

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 Review of related Theories

In this chapter, the researcher described the theories and concepts that will serve as the basis for this research. This section includes some theories about the main character's characterization, social setting, and gender inequality in South Korea.

2.1.1 Character

Character is an imaginary person that fills up the story. Kenney (1966) stated that, “character is the major importance of a theme. Character is expected to be natural or lifelike. There are different kinds of character in stories, and different ways to describe them.” Kenney categorizes character into two general categories, namely simple (flat) character and complex character. Simple character is a character that represents less human personality shown in the lack of emersion of attitude or obsession (Kenney, 1966). Complex character is a character that is more lifelike as they represent a full state of human personality in their attitude or obsession (Kenney, 1966).

a. Flat Character

Flat character is distinguished by its lack of a realistic individuality. Though the description of a flat character may be detailed and rich in defining

characteristics, it falls short of the complexity associated with a round character. Round characters are more likely to change throughout the story. Included among simple characters are all the familiar types or stereotype of fiction. The mark of stereotyped character is that they can be summed-up adequately in a formula: the noble savage, the trusted old family retainer, and the poor but honest working girl are a few familiar fictional types. “Simple (Flat) character is less representation of a human personality than the embodiment of a single attitude or obsession in a character. Forster calls this kind of character flat because we see only one side of him.” (Kenney, 1966, p.28)

b. Complex (Round) Character

Round character is a major character in a work of fiction who encounters conflict and is changed by it. Complex or round character, at the other end of the spectrum is the complex character, called round by Forster because we see all side of him. Kenney (1966, p.29) stated that:

The complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitude. It means that the round character more complexity in image one character, and round characters tend to be more fully developed and described than simple or flat characters.

Round character is main character in simple word, and it is more developed over the course of the story. Round character is extremely

realistic, speaking and behaving in a real life manner. In the mark of flat and round character, flat character is that he can be summed up adequately in a formula. The round character that is he is capable of surprising us. (Kenney, 1966)

According to Kenney (1966), “methods of character portrayal there are several methods available to the author. We shall classify these as the discursive, the dramatic, Characters on other characters and the contextual.”

a. The discursive

According to Kenney (1966, p.34):

The author who chooses the discursive method simply tells us about his characters. He enumerates their qualities and may even express approval or disapproval of them. The advantages of this method are simplicity and economy. The writer who is content to tell us directly about his characters can quickly finish the job of characterization and go on to other things.

b. The dramatic

Kenney (1966, p.35) said that:

Economy and directness are always virtues, but they are not always the virtues appropriate to the situation. In the dramatic method, the author allows his characters to reveal themselves to us through their own word and actions. This, of course, is

how character is revealed to us in drama: that is why we call this method dramatic.

c. Characters on other characters

Based on Kenney (1966, p.35):

Included under general heading of the dramatic method is the device of having one character in a story talk about another. The reader must remember, of course, that information received in this way is not necessarily reliable. What A says B may tell us more about A than about B. still, this is one source of information about character.

d. The contextual

Kenney (1966, p.36) stated that:

By the contextual method we mean the device of suggesting character by the verbal context that surrounds the character. If, for instance a character is constantly described in terms appropriate to a beast of prey, the reader may well conclude that the author is trying to tell him something.

2.1.2 Setting

Setting is one of intrinsic factors that is very important to help the readers visualizing and imagining where and when the story happens. In *How to Analyze Fiction* (1966), William Kenney (1966, p.39) declares that, “setting is about time and space which the plot of the story occurs.” Kenney

also proposed that elements of setting grouped into four; actual geographical location that includes scenery and topography; time in when the story takes place such as season or historical period; occupation and modes character existence; and the intellectual, moral, social and emotional environment of the day to day of the characters. (Kenney, 1966)

2.1.2.1 Types of Setting

According to Kenney in his book, setting includes the time and place of the event (Kenney, 1966, p.38-39). He explains the setting in term of the following type are:

a. Neutral Settings

The neutral settings of the fiction as presented by the author is referred to as the neutral setting. The nature of setting suggests that only a few settings merely physical. For example, a house is just house. The use of neutral setting will not limit to slick commercial fiction. Neutral setting is closely related to time, a specific location such as city, name, village, road, hotel, rooms, and others. It is about where the event take place which is reffered as physical setting.

b. Spiritual Setting

Setting in a work of fiction is not limited to the placement of specific location or something physical but it

is also related to tangible manners, customs belief, and values that apply in the setting. This second part is called spiritual setting, the values embodied by the physical setting are referred to as the spiritual setting. Kenney added that alongside the spiritual setting, the physical setting becomes more clearly rendered. In other words, physical setting and spiritual setting existed together in the story and both of them supports each other. It will strengthen the presence, clarity, and specificity of the physical setting itself. For example, when someone said: “the house is cursed” the spiritual setting will be “cursed” because it is not about something physical and it’s a belief that the place is cursed.

2.1.2.2 Function of Setting

According to Kenney (1966, p.40-45), stated that setting has seven function which are: Setting as Metaphor, Setting as Atmosphere

a. Setting as Metaphor

Setting as metaphor is a comparison about the nature of circumstances, the atmosphere or something else. Description of setting that describes the nature of situation of certain atmosphere which simultaneously with

metaphoric function of the internal of figure. As stated by Kenney (1966). In fiction, the writer sometimes announces the details of setting that are categorized as the function which shows the internal state of the character or the spiritual condition.

b. Setting as Atmosphere

The second part is about the setting as atmosphere that talked about the setting condition that create certain ambiances or scenes like happy, sad, romantic, death, horror, and mystery. The situation that cannot be described explicitly.

2.1.3 Gender Inequality

According to Sylvie Meiliana (2016, p.163) in her book titled *Sociology of Literature & Feminist Sociological Theory*, about gender inequality in liberal feminism:

Gender-inequality theories recognize that women's location in, and experience of, social situations are not only different but also unequal to men's. Liberal feminists argue that women have the same capacity as men for moral reasoning and agency, but that patriarchy, particularly the sexist patterning of the division of labor, has historically denied women the opportunity to express and practice this reasoning. Women have been isolated to the private sphere of the

household and, thus, left without a voice in the public sphere. Even after women enter the public sphere, they are still expected to manage the private sphere and take care of household duties and child-rearing. Liberal feminists point out that marriage is a site of gender inequality and that women do not benefit from being married as men do. Indeed, married women have higher levels of stress than unmarried women and married men. According to liberal feminists, the sexual division of labor in both the public and private spheres needs to be altered in order for women to achieve equality.

Betty Friedan (born 1921) used the post-graduation experiences of her former college classmates to write about the dissatisfaction of many American housewives. An immediate bestseller, the *Feminine Mystique* launched a resurgence of women's rights activism among middle class white women, a group that had been politically passive since achieving suffrage. Friedan helped found the National Organization for Women (NOW) in 1966 and became its first president. Friedan was a major proponent for the legalization of abortion (which was achieved with *Roe v. Wade* in 1973) and equal pay for women (which was helped with passage of Title VII of the Civil Rights Bill 1964 and the Equal Pay Act 1963) (p.163)" (Meiliana, 2016).

2.1.4 The Feminine Mystique

The society learned that truly feminine women do not want careers, higher education, political rights- the independence and the opportunities that the-old fashioned feminists fought for (Friedan, p.16). Since Friedan explains about her experiences as wife and mother, she starts to describe her position based on women's perspective which considered as victim. She also explains in her book *The Feminine Mystique* in order to shows women's position in the society. Therefore, many women have the same goals by being married and rejecting their own dream in public area. Mostly women have already taught to receive their domestic jobs as their destiny since childhood. It shows that they aren't allowed to gain public jobs as well as men do.

Friedan challenges women to find and catch their dreams beside domestic things, because she believes that male and female have the same opportunity for exploring their skill both in domestic and public area. She wants to invites women to see themselves as individuals with many potential for achieving their dreams (Jenainati and Groves, p.90). According to this sentence, she needs women to open their mind and fight for their goals, not only accepts the traditional gender roles and forget about their own skills. This reaction is not describes as a fight against men's power, but only focus on exploring women's ability to compete with men's domination, because she believes that every people has their own rights to expand their skill.

Furthermore, women's ability in public area becomes the main problem for many women who want to expand their goals. Unfortunately,

patriarchal systems seems rejecting women's position in public area by giving them old perspective, such as how to dress, to look, to cook, act more feminine and have a big desires toward marriage.

Their only dream was to be perfect wives and mother; their highest ambition to have five children and a beautiful house, they only fight to get and keep their husbands. They had no thought for the unfeminine problems of the world outside the home; they wanted the men to make the major decisions (Friedan, p.18)

Since Friedan starts to invite many women for exploring their dreams, many of them realizes that they should gain the opportunity in public area. The problem has come when several of women still trapped by domestic jobs as their main duties. Friedan argues that women should involve their partner in terms of husband to change old-perspective about woman as inferior person. Friedan explains that after women have their own rights to vote, to gain better education, and freedom to speech, they are not supposed to be hiding behind their husband. Therefore, she starts to open women's perspective by breaking traditional gender roles which described women should be stay at home and take care their children.

Friedan refuses this perspective because she claimed that in order to resolve their dilemma, the women's movement should be restarted and this

time men should be involved in order to change public values, leadership styles, and institutional structures (Jenainati and Groves, p.94).

Related to those explanations above, it can be seen that women should have their own priority instead of dreaming and waiting for their future husbands. Women should have power to gain their own goals without men's domination around her.

Friedan also describes about women's problem that has no name, in order to show that many wives and mothers couldn't identify themselves, because they only focus on domestic jobs and are tired of all duties inside the home. Moreover, she also elaborates the answer of women's problems by inviting them to explore their careers but not prioritize those careers over family. In the other hand, women have their own opportunity to explore their careers both in domestic and public jobs. Their husbands as partners should be involved in order to support and change world's perspective for women's ability in public area. (Friedan. Betty, 2001). Friedan (2001) concludes that in her book titled *The Feminine Mystique*;

The woman inside the housewife's trap remarks, "but what can I do, alone in the house, with the children yelling and the laundry to sort and no grandmother to babysit?" It is easier to live through someone else than to become complete yourself. The freedom to lead and plan your own life is frightening if you have never faced it before. It is frightening when a woman finally realizes that there is no answer to

the question “who am I” except the voice inside herself. She may spend years on the analyst’s couch, working out her “adjustment to the feminine role,” her blocks to “fulfillment as a wife and mother. And still the voice inside her may say, “That’s not it.” Even the best psychoanalyst can only give her the courage to listen to her own voice. When society asks so little of women, every woman has to listen to her own inner voice to find her identity in the changing world. She must create, out of her own needs and abilities, a new life plan, fitting in the love and children and home that have defined femininity in the past with the work toward a greater purpose that shapes the future. To face the problem is not to solve it. But once a woman faces it, as women are doing today all over America without much help from the experts, once she asks herself “What do I want to do?” she begins to find her own answers. Once she begins to see through the delusions of the feminine mystique—and realizes that neither her husband nor her children, nor the things in her house, nor sex, nor being like all the other women, can give her a self—she often finds the solution much easier than she anticipated” (Friedan, p.359)

2.1.5 Reflection Theory

According to Alan Swingewood (in Meiliana, 2016, p.163) in his book entitled *The Sociology of Literature* stated that;

Sociology studied about a man in society objectively and significantly where it describes how its process in social life, also to answer how certain society is, what its characteristics are, how they adapt to survive in particular society. People know and comprehend social structure through a rigorous examination of the social institution, religion, and economy, political and family (Meiliana, 2016)

“Sociology is essentially, objective study of man in society, the study on social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, why it persists. Through a rigorous examination of the social institutions, religious, economic, political, and familial, which together constitute what is called social structure” (Swingewood & Laurenson, 1972).

Sociological approach is useful in literary works. Sociology has relation with family relationship or relative, class conflict between inferior and superior classes, whereas, it is obvious that literature is related to man in society and concerns on it. Sociology itself tries to reveal a process of society changes. The society changes give effect on social structure.

Meanwhile, Literature is a reflection of social culture, history and mirror of the age. Although the most popular perspective the documentary aspects of mirror age, it must be treated carefully in the application of literature. In this case, the author or writer has responsibility to describe social

situations; he has critical function to form character in artificiality conditions to determine the objectivity. Its purpose is to discover values and meaning in the social world.

“The conception of the mirror, then, must be treated with great care in the sociological analysis of literature. Above all else, of course, it ignores the writer himself, his awareness and intention. Great writers do not set out simply to depict the social world in largely descriptive terms; it might be suggested that the writer by definition has a more critical task, of setting his characters in motion within artificially contrived situations to seek their own private ‘destiny’ to discover values and meaning in the social world.” (Swingewood, 1972: 15)

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ignores the writer himself, his awareness and intention. Great writers do not set out simply to depict the social world in largely descriptive terms; it might be suggested that the writer by definition has a more critical task, of setting his characters in motion within artificially contrived situations to seek their own private 'destiny' to discover values and meaning in the social world" (Swingewood, 1972, p.13-15)

2.2 Previous study

The first previous study is *Stereotypes as the Ideology of Feminism in Novels Authorized by Indonesian Female Authors (Ideological Gynocritical Feminist Literary Criticism)*. The problems discussed in this research are how stereotypes are experienced by women and how the form of the women's movement in the novels by female authors in Indonesia. In general, this study aims at increasing the treasury of science from the study of the field of literature, especially novel studies, so it might be useful for the development of literary theories related to feminism. Under the problems described above, this study specifically aims at identifying the stereotypes experienced by female characters through the expression of figures based on quotations in the novel texts. In this study, the author uses the theory of feminist literary critics (Junaidi, 2018).

The second previous study is *It's Time for a New Discussion on Women in India under the perspective of Gender & Leadership issues*. In Indian society, one can observe numerous ways in which inequality envisages a figure, gender, class, caste, and religion being a few of them. For this paper, the researchers

would like to delve into the question of gender and analyze it viz-a-viz the current condition of leadership in India. The paper aims to chart out the existing gender gap in the corporate sector and offer negotiations to deal with that. Cases of Indian woman leaders are taken up as methodological tools to unpack the gendered dynamics in leadership. The paper attempts to flag the lacunae created in the Indian leadership realm due to the sometimes subtle and sometimes not-so-subtle functioning of patriarchy by unraveling the nuances of working in the corporate sector. The research is descriptive in nature and is founded on secondary data. The study focuses on a thorough examination of secondary data gathered from books, national and international journals, and publications from various websites addressing various aspects of gender and leadership issues (Jain et al., 2018)

The third previous study is *Dismantling the Patriarchal Hierarchy in Willa Cather's A Lost Lady*. This research paper is focused on how Willa Cather portrays the inner rebellion and the passion of a female character, Marian Forrester in her novel *A Lost Lady*. She walks against the social norms and she is [resented as a rigid character who dismantles the male-created hierarchy of women as subordinate beings in society. As a qualitative research, by using radical feminism as a tool of interpretation, the researcher collected textual evidence from Cather's novel and interpreted them to fulfill the objective of this research. This research concludes that Cather's Marian has dismantled the social

hierarchy created by the male superiority or patriarchy in the novel (Adhikary, 2020)

The three studies that have been found above, have the same research object correlation, in feminism with the same object focus on the main women character. The first previous study is *Stereotypes as the Ideology of Feminism in Novels Authorized by Indonesian Female Authors (Ideological Gynocritical Feminist Literary Criticism)*. The second previous study is *It's Time for a New Discussion on Women in India under the perspective of Gender & Leadership issues*. And the third previous study is *Dismantling the Patriarchal Hierarchy in Willa Cather's A Lost Lady*. And this researcher takes a different and unfilled gap, the study is *The Reflection of Gender Inequality In the novel Kim Ji-Young, Born in 1982*. By applying the character fiction and setting of fiction with the title *How To Analyze Fiction (1966)* by Willian Kenney, and liberal feminism theory with the title *The Feminine Mystique (2001)* by Betty Friedan to analyze gender inequality and reflection theory by Alan Swingewood (1972). The researcher wants to represent how gender inequality reflection by the main woman character and its relation to the patriarchal culture in South Korea.

2.3 Theoretical Framework

The researcher analyzed the main woman character using William Kenney's theory of character fiction, and also the researcher used William Kenney's theory of setting in fiction, and supported by Betty Friedan's theory of liberal feminism and

also Alan Swingewood theory of reflection to reflect the gender inequality that the main woman character experienced.

