor’s lover when he was a prince and she had passed away because of an illness. Sakota has a similar face to her sister, “she was sweetly simple, gentle and childlike.” (11). Sakota and Tzu Hsi have an intimate childhood until Sakota envies Tzu Hsi because the next emperor was born from her cousin’s womb. Sakota has a weak female baby who cannot be appointed to rule the kingdom on the other hand her cousin bears a son who is prepared as the emperor. Nevertheless, Sakota has a close relationship with Tzu Hsi’s son when he is a teenager because she is more motherly than Tzu Hsi in treating the princess.

f. The Dowager Mother

The Dowager Mother is The Emperor’s mother. She is an old woman that loves her son. She always thinks about her son’s goodness and prepares

everything to make him please. She is even very detail in choosing the woman for her son, she warn her son to choose Tzu Hsi in the first time with “full and slow [voice], wise with age.” (13). Nonetheless, Tzu Hsi uses The Dowager Mother to get her desire. She serves The Dowager Mother very well and she becomes her favorite, whereas The Dowager Mother had no admiration to Tzu Hsi before.

g. Lady Miao

Lady Miao is “a widow, a Chinese, whose husband has died in youth...She came of a family of Chinese artists,...and she was employed to teach the concubines her art. Yet she was so skilled and impatient that she would not teach a concubine who had no will to learn, or no talent” (23). Lady Miao is Tzu Hsi’s art teacher when she is a concubine but when she becomes the empress, she asks her cousin, Jung Lu, to marry Lady Miao to prevent the gossip between herself and Jung Lu.

h. Alute

She is another woman character which is considered has a significant role in this research. Alute is Tzu Hsi’s daughter-in-law. Her son loves Alute because “The maiden herself has the pure requirement of absolute beauty. Her measurements are correct, her body is sound, her breath is sweet...Her temper

is mild and she is inclined to silence rather than to speech. This is the result of her natural modesty.”(239)

Moreover, Alute’s beauty is more described by the author in her novel. “It [Alute’s hand] was soft but firm and cool without being cold. The palm was dry, the nails were smooth and clear...It [Alute’s face] was oval, smoothly rounded, the eyes large, and the black lashes long and straight. She was pale, but the pallor was not too small and the skin was lucent with health. The mouth was not too small, the lips delicately cut and the corners deep and sweet. The brow was broad and neither too high nor too low. The head was set upon a neck somewhat long but graceful and not too slender. Proportion was the beauty here, each feature in good proportion to all, and the figure was neither tall nor short, it was slender but not thin.” (240)

2.2. Point of View

“The term point of view, or narrative perspective, characterizes the way in which a text presents persons, events, and settings.”(Klarer, 2004, 20). Thus point of view can be simply called as the perspective of the author used in delivering the story to the reader. There are three author’s perspectives in fiction as defined by Klarer; first, omniscient point of view; second, first-person narration; and the last, figural narrative situation. Buck’s writing is assumed uses omniscient point of view because “...omniscient point of view refer to the acting figures in the third person and present the action from an allknowing, God-like perspective.” (21).

What the quotation means with the “God-like perspective” is the author, Buck, puts herself as the one who control the storyline and she has an authority to decide and describe the entire situation and the characters in her work. She is able to tell a figure of a certain character through the other character’s dialog or idea. Like she does to the main character, Tzu Hsi (see sub chapter 2.1, part a, paragraph 3).

2.3.Plot

Plot is one of the elements of fiction which is deal with the situation in the story. Plot presents the development of problem faced by the character, especially main character. He states “Plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative.” (Klarer, 2004, 15) Moreover, he also makes a scheme of plot in general for fiction: *exposition-complication-climax or turning point-resolution*. Where “The **exposition** or presentation of the initial situation is disturbed by a **complication** or **conflict** which produces suspense and eventually leads to a climax, crisis, or turning point. The **climax** is followed by a resolution of the complication (French **denouement**), with which the text usually ends.” (Klarer, 2004, 15)

Thus, in this analysis the writer applies the Klarer’s idea about plot by distinguishing the story of Imperial Woman becomes four major situations. In this case, Buck makes her work into five chapters; Yehonala, Tzu Hsi, The Empress

Mother, The Empress and Old Buddha, which is assumed by the writer that each of subchapters brings its own situation. Then, if it is compared to the plot concept by Klaler will be like what is shown below.

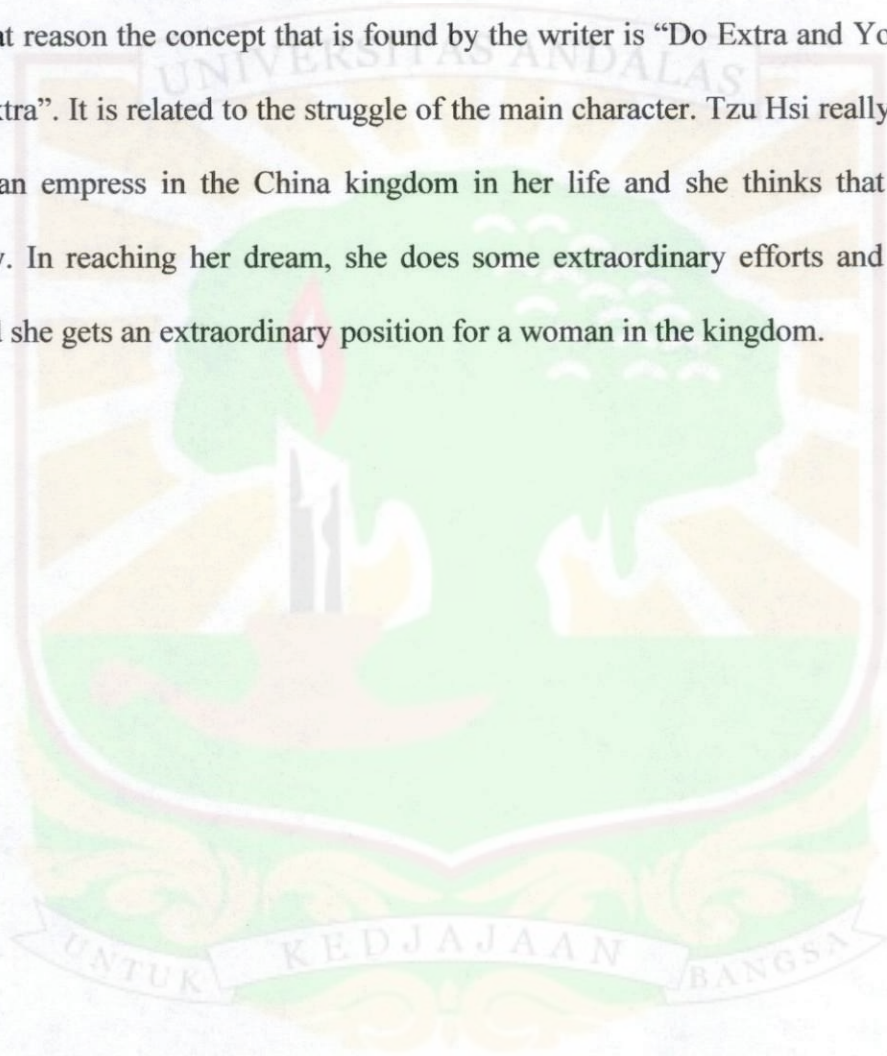
The writer decides when the main character introduces the story to the reader and tells about her desire is the beginning of the problem afterwards or it is the introduction of the story in Klarer's concept is exposition. Then, as the complication or the beginning of the problem is illustrated in Chapter II: Tzu Hsi and The Empress Mother when the main character will start face the problem. In this novel, Tzu Hsi finds the problem with her cousin, Sakota, because she bears a male baby that will be the next emperor. In addition, she also begins to detect her opponents to get the highest position in the empire. For the climax or turning point as the core of the problem arises when the main character arranges the strategies to defeat her opponents and the situation becomes chaos, such as Tzu Hsi's son, which is The Emperor at the time, disobeys to her own mother and makes his mother stroked because he chooses his wife, Alute, than Tzu Hsi herself. And the last one is resolution or the solution of the problem arises when the problem faced by the main character becomes lessen because she can find the solution of the problem and resists as The Empress of the people. Then, the story moves close to the ending which Tzu Hsi gets a new name from her people as Old Buddha.

2.4.Setting

Setting is “the general locale, historical time, and social circumstances in which its action occurs...” (Abrams, 1999, 284). Thus, there are three points that is defined as setting in this novel. The general locale of the story can be said in Peking specifically in the Forbidden City of China which describes in the novel as “The Emperor’s City, it was called, or the Forbidden City, for he was its king, its solitary male, and he alone could sleep here at night.” (20). Then, historical time of the story is happened in “the fourth month of the solar year of 1852, the third month of the moon year, the two hundred and eighth year of the Manchu, the great Ch’ing dynasty” (20). The last, social circumstances that are reflected in the Buck’s novel are “the Manchu clans who from their invading ancestors had seized and held the power over a mighty people who were Chinese. Two hundred years the northern dynasty had built its heart here in the imperial city, its red walls four square inside the capital.” (20). Another social circumstance that is raised in the story is about “a mighty rebellion was in the south, the hateful fruit of a foreign religion. These Chinese rebels called themselves T’ai P’ing and they were led by a fanatic Christian, surnamed Hung, who imagined himself an incarnated brother of the one called Christ, son of a foreign god by a peasant woman...under the Christian banner of T’ai P’ing rebels the restless and the discontents were gathering themselves, and unless they were quelled, these men might even overthrow the Manchu dynasty.” (21). The explanation of the setting, in the part of social circumstance, is used also as the introduction of the problem that will be faced by the main character in the story.

2.5.Theme

The last intrinsic element in this analysis is theme. Theme is “a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader.” (Abrams, 1999, 170). For that reason the concept that is found by the writer is “Do Extra and You Will Get Extra”. It is related to the struggle of the main character. Tzu Hsi really wants to be an empress in the China kingdom in her life and she thinks that is her destiny. In reaching her dream, she does some extraordinary efforts and as the reward she gets an extraordinary position for a woman in the kingdom.



CHAPTER III

WOMEN'S INDEPENDENCE: PEARL S. BUCK'S SEXUAL IDEOLOGY AS REFLECTED IN HER IMPERIAL WOMAN

In this chapter the writer discusses the main analysis of the novel used in this research. As mention in the scope of the research in Chapter 1, there are two focuses of the main discussion. They are; first, describing how the author explains the image of woman in China and the influence of that tradition to the women characters in the novel; second, Describing how women attributes works to reach for independence as the sexual ideology of the author. The focuses of this study are chosen because in the novel it can be seen how the woman's experience is delivered by the author and what the author wants to share through the tradition of China in treating the woman especially inside the kingdom.

Despite the analysis focus on the main character in bringing the author's ideology the other women characters are needed as well in emphasizing the ideology. For that reason the other women characters such as Sakota, The Dowager Mother, Lady Mei, Alute. Those characters are compared to the main character Tzu Hsi and as the result the author's ideology can be seen. About the description of the characters above can be seen in the previous chapter, preliminary analysis, in the character analysis.

3.1. The Image of Woman in China and the Influence of Patriarchal Tradition to the Women Characters

Patriarchal system has infiltrated to almost all tradition in the world, not only in western countries but also in eastern area. In this research, the writer discuss about several traditions in China which are considered as the influence of patriarchal system in treating woman. Moreover, the points are also considered as the stereotypes of woman that has been developed generally in China old tradition.

3.1.1. The Born of Female Baby as a Disaster

From the sexual perspective, a woman is portrayed as a creature that is fated to be a mother. It means that she has to bear a good heredity and together with this assumption the burden of future family life also put on the woman's back. But old China tradition has a certain standard of a good living based on their belief. As shown in the following quotation,

“Women in China still combat traditional stereotypes of women's roles in society and around the home. Traditionally, women's work centered on the home. Until the one child policy was enacted in, women were expected to bear many children, the more the better, especially if the children were male” (Vess, “Traditional Views of Women's Roles”).

It shows how patriarchal point of view about a better life of the family. They believe that male baby is more valuable than female, because the woman who birthing the male baby can bring the better life for her family. Still

dealing with the quotation about woman's position, the woman who bears the male baby will have a higher position than the one who has a female baby.

The comparison of this precious level is shown by Buck in the destiny of Sakota from the baby that she will have from the Emperor. "If Sakota bore a son, he would be heir to the Dragon Throne, and Sakota would be raised to the place of Empress Mother" but if Sakota has a female baby "there would still be no heir, until a son was born, whose mother would then be raised to Empress." (17)

The other fact that put a female baby as a disaster for her mother is predicted happen to Tzu Hsi's cousin, if "the Consort [Sakota] would give birth to twins, boy and girl, I which misfortune the girl must be killed, lest she sap the life of her royal brother" (45). Here, the patriarchal system has grown a faith to the society that a boy is better to be defended than a girl. A mother will be happier when she has a male baby and believe that only a strong woman can bear a male baby.

Like The Dowager Mother said "the child will become from your [Tzu Hsi] strong body, a son!" (47) when Tzu Hsi told her that she would bear a male baby. Then "I [The Dowager Mother] knew the Consort would bear only a girl" because "...a creature of such soft bone, such slack flesh, would bear only a girl" (48). Even The Dowager Mother believes that a female baby is unwanted in the kingdom because "how can a sound child be born at such a time? Heaven itself rages above our heads." (46), when she waited for Sakota's weak female baby was born. Those facts are shown clearly that a

female baby is considered as the second creature and never really expected to be born.

In the real life that issue also arise in Chinese family, Anderson and More in their writing posted in Washington Post mentions that “And for many mothers, sentencing a daughter to death is better than condemning her to life as a woman in the Third World, with cradle-to-grave discrimination, poverty, sickness and drudgery.” Moreover, the Indian government conceded in a recent report by its Department of Women and Child Development, claim that “In a culture that idolizes sons and dreads the birth of a daughter, to be born female comes perilously close to being born less than human” (Internet Public Library). Relating to the feminism, this point is understood as Simone de Beauvoir states “being constructed as ‘a woman’” (Selden, 210), where women should fulfill the function of their biological determinism. Then, according to those expert it can be concluded that woman in old China tradition is expected to be a productive machine that force to produce the male baby with the reward her family will get a better life in the future instead of bearing a female baby.

3.1.2. Old China Tradition in Shaping Woman Attitudes

As the novel describes more about the China traditions inside the kingdom, for that reason the research also describes about old China tradition in treating women. The previous traditions explained above also seen in the

novel where most of the women characters are marginalized by the tradition of the kingdom and male characters. As stated in the novel, "In the sixth moon, on the twentieth day... the Manchu virgins must appear before the Dowager Mother of the Son of Heaven." (4). It shows how the kingdom tradition rules the women's life. The kingdom tradition which is ruled by man indeed has a patriarchal system that put aside women. The other patriarchal system toward woman inside the kingdom is "a virgin does not fix her eyes higher than a man's breast. Upon the Emperor she should not look higher than his knees" (13). Unconsciously, the rules that kingdom made for woman was neglected woman's position itself. It is clearly stated that man has highest position than woman thus woman can only see man's breast even for a king only permitted until his knees while man can freely explore woman's body by his eyes.

The other tradition like Hu Mingrong writes for Encyclopedia of Contemporary Chinese Culture states "Traditionally, a woman had to obey three men in her life: her father as a daughter, her husband as a wife, and her son when widowed" (Internet Public Library). Thus Buck puts this issue to her novel through the Dowager Mother who said "I have never heard of such a woman in all our dynasty... Let the eunuchs take her by force to my son" (36), when she knew that Tzu Hsi refuses the Emperor's summons to serve him. Also Sakota advises her about this matter by saying to her cousin, "Oh Sister, but you must [come to the Emperor]! ... We are not our own now." (38). Old China tradition determines woman attitude to her master even shaping the man should be fearful to woman. Buck explains how Sakota's feeling through Tzu

Hsi's point of view when she is summoned by the Emperor, "... Sakota had surely come in with her head drooping...Sakota had stood here [Emperor's chamber], submissive, frightened, speechless" (28). That woman's attitudes are supported by the Pan Cho's injunction which is quoted by Vess.

"Let a woman modestly yield to others.

Let her respect others.

Let her put others first, herself last.

Should she do something good, let her not mention it.

should she do something bad, let her not deny it.

Let her bear disgrace; let her even endure when others speak or do evil to her.

Always let her seem to tremble and fear."

One more Vess' writing which is quoted from Pan Chao, *Lessons for Women*, mentions "If a wife does not serve her husband, then the proper relationship between man and woman is broken" and that "To win the love of one man is the crown of a woman's life; to lose the love of one man is her eternal disgrace." Here the quotation bring us to the understanding of women has no power to choose what they want to do. They have to obey all the command from the man especially if the position of the man is one of 'three men' like what Hu Mingrong states.

Thus, those facts give understanding that China tradition still put the patriarchal system as the rule in shaping the woman attitudes in life. Woman is considered as the figure that has no right as equal as the man has. Buck inserts

this tradition to show how old China tradition settle man behaves toward woman.

3.1.3. Foot-binding as the Symbol of Restraining toward Women in China

Continuing the two previous points above about the duty and the attitude of woman this subchapter explains about another standard that has been established to woman. There is a tradition of China that set women standard of beauty, while it brings us to the other stereotypes of woman's image where a woman is a beautiful creature. The tradition is foot-binding. Char tries to define about it which "Foot-binding was the Chinese custom that stopped a woman's feet from growing over three inches" and this custom is "began with the upper classes of China". "It is not clear when and how foot-binding began, but the custom eventually turned into a social one that affected all the women in their society...It was a custom that controlled women's lifestyles and roles in the community. Underneath its mask of silk, foot-binding was a world of pain, sexual pleasure, and symbols of family life, beauty, and fashion." ("Footbinding: A Painful Tradition")

Definition and background of the foot-binding above shows that women in China are controlled under the patriarchal standard that shaped them becomes obedient creature. Buck also put that issue in her novel. Lady Miao is the woman character that is portrayed as Chinese woman who lives in Manchu tradition, so she does not need to make herself suffer from such tradition of

foot-binding. Buck explains how Lady Miao is able to move as she likes because her feet are untied (Buck, 23). The author also defines her main character as the Manchu girl because Manchu does not know the tradition of foot-binding.

Even though in the novel Buck does not really state about the tradition of foot-binding but this tradition is a kind of a painful tradition to woman that takes an important part in the discussion of feminism. The writer will explain three understanding of foot-binding tradition; first as the restriction toward woman; second as the symbol of physical torturing and; third as the sexual attraction to male. As stated above definition of foot-binding is considered as the tradition of binding a woman's feet to get proper feet around 7 centimeters. The reason of maintaining this tradition because old Chinese people believe that woman should do something like what man does. It aims "to restrict the mobility of women in china and also to women so that they cannot take part in the political arena, social, and things bigger" (Internet Public Library). From feminist point of view, it is a proof that men control everything and women are considered as the flimsy figure. Even Jean-Jaques Rousseau believes that "men and women are made for each other, but their mutual dependence is not equal. We [men] could survive without them [women] better than they [women] could without us [men]" (Watkins, 11). Thus, that old China tradition is fulfill what Rousseau assume about women, they cannot do something without some else to help them because their feet are not strong enough besides the foot-binding women have limited mobility.

That tradition does not only restrain them mentally but it also restrains them physically. The writer assumes that foot-binding is a symbol of physical torturing since when the female children aged about 3 to 6 years, their mother will bring their daughter to a professional foot binder to bind their feet in order to form the very small feet. The process of binding is first, "leg is soaking with a mixture of herbal and animal blood to soften it. Toenails cut as short as possible to avoid disturbing the process of downsizing the foot. Then the fingers folded down and tied the legs by force" (Internet Public Library). Moreover, in the practice foot-binding should break the bones in the leg before it tied and it can be done every day for girl from wealthy family. For middle class family they will do the practice 2 or 3 times a week and they believe that their daughter will get a noble man if their feet are bound because the girl with tiny feet was beautiful for the upper class family.

The last explanation in the previous paragraph bring us to the last point about foot-binding, it is about sexual attraction of women. Foot-binding is considered as a symbol of beauty of a woman because of the sexual reason. The girl who has already bound feet is expected to have an erotic walk because when she walks she will move their hips and it is considered sexy. Char also mentions in her journal that this tradition came from inside the Forbidden City where the concubines who was chosen by the Emperor should be able to entertain him. Then the concubines bound their feet would entertain the emperors with their dancing because it was believed that the concubines who have small feet will have an erotic movement when they danced.

If it is related to feminism this practice is fulfill what Raman Selden mentions in his book that De Beauvoir argues “woman have been made inferiors, and the oppression has been compounded by men’s belief that women are inferiors by nature” (210). Then foot-binding can be considered as the practice of patriarchy since it puts women as the inferior characters and indoctrinate them that is what the women must do just because one reason *they are women*. Following this practice also brings women’s perceptive that they have done something right and proper with their ‘nature’ by filling men’s sexual desire even though that is so painful.

Those discussions are understood as the format of patriarchal system in China tradition. The writer points that these three discussion are the reflection of stereotype toward woman while women should bears a male baby because a female baby is considered as a disaster, then women should obey certain tradition that ties their life to man’s willing and the last thing women have to follow a painful tradition that is created to arise the standard of beauty among them. Moreover, connected with the novel by Buck, the writer discusses how she point these traditions trough her women characters in the next subchapter.

3.2. Women Attributes to Reach for Independence as the Sexual Ideology of the Author

This subchapter focuses on two ideas of feminist study; they are women’s experience and sexual ideology of the author. These divisions are made

because the writer applies gynocriticism theory by Elaine Showalter in this discussion. Before the definition to those two term mentioned will be given. Showalter views "...there is no fixed or innate female sexuality or female imagination, there is nevertheless a profound difference between women's writing and men's..." (Selden, 219), thus the writer understands this quotation as the definition of women's experience in gynocriticism. To simplify the understanding, it can be said that women's experience is the description of women character in literary work that is written by female author. Another definition should be given to the term of sexual ideology. The writer definition about this term but from subchapter of a book entitled Sexual Ideology and the 'Nature' of Woman by Penny Boumelha which can be summarized that sexual ideology relating to woman is a tendency of a woman to decide the type of her sexual life based on their personal background such as education, class and environment. As stated in Boumelha's book that woman from bourgeois "have shown basic agreement about certain features: the polarization of women into the chaste and the depraved, the virgin and the whore;..." (11). Thus, it brings understanding about the choice of a woman in undertaking the sexual life and also brings another understanding about the standard of woman's value. Relating these two points to the Buck's work, this research finds how Buck makes her own standard of woman through her main character which is considered as the woman's experience. As Humm explained that gynocriticism "stop trying to fit women between the lines of the male tradition and focus instead on the newly visible world of female culture" (383). Then

the writer considers the newly visible world of female culture that stated in the quotation above can be matched to the new sexual ideology of woman in the literary work.

Thus the relationship between those terms is the writer will explore the Imperial Woman describes about woman through Buck as female author and see how her description creates her own sexual ideology. Tzu Hsi as the main character in this novel is assumed as the instrument of the author to deliver her idea about the figure of woman or here it is called as the sexual ideology. Thus, this analysis conducts in order to see how the figure of woman based on the Buck's perspective. Besides that this analysis focuses on three aspects that help the investigation of Buck's sexual ideology through the main character's attributes, they are ambition, cleverness and position of hers as noble woman in the China dynasty.

3.2.1. The Ambition of the Main Character

The first aspect that is assumed uses the main character to be the first woman in the kingdom is ambition. From the first time, Buck describes her main character as the one who has a big ambition to be the number one in the history. Even her ambition can be seen from her eyes like what Li Lien-ying said. She can transform "her heart, in this short space of time, was no more the soft heart of virgin" (18) because she believes that she can get the throne. The point makes the sexual ideology of the author can be seen. What Buck wants to share to the reader about the figure of a woman is the one who has ambition to get the position which is cannot be neglected by man.

Buck declares that ambition is needed as the first aspect to reach what woman want. She believes that women should have a dream that drives her to release from man domination. She shows through her main character, Tzu Hsi, that has a bog dream, big ambition to come to the Forbidden City and tries to do some strategies to make herself to be chosen by the Emperor, for example "...she did not turn her head toward the Throne as she passed slowly by" (12), it is a good strategy to make the Emperor asks her to pass again. "Yehonala-Tzu Hsi [also] looked full into his [the Emperor] face and with such concentration that she saw the Emperor's eyes, shallowly set beneath youthful scanty eyebrows, and through her own eyes she poured into his the power of her will" (13), and again the Emperor is amazed by her and said "This one I choose" (13).

From the strategies used by Tzu Hsi, it can be said that Buck gives her main character an ambition that drives her to her big dream and she tells to her reader that an ambition is needed by women to reach what they want as long as they know how to use that ambition. She proves it through Tzu Hsi that uses her ambition to arrange some strategies that bring her to her vision.

3.2.2. The Cleverness of the Main Character

The second discussion about sexual ideology of the Buck can be seen from other characterization of her main character in achieving her dream. Tzu Hsi uses her cleverness. She is the cleverest concubine in the kingdom. She reads

a lot to enrich her knowledge and she is very reliable in arranging the strategy. Even she “wish[es] for other books, story books, tales magic” which are such books poison the thoughts, especially of females” (19) to read. As the other character like Lady Miao also uses her ability to be the only woman who teaches art in the kingdom. Thus she is allowed to unbind her feet and this is a reward for her cleverness that can release her from a painful tradition of foot-binding. In fact, other women at that time had no willingness to learn, both of these character keep enriching their mind by studying.

Together with the first attribute, ambition, her cleverness is a very useful attribute to make her as the first woman as she always expected. Her cleverness makes Tzu Hsi is able to make ‘rules’ of her own. She realizes that she can control everything and no one can command on her when she is chosen by the Emperor. Because of her cleverness she is able to think the different way to make she is remembered as one of concubines even becomes a favorite one. Instead of trying to pay bribery for someone to mention her name to the Emperor, she chooses to “serve[s] first his [the Emperor’s] mother, the Dowager Mother. Let her [the Dowager Mother] believe that you [Tzu Hsi] think of her day and night. Learn what she enjoys, seek out her comfort, never try to escape her. She has not many years to live. [but] There will be plenty of years left for you [Tzu Hsi]” (13). While hundreds concubines is forgotten by the Emperor, Tzu Hsi is not one of them because she can make her own way to defeat other concubine by using her cleverness.

3.2.3. The Power of the Main Character

The last analysis focuses on the class roles in shaping the ideology. In conducting the analysis the writer compare the main character and the other women characters. In the story, Tzu Hsi is a woman who comes from the lower class. None of her family has a relationship to the throne before. It is different with Sakota, whose sister was the Emperor's wife. Sakota can easily get Emperor and the Dowager Mother's attention because "she was the sister of the dead princess, whom the Emperor had loved when he was prince, it was all but sure that she would be among the chosen" (11). Sakota is figured out as the one who has a good position but Tzu Hsi thinks that she is not clever enough to use her power to control the man. Sakota just follows what her destiny as Emperor's wife and lives inside the Forbidden City forever.

Other than, Tzu Hsi shows how she uses her power to get what she wants. She can ask Jung Lu to come inside her chamber whereas this is very unlawful. Even Tzu Hsi proves that she should not be obedient to her master and she is able to have sexual intercourse with the one she loves. Tzu Hsi also makes use of her power to other characters. She is able to control several persons inside the kingdom and makes Li Lien-ying as her loyal servant. Again, Tzu Hsi character succeeds to deliver Buck's ideology that a woman can control man if she has a power and position.

The position of Tzu Hsi also brings the other attribute, beauty, which is considered as the supporting factor that makes her position established. As stated in the preliminary analysis about Tzu Hsi's character, she is described

as a beautiful woman. This identity is very important to a woman like her to reach her ambition become first lady in the dynasty. As the consequence, she often uses her beauty to get what she wants. She can make The Emperor chooses her as one of his concubines. Even she does realize that she can use her beauty to reach the throne and Tzu Hsi considers it as her destiny. This beauty can be assumed as the attribute that Buck uses to show her idea about woman. Because the used of beauty by woman is also shown by Alute to get the attention of Tzu Hsi's son. Alute is described as the perfect maiden whose beauty is proportional. The previous woman character that is also considered has a beautiful figure is Sakota. She is easily chosen by The Dowager Mother and The Emperor to be his wife beside she is the younger sister of the previous empress, she is as beautiful as her older sister. Hence, it can be assumed that Buck believes that woman's beauty which is given to the female figure is the instrument of women in reaching their purpose. And again this Buck's idea leads main character who has a perfect beauty to describe that gender gives influence to the sexual ideology of woman.

If a comparison is made toward the women character in this novel it can be brought to a close some points. First, Sakota, Lady Miao and Alute cannot get like what Tzu Hsi gets because they do not have all those three aspects, ambition, cleverness and position. Sakota has beauty and power but she has no ambition to be the Empress even she never imagine herself is been married by The Emperor. She follows what Boumelha called as the nature of woman where woman only lives by following certain rules and has no other choice.

Then, Lady Miao is smart woman but she still cannot reach like what Tzu Hsi achieves because she cannot make people admire her because of her beauty and she has no power to control people like what Tzu Hsi has. The last one is Alute, who has ambition and beauty like Tzu Hsi but she is not able to control and get what she wants because she is not clever enough to make The Empress Mother impressed like what Tzu Hsi did to The Dowager Mother when she was a concubine. Those three aspects are considered as the aspects that build a new sexual ideology of Buck because the main character has those things and uses them to against the male domination to get the highest position. Tzu Hsi is able to combine her position as the high class woman together with her given beauty as a woman and she is very clever in arranging the strategies to get her ambition as the last powerful woman in China.

From that description of that woman's experience, there is basic line of Buck's writing that her ideology is women are able to fulfill her willingness even though that is something forbidden for a woman in such patriarchal tradition. It happened because Buck believes that ambition, cleverness and power can create a new ideology of women. The writer believes that women's independence is the ideology of Imperial Women author that shares the idea that woman should not be depended to men. The smart and noble woman with full of ambition like her main character, Tzu Hsi, does not need to obey on the patriarchal system or frankly speaking she does not need to follow the nature of woman who is always surrender to man's rules.

CHAPTER IV

CONCLUSION

After analyzing Pearl S. Buck's novel Imperial Woman the writer can conclude several points related to the feminism study especially about Gynocriticism by Elaine Showalter which focuses on the woman's experience and the sexual ideology of the author. Gynocriticism is considered as the new study of woman in literature which is written by female author. This theory is focused on the biological, linguistic, psychoanalytic and cultural aspects of the literary work. In this research the writer explores the last point of the study.

As Showalter proposes Gynocriticism about woman's experience, the writer finds that Buck as the author describes certain woman characteristics in her novel, thus are considered as her sexual ideology. But before that the overview about woman in China at that time also has been given where the woman in China old times should bare a male baby to make the life of family being better; there are certain tradition that shape the woman's attitude and there is a painful tradition that restrict woman's life called foot-binding. Those reflections are considered as the image of China women under patriarchal system.

Then answering the feminist point of view toward woman role, Buck explains it through her main character, Tzu Hsi. By using this character Buck creates a new image of woman based on woman's experience then as the result of her idea, she proposes sexual ideology of a woman that uses her ambition, cleverness, and power to get the position which is cannot be neglected by man. The writer

believes that women's independence is Buck's sexual ideology that she tries to deliver by using the characterization of her main character. This ideology also brings Buck as the female author that creates an image of a woman that is not weak and should not be considered as the second creature anymore.

As the final statement, the writer states that Gynocriticism is a tool of literary analysis about woman in literature by describing how woman's experience takes role in literary work. In addition that woman's experience can be explored to get a new independence image of woman that proposes by the female author which is called as sexual ideology of the author. This sexual ideology is considered as the way woman explores about her own 'world'. Moreover, Buck's ideas are not only used as the main character's attribute but also she proposes her reader to realize that women can get what they want as long as they know how to use what they have.

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SYNOPSIS OF IMPERIAL WOMAN BY PEARL S. BUCK

Imperial Woman is a biographical story of Tzu Hsi (or Cixi), the last empress of China, written by Pearl S Buck. Tzu Hsi's claim to fame is that, she was a fierce, efficient, intelligent and a very controversial empress.

The story starts when Tzu Hsi is a child. Orchid is her childhood name. She is the daughter of a low-ranking Manchu official of Yehonala clan. As was the practice then, a set of young girls are chosen out of who, a wife and some concubines are picked for the Emperor. Orchid and her cousin, Sakota are both picked as expected and go to stay in the Forbidden City – never to return. While Sakota is given the rank of the Emperor's primary wife because, her elder sister was at a high rank, Orchid (now known as Yehonala) earns a high rank. To be noticed, she makes an effort to stand out. She bribes the eunuchs and is good to the Dowager Empress (Emperor's mother).

While Sakota gives birth to a girl, Yehonala gives birth to a boy and rises to the position of the "Fortunate Mother", the mother of the heir. Through sheer guile and ambition, she continues to be the favorite of the Emperor. Pity is the only emotion she has for the sickly and weak Emperor. Her love is always for her kinsman – Jung Lu, to whom she was betrothed. Jung Lu is a guard at the gates of Forbidden City.

Yehonala reads history, learns affairs of the state, painting and poetry. She takes interest in matters of state and the Emperor is soon dependent on her for most decisions. She learns to trust no one but only those closest to her. After the death of the Emperor, though She and Sakota together rise to the

position of Regents, Yehenola is the de facto ruler. Yehenola gets the Title of Tzu Hsi (or Cixi, The empress of the eastern palaces) and Sakota gets the title of Tzu An (or Cian, The empress of the western palaces)

There are rumors that her son is born thru Jung Lu. Her life and her son's life are in danger. The nation is under attack. She has to protect herself, her son and the Empire. With the demands of countries like France, England and Russia increasing, with the missionaries converting Chinese into Christians, with the number of rebels from within the nation increasing, there is unrest all around.

Tzu Hsi learns and grows as a ruler gaining the trust of her subjects. People call her "The old Budhha" – thus rising her to the position of God. In a time of great change and cultural upheaval in China, she is a relic of the past – always resisting change. The Boxer Rebellion marks the beginning of the end of Tzu Hsi.

The story is written in lucid prose – it flows thru the story of Tzu Hsi, thru the death of her son, her crowning a nephew to be the next Emporer and when he fails, taking the throne back for herself. She grows old and begins to accept change as she realizes, she has no other way to retain her empire.

Taken from: <http://hotcupofcoffee.wordpress.com/2007/06/29/imperial-woman/>

BIOGRAPHY OF PEARL S. BUCK

Pearl Comfort Sydenstricker was born on June 26, 1892 in the West Virginia home of her grandmother. She was born the fourth of seven children to Caroline and Absalom, two Presbyterian missionaries, who were home from China. The family quickly returned to their home in Chinkiang, China three months after Pearl's birth. Pearl grew up among the Chinese peasants in a small farming community. Her first language was Chinese, she grew up with the customs and traditions of the Chinese. As she grew her mother and her teacher taught her English.

In 1910, Pearl returned to the United States to earn a degree at Randolph-Macon Womens College in Lynchburg, Virginia. She studied philosophy and was very active in the student government. She was elected class president and was a Phi Beta Kappa. After her graduation in 1914, she stayed at Randolph-Macon to teach psychology. After one semester she returned to China to assist her ill mother.

Pearl married John Lossing Buck, an agricultural missionary, in China on May 13, 1917. The couple led a very unhappy life together. In 1921, Pearl gave birth to a daughter, Carol, who was mentally disabled with a disease called PKU. Pearl decided to return to the States and place her in a full-time care facility in Vineland, New Jersey. Because of a tumor found in Pearl's uterus during delivery, she underwent a hysterectomy.

From 1920-1933, the Bucks lived in Nanking on the campus of the university where they both taught. Pearl published her first work in 1923, a

nonfiction article for Atlantic magazine titled "In China too." In 1925, while studying at Cornell University, she wrote an article titled "A Chinese Woman Speaks" which would later be the impetus for her first novel EAST WIND, WEST WIND, published by the John Day Company in 1930. John Days publisher Richard Walsh took an immediate liking to Pearl and her work. This was to be the start of a long prosperous writing career in which she was awarded the Pulitzer Prize for THE GOOD EARTH and became the first American woman to receive the Nobel Prize for Literature.

Pearl Buck divorced her husband in 1935 after falling in love with Walsh. The couple moved into an estate in Bucks County, Pennsylvania shortly after their marriage. Pearl and Richard lived at Green Hills Farm with their six adopted children. It was at this residence that she would write over 100 works before her death in 1973.

Taken from: <http://www.teenreads.com/authors/au-buck-pearl.asp>

