PATRON-SLAVE RELATIONSHIP IN THE NOVEL: *GIRL WITH A PEARL EARRING* BY TRACY CHEVALIER (A Study of Marxist Feminism Theory)

SKRIPSI

Submitted to fulfill one of the requirements of *Sarjana Sastra* Degree
Graduate program of English Department UNIKOM

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DECLARATION OF OWNERSHIP

I hereby certify that this *skripsi* entitled: "Patron-Slave Relationship in the Novel: *Girl with a Pearl Earring* by Tracy Chevalier: A Study of Marxist feminism Theory" is honestly my own work. I am fully aware that I have quoted some statements and ideas from various sources, and they are properly acknowledged in the text.

Bandung, Augusts 2009

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MOTTO

"A pessimist sees the difficulty in every opportunity;
An optimist sees the opportunity in every difficulty."
Sir Winston Churchill (1874-1965)

"Knowledge is a treasure, but practice is the key to it"

This *skripsi* is dedicated specially to:

My beloved mother (Ibu Rd Aminah Rochiyah S.Pd) and father (Bapak Ayi Atang S.Pd), thanks for yours truly love, prayer, and patience. My husband (Dedi Rustiawan Lasmana) thanks for your love, prayer, advice, and spirit.
Those really encourage me to finish this *skripsi*.

My beloved son (Muhammad Dziban Syarif Musyaffa) who gives me the spirit to finish this *skripsi* and my beloved young sister (Noviyantie Hegandari Sabila), both of you will always be the best in my heart

CHAPTER I

INTRODUCTION

This chapter presents a general description on the present research as the background of research, research questions, goals and objectives, significance of knowledge, framework of thinking, and the method of the research.

1.1 Background of Research

Many literary works show kinds of slavery in social and economic structure. Although, there are some works which describe the slavery of someone in the literary work that read by the reader. There are still view point differences of socio-cultural system between the powerful and powerless people and rich and poor in reader mind. The view point differences are taken from the social analysis, history comparative and moral association from the reader. According to the book entitled *Teori Sastra*, Roman Jakobson as a Russian critic (2006:3) states that:

> *Karya sastra bukanlah kendaraan untuk ide, refleksi realitas sosial, maupun pengejawantahan dari kebenaran transendental. Sastra adalah fakta material yang fungsinya dapat dianalisis lebih seperti orang memeriksa sebuah mesin. Sastra terbuat dari kata-kata, bukan objek atau rasa, dan salah untuk melihatnya sebagai ekspresi dan pikiran penulisnya.*

Nevertheless, it is not enough to describe about literary because literary is creative, imaginative and used the unique language.

Generally, literary works like novel contains many situations of life in social, which means as the social situation illustration. One of them is slavery. Slavery is related to the political, social, and economic aspect in life. Moreover, slavery becomes the interesting thing to know if the object of the slavery is women who work for their life. It happened because; most of people think that the women cannot be equal with a man. It is because they think that the women are different with man in several matters in biology, capability, authority etc.

Based on the division of class, Engels (Tong, 1998:152) states:

> [*S*]*etelah menghasilkan dan menegaskan klaim terhadap kekayaan, laki-laki mengambil alih keluarga, mereduksi perempuan menjadi "budak" dari hasrat ragawi laki-laki, dan menjadi "sekedar alat produksi anak-anaknya." Dalam tatanan keluarga baru ini, menurut Engels, laki-laki berkuasa atas dasar kekuatan ekonominya: "laki-laki adalah borjuis", sementara perempuan merepresentasikan kaum "proletar." Engels percaya bahwa laki-laki, dan bukan perempuan, yang mengendalikan kepemilikan.*

From the quotation above, I assumes that there are the dominant classes in the light of feminism, men represent *the bourgeoisie* (people who own the means of production, and exploit the proletariat by buying their labor power), and women represent *the proletariat* (people who sell their labor power because they do not own the means of production). Hence, Engels agrees that men's domination over is typical

to the capitalist class's domination over the workers. It because by having responsibility to earn money, men have a more powers than women since they own the capital.

The exploitation is the basic of the slavery. Because of that, it is accordance to the point of view of the relationship between patron and slave in the transactional area. It means that in the work place especially in patron-slave relationship there still the exploitation to become slavery. It is argued by Marx in *Capital*. He said that *majikan mempunyai monopoli terhadap alat produksi seperti para buruh. Karena itu, pekerja harus memilih antara dieksploitasi atau tidak mempunyai pekerjaan sama sekali* (Tong, 2004:143). The exploitation can be seen"vulgarly". It means there is still showing a lack of good quality in appearance at very rude or offensive. The slave is deprived of the right to live, to refuse to work, or to receive compensation (such as wages) in return for their labor from their patron.

In this *skripsi* I want to analyze of patron[1]-slave relationship between the differences of social economic power which is taken from the literary work written by Tracy Chevalier. It is described how the slavery in which the patron-slave relationship described in that novel and to investigate the background of that slavery itself in the novel *Girl with a Pearl Earring.* Hegel (2001:23) states that *hubungan tuan dan budak pada awalnya terkunci pada sebuah perjanjian hingga mati yang*

[1] The writer chooses word patron in this research because in the object of research *Girl with a Pearl Earring* uses the word patron to clear the meaning that it is powerful people, rich, and have more authority. So, the writer uses word patron than master, lord, and bourgeois to make a coherent with the novel.

bersifat konfulsif. Hal itu berlangsung terus menerus hingga budak yang berkehendak lemah, dengan memberi preferensi kehidupan pada kebebasan, menerima ketundukan pada tuannya yang berjaya. To analyze patron-slave relationship, I use Marxist Feminism theory. Marxist Feminism theory is a theory which is believed that the oppression over women is actually a product of politic, social, and economic construction existed in the society, in which women inhabit. Besides that, Marxist Feminism theory focuses on the dismantling of capitalism as a way to liberate women from oppression. The *skripsi* is entitled **"Patron-Slave Relationship in the novel: *Girl with a Pearl Earring* by Tracy Chevalier (A Study of Marxist Feminism Theory)"**.

1.2 Research Questions

I formulate the research question as follows:

1. What is background of patron-slave relationship described by the Marxist Feminism conception in the novel *Girl with a Pearl Earring*?
2. In what way patron-slave relationship is described in the novel *Girl with a Pearl Earring*?

1.3 Goals and Objectives

Related to the research questions above, I formulate the goals and objectives as follows:

1. To investigate the background of patron-slave relationship described by the Marxist Feminism conception in the novel *Girl with a Pearl Earring.*
2. To understand in what way patron-slave relationship described in the novel *Girl with a Pearl Earring*.

1.4 Significance to Knowledge

The result of this *skripsi* is expected to give more information about the slavery issues. Giving the explanation to the people about patron-slave relationship, providing source to these, who are interested in reader response, patron-slave relationship is real, and it is not only in real life but also in the literary work especially in novel. In addition, this study is also expected to be a reference or a source of information for the next student of English department related with the theme of this *skripsi*.

In addition, Marxist Feminism theory is expected to give the information about the relations of production to which Marx refers are the class relations between the capitalist class (owners of the means of production) and the working class (broadly defined to include all those who own nothing but their labor power and will have from the sale of that labor power**).** Moreover, it has limited value as a means to understanding the social position of women in capitalist society.

1.5 The Framework of the Theories

I will analyze *Girl with Pearl Earring* novel to find the patron-slave relationship in that novel. From several novels that the writer read likes *Scarlet Letter, The Age of Innocence, Robinson Crusoe, Oliver Twist, Mice and Men* etc, the writer choose *Girl with a Pearl Earring* novel than other because it has a fascinating topic to comprehend and to analyze. It is a kind of story that has a fascinating aspect we can learn from, because the story is based on the differences of social economic status, when the patron have more authority than slave because they are the own of production.

As I told before that this *skripsi* will analyze patron-slave relationship which is taken from the *Girl with Pearl Earring* which was written by Tracy Chevalier. I use the Marxist Feminism theory to analyze the patron-slave relationship because Marxist Feminism theory focuses on the dismantling of capitalism as a way to liberate women from oppression.

With the Marxist Feminism theory, this *skripsi* will analyze the patron-slave relationship. The issue related to the dismantling of capitalism as a way to liberate women from oppression. Therefore, I use Marxist Feminism theory to analyze the slavery. According to the book entitled *Teori, Metode, dan Teknik Penelitian Sastra* , Ratna (2004:184) says that:

> *Secara etimologis feminis berasal dari kata femme (women), berarti perempuan (tunggal) yang bertujuan untuk memperjuangkan hak-hak perempuan (jamak), sebagai kelas sosial. Dalam hubungan ini perlu dipisahkan antara male dan female (sebagai aspek perbedaan biologis, sebagai hakikat alamiah), masculine and feminine (sebagai aspek perbedaan psikologis dan Kultural).*

In addition, Selden (1986:132) says that: ***male – female*** *mengacu pada seks, sedangkan* ***masculine – feminine*** *mengacu pada jenis kelamin atau gender, sebagai* ***he*** *dan* ***she***. That quotation represent that sex is physical diction that masculine and feminine, which positions women in the second after men. Women positioned as inferior because they constructed by the society as inferior.

Feminist literary criticism focuses on an analysis how women represented in literary works. Domination of men in literature can obviously be seen in women representation as being weak, dependent, inferior, fragile etc.

Theory of Marxist Feminism based on the writings of Karl Marx and Frederic Engel, whose theory centered on material aspect and class relation in society. The division of class determined by the own ship of capital or the mode of production.

In this *skripsi*, *Girl with a Pearl Earring* is analyzed by using the Marxist Feminism theory to find the patron-slave relationship. Thus, Marxist Feminism theory believes that to know the reason why women oppress. We need to analyze the relationship of the status of the job and the self-image of women in their social life.

Based on the book entitled "*Sejarah Modern Awal Asia Tenggara"*[2] , Miers and Kopytoff (1977:12) state that Slavery is a social-economic system under which certain persons known as slaves are deprived of personal freedom and compelled to perform labor or services. The term includes the status or condition of those persons who are treated as the property of another person, household, company, corporation or government.

Moreover, Watson (2004:241) states that *inti universal dari perbudakan adalah sebagai harta milik dan kerja wajib*. In addition, H.J Niebour (2004:241) said that "*budak dalam pengertian lazim adalah seseorang yang menjadi hak milik pribadi orang lain yang secara politik dan sosial berada di tingkatan lebih rendah dibanding kebanyakan orang dan melaksanakan kerja wajib".* From two quotations above, it means that slaves are dependence to the patron in social and economic structure and they do not have right in person. Here, dependence means the slave can not do something without patron says and they must do what patron says.

According to that reason, I describes to investigate the background of patron-slave relationship and to understand in what way patron-slave relationship described by the Marxist Feminism conception in the novel *Girl with a Pearl Earring*.

[2] That book tells about the relationship between patron and slave in South Asian in 16-17 century including Spain, Dutch, and Europe etc.

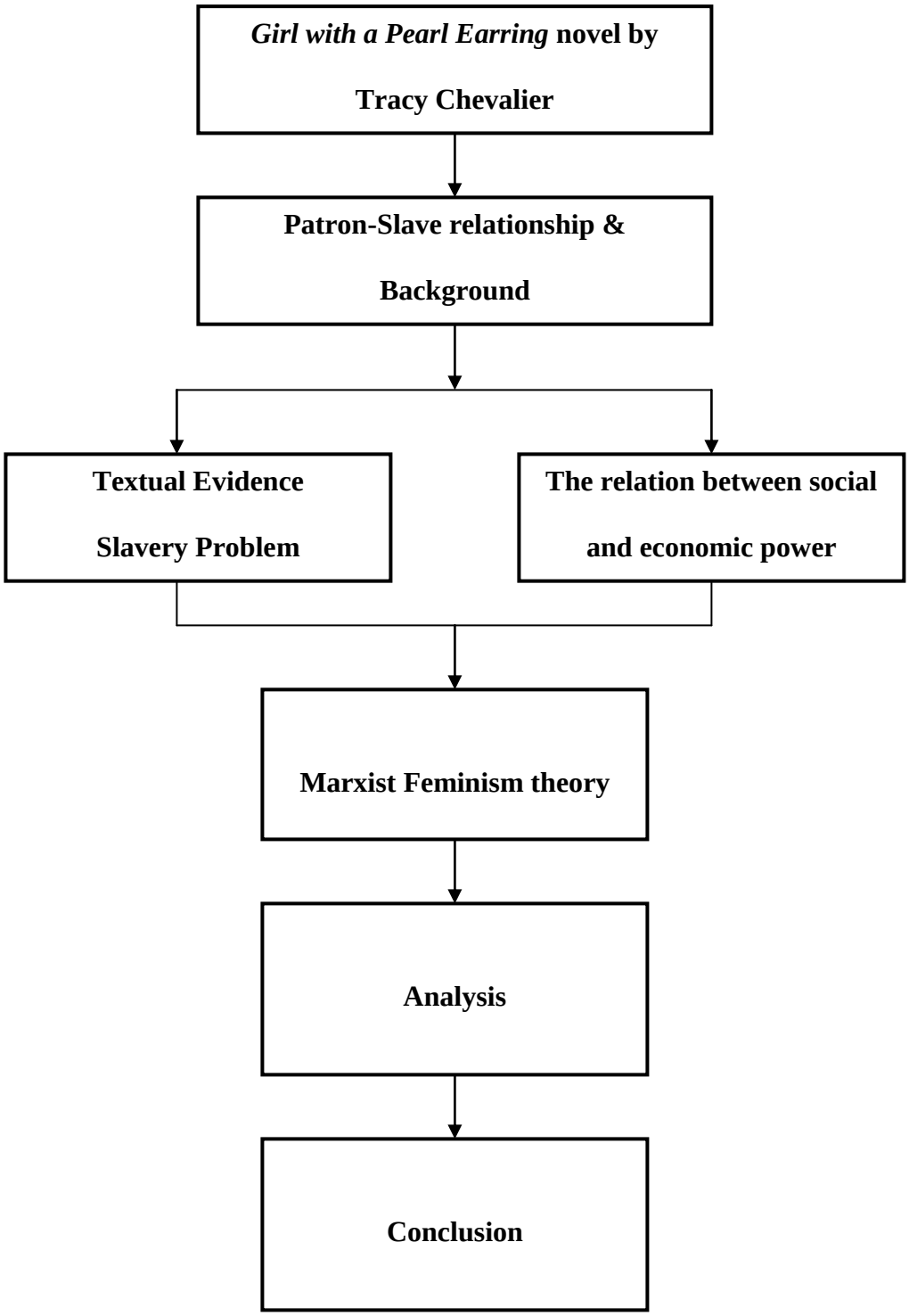


Figure 1: Framework of the study


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CHAPTER II

REVIEW OF LITERATURE

This chapter will discuss the theoretical foundation of analysis that will be presented in every point such discuss literary review such slavery narrative and novel in the kind of slavery narration, Marxist Feminism including Marxist Feminism definition, Marxist economy theory, Marxist social theory, and Marxist politic theory, Marxist Feminism and literature, slavery in Marxist Feminism discourse, and the definition of slavery.

2.1 Literary Review of Slave Narrative

2.1.1 Slave Narrative

The slave narrative theory is a theory of literary form which grew out of the experience of enslaved in capitalism. Besides that, the slave narrative appeared as an important kind of abolitionist literature in the period of preceding capitalism or colonialism era. Regarding to that definition, I try to relate the slavery narrative with literature especially in literary work.

According to Alwasilah (2006:42), literature is writing that are valued as works of art, especially fiction, drama and poetry (as contrasted with technical books and journalism) activity or writing or studying these. Basically, the word "literature" has different meanings depending on who is using it. It

could be applied broadly to mean any symbolic record, encompassing everything from images and sculptures to letters. In accordance to Panghilito NNLuigi at (http://www.oxfordreference.com/views/ENTRY.html) states that *literature is a slice of life that has been given direction and meaning an artistic interpretation of the world according to the percipient's point of views.*

Moreover, Roman Jakobson defines:

> Literature is "as organized violence committed on ordinary speech", highlighting literature's deviation from the day-to-day and conversational structure of words. Illustrated stories, hypertexts, cave paintings and inscribed monuments have all at one time or another pushed the boundaries of "literature."
>
> (http://www.oxfordreference.com/views/ENTRY.html).

Moreover, Klarer (1998) says that "Literature is referred to as the entirety of written expression with the restriction that not every written document can be categorized as literature in the more exact sense of the word".

There are several kinds of literary work such novels, drama, poems, short story, epic poem, romances etc. Many talented authors compete to create qualified literary works likes novel, which published recently. According to Oxford Literary dictionary, novel is apart of literary works, which develops well.

Among the literary works, novel is the most wanted one to read. Moreover, novel considered as the most interesting one because it describes the problems, conflicts, until slavery Literary work cannot be separated from feminism issue such as the cultural background, ethnic, race, social, economic, education, region perspective, women oppresses etc.

2.1.2 Novel in the Kind of Slave Narrative

As I told before that slave narrative is a literary form which grew out of the experience of enslaved in capitalism era. Besides that, the slave narrative appeared as an important kind of abolitionist literature in the period preceding the colonialism or capitalism era. Related to the literary work, Novel as literary works can be analyzed from different perspectives. Novel is one of the fictions whose content is more than a short story. A novel consists simply of a long story written in prose, yet the form developed comparatively recently. The novel usually seeks to re-create everyday experience, to represent the world as it rather than to evoke, like a romance, a legendary world etc. Etymologically, the word 'novel' is taken from Latin word 'Novellus' means 'new'. Novel is appears after other earlier literary works like poem and drama (Tarigan, 1984).

According to Gale as cited in, *http://www.galegroup.com/free_resources/glosary/glossary_tz.ht* novel is a long fictional narrative written in prose, which developed from the novella and other early forms of narrative. As a fictional narrative, novel is created from the

imagination of the writer and sometimes taken from the writer's experience, thus novel presents an everyday life and has a close relation with the reader experiences).

More than three centuries ago, novel emerged as a form of prose fictions. This is one of the literary genres that emerged in Europe in late seventeenth and early eighteenth century. A novel concerned with "the real life of past or present time (Hawthorn: 2001:9). Readers can come into the world created in the novel in the same way the author does. Due to its capability in presenting the reality into the literature, Hawthorn (2001:8) claims that novel can represent the real life situations.

> …the novel depicts imaginary and situations. A novel may include reference to real places, people and events, but it cannot contain only such reference and remain a novel. Even though its character and actions are imaginary they are the some sense 'representative of real life' …

Regarding to feminism, novel as one of the types of a fiction is rendered as bringing out claims or ideological assumptions that have been long shaped by male oriented ideology. Men and women have different point of view about literature, and that what have been considered as neutral about literature was really the male point of view.

Indeed, stories cannot be separated from the novel. Whether the stories are true or fictive, it may relate to events of life. For instance, many novels focus on an analysis how women represented in literary works. Domination of men in literature can obviously be seen in women representation as being weak, dependent, inferior, fragile etc.

The inferiority of women as represented in novel has become a culture. Endraswara (2003:144) says" *many literary represent women as being loyal, tender, modest, full of forgiveness, and devotion"*. Women are also represented as a figure for competition by men especially of their beauty and ability". Women are considered only as companion for men. Those representations regard as the influence of patriarchy system, which position women as inferior. This construction influences women's position and representation in society and job field, where they cannot participate actively and freely, since main role is at home.

There are several novels which tell about slavery such *Mice and Men*, *Oliver Twist*, *Girl with a Pearl Earring and The Narrative of the Life of Frederick Douglass*. *Oliver Twist* is kind of novel which is toldabout slavery in London. *Mice and Men* is kind of novel which is tell about slavery in South of Soledad, *Girl with a Pearl Earring* is a novel which is tell about slavery in Dutch in 1600s, and *The Narrative of the Life of Frederick Douglass* novel tell about slavery in American.

2.2 Marxist Feminism Theory

2.2.1 Marxist Feminism Definition

Marxist Feminism theory is a sub-type of feminist theory[3] which focuses on the dismantling of capitalism as a way to liberate women. Marxist Feminism theory states that capitalism, which gives rise to economic inequality, dependence, political confusion and ultimately unhealthy social relations between men and women, is the root of women's oppression in the current social context. Meanwhile, in the book entitle *Feminist thought*, Tong (1998) argues that Marxist Feminism theory believe that the oppression over women is actually a product of politic, social, and economic constructs existed in the society, which women inhabit.

Therefore, Marxist Feminism recognizes that women are oppressed, and attributes the oppression to the capitalist or private property system. Thus they insist that the only way to end the oppression of women is to overthrow the capitalist system. The aim of Marxist Feminism theory is to bring about a classless society, based on the common ownership of the means of production, distribution, and exchange.

According to Marx in Marxist concept, the individual is heavily influenced by the structure of society, which in all modern societies means a class structure; that is, people's opportunities, wants and interests are seen to

[3] Feminist Theory is social theory and political movement to eliminate and understanding the different situations of women due to different culture and stages of history.

be shaped by the mode of production that characterizes the society they inhabit. Marxist Feminism theory sees contemporary gender inequality as determined ultimately by the capitalist mode of production. Gender oppression is class oppression and women's subordination is seen as a form of class oppression which is maintained (like racism) because it serves the interests of capital and the ruling class. Marxist Feminism theory have extended traditional Marxist analysis by looking at domestic labor as well as wage work in order to support their position, (Tong, 1998:140)

2.2.2 Marxist Economy Theory

Marxist Economy Theory is economic theories based on the works of Karl Marx. In this theory states that Marx's approach to understanding the economy is intellectually independent of his advocacy of revolutionary socialism or his belief in the proletarian revolution. Moreover, he states that this is one key point to understand that Marxist economics is an economic theory of capitalism.

Therefore, Tong (1998:141) assumes that to be truly liberated from oppression. Women should be economically independent by working outside the household. Marxist Feminism believes that the contribution in economic household may give women a better position in the family. Besides, Feminist Marxist believes that women’s job can influence women’s way of thinking and develop women’s characteristics.

Moreover, Marxist assumes that the relationship between patron-slave can be seen as:

> *Hubungan pertukaran yang, dalam hubungan ini, segala sesuatu yang bernilai setara secara bebas diperjualbelikan-bekerja untuk upah-atau sebagai suatu perjuangan ditempat kerja ketika majikan, yang mempunyai kekuasaan lebih besar, mengkoersi pekerja untuk bekerja lebih keras lahi tanpa mempunyai kemungkinan untuk mendapatkan perbaikan upah".*
>
> (Tong, 1998: 142)

From the quotation above, we can assume that capitalism is exploitation system that the patron can do something as they want to the slave in work place.

2.2.3 Marxist Social Theory

According to Marxist social theory, under capitalistic society, there are two classes of society: the bourgeoisie and the proletariat who are related each other because of exchange relation. Because of such division of class, Tong assumes (1998:145-146) in her book entitle *Feminist Thought*- that people (workers) will be alienated in four ways. First, people or workers will that people be alienated from the product of work: they cannot decide what product to produce; second, the workers are alienated from themselves: when the work is not quite fun to do, the workers may pass a serious psychological

crisis. They do not enjoy the work. Third, the workers is alienated from others because economic structure of capitalist push the workers to consider other as the competitor in getting a better job and promotion; fourth, the workers will be alienated from the nature; the working condition and the status of worker lead them to see nature as the obstacles to their life existence.

2.2.4 Marxist Political Theory

According to Marx, in under capitalistic society, most of people are free to doing everything what they want but in capitalistic system. It means that there are no differences between patron and slave. But, in fact there still oppress between them. In Marx epigram, Richard Schmitt states:

> *Selama seseorang melakukan suatu pekerjaan tertentu di dalam masyarakat, mereka cenderung untuk memperoleh sifat-sifat, minat, kebiasaan, dan lain-lain tertentu. Tanpa adaptasi untuk memenuhi tuntutan dari suatu pekerjaan tertentu, mereka tidak akan mampu bekerja dengan baik. Seorang kapitalis yang tidak tahan memenangkan suatu kompetensi, atau memintari yang lain, tidak akan dapat menjadi seorang kapitalis untuk waktu yang lama. Seorang pekerja yang tidak bersedia untuk menerima perintah, tidak akan bekerja terlalu sering. Dengan demikian, kita dibentuk oleh lingkungan pekerjaan, dan kenyataan ini membatasi kebebasan personal karena kebebasan itu membatasi pilihan kita ingin menjadi apa.*
>
> (Tong, 1998:149)

From the quotation above, we can see that Marxist Feminism theory will reconstruct the slave situation to become a human free.

2.3 Marxist Feminism and Literature

Around the 1960s, feminism developed as part of the women's movement. It was a movement to fight subordination, marginalization, and oppression from the dominant group, whether in economic, political or social aspects.

Sugihastuti and Sugiharto state that in feminism, women demand equal right with man and the autonomy to make decision for own. Besides that, they are explained that feminism is political. It changes power relation between male and female in society. (*http://www.feminism.com/free_literature_tz.htm)* The power includes the whole structures of life as family, education culture and power. Feminism has some branches. Since Prabasmoro (2006) said that feminism is like a woman's body, it has no centre. It is not one as it has emerged in many different kinds but there are also similarities among them. Feminist ideology can also be found in novels. In order to reveal about slavery in literary works, feminism theory can be used. The feminist criticism is a kind of criticism in which the reader observes literature with special consciousness and realization that gender, culture, and life are related to each others.

Marxist Feminism theory is tells about Power differentials between men and women are conceptualized in a similar manner. It is considered, for example, that increased participation of women in the labor force increase their "bargaining power" in relationship to men. Power and prestige (or the relative lack there of) are thus conceptualized as individual attributes which men and women may be able to modify to their advantage (or disadvantage), and according to which they may be ordered in a continum from powerful to powerless people. Although this type of analysis accurately reflects the everyday life experience of men and women, it has limited value as a means to understanding the social position of women in capitalist society. *(http://www. "Civil Liberties.com/The Jewish Question in Marxist Social Thought.htm)*

In analyzing a work of art we should have a method and theory as a way to analyze it. In a research, object, theory and method developed in a condition that completes each other. In its appearance view point, it can be definitely determined that the appearance of a method and theory happen after the appearance of the works of art as an object of a research. Hence, a method or theory including Marxist Feminism theory plays the important role in literature.

2.4 Definition of Slavery

2.4.1 Slavery in Marxist Feminism Discourse

Slavery was a fundamental issue in the debates surrounding the creation of the constitution. It was not only an economic issue but also one involving the political compromises and fundamental political powers. When we talk about slavery, actually memory has important role in determining the slavery and what the differences between the women slavery in work area and other.

> *"Perempuan kelas pekerja mengalami* ***ekploitasi luar biasa pada pekerjaan yang memberikannya upah dan juga dieksploitasi pada pekerjaan domestiknya***[4]*. Mereka juga lebih menderita karena seksisme daripada perempuan kelas menengah dan kelas atas. Mereka mempunyai kebebasan yang lebih kecil terhadap aborsi, kontrasepsi, dan pengasuhan anak, dan seringkali mereka merupakan korban dari sterilisasi yang dipaksakan (sterilization abuse). Mereka juga lebih sering menjadi korban pelecehan seksual di pekerjaan dan di jalan-jalan. Oleh karena itu kepentingan perempuan kelas pekerja secara konsisten, lebih sering dihadapkan kepada seksisme dan juga kapitalisme, daripada kepentingan perempuan kelas menengah dan kelas atas. "*
>
> (Holmstrom: Feminist Thought 2004:162)

Regarding to the statement above, the statement *ekploitasi luar biasa pada pekerjaan yang memberikannya upah dan juga dieksploitasi pada pekerjaan domestiknya* is illustrating slavery as women oppression when the women who work in labor area cannot to do something as they want, they

[4] The bold sentence above means that there are the slavery of patron slave relationship

should be follow that instruction from their patron. Marx said that *majikan mempunyai monopoli terhadap alat produksi seperti para buruh. Karena itu, pekerja harus memilih antara dieksploitasi atau tidak mempunyai pekerjaan sama sekali*. (Tong, 2004:143). Besides that, it is expose the difference between the women slavery in work area and other. It is conducted to feminism which cannot be separated from the cultural background, ethnic, race, economic, education, and religion perspective.

According to Bloch and Westermanin there are 3 factors which was appears the slavery in South Asian such: *pemiskinan (karena perbudakan merupakan cara mahal untuk memperoleh tenaga kerja), pertumbuhan kekuasaan Negara, dan agama semesta*.(Sejarah Modern Awal Asia Tenggara: 2004:243). Marxist Feminism issues are not only found in Western culture but also are found in Eastern culture. Marxist Feminism have an essential struggle, the most essential struggle of feminism is to erase the inequality relation between women and men based on Economic inequality based on private property, Dependence, and Ultimately unhealthy social relations between men and women.

Slavery is one of the problems in the world. According to Andriyani and Aquarini (2000) slavery in any forms is a disease. It makes sense when somebody has a disease; they have to do something to heal herself. People who are aware that there is a disease in society try a recipe to heal the power imbalance through the feminist thought. Marxist Feminism appears to

reconstruct the condition of women as a whole. It is about how to give the women a right to have their own life and change her inferiority, equality over men. Moreover, Ratna (1004:186) state that *feminis memiliki kaitan erat dengan Marxisme, seksisme, rasisme, dan perbudakan sebab ternyata paham-paham tersebut menyatakan adanya penindasan terhadap kelompok atau kelas lain yang lebih lemah.*

2.4.2 Slavery in Dutch History

2.4.2.1 Dutch History[5]

The present-day territory of the Netherlands has been inhabited since the Paleolithic era. The historical period sets in with the Roman Empire, as the parts south of the Rhine were included in the province of Gallia Belgica, and later of Germania Inferior. The country was inhabited at the time by various Germanic tribes, and the south was inhabited by Gauls, who merged with newcomers from other Germanic tribes during the migration period[6]. The Salian Franks migrated to Gaul from this region, establishing by the 5th century the powerful Merovingian dynasty.

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5 Enterely, this history is taken from "http://google.org/dutch/History_of_the_Netherlands"

6 The Migration Period, also called Barbarian Invasions or Völkerwanderung (German for "wandering of peoples"), is a name given by historians to a human migration which occurred within the period of roughly AD 300–700 in Europe.

In the medieval period, the Low Countries (roughly present-day Belgium and the Netherlands) consisted of various counties, duchies and dioceses[7] belonging to the Duchy[8] of Burgundy and to the Holy Roman Empire[9]. These were united into one state under Habsburg[10] rule in the 16th century. The Counter-Reformation[11] following the success of Calvinism in the Netherlands, and the attempts to centralise government and suppress religious diversity led to a revolt against Philip II[12] of Spain. On 26 July 1581, independence was declared, and finally recognised after the Eighty Years' War[13] (1568–1648). The years of the war also marked the beginning of the **Dutch Golden Age[14]**, a period of great commercial and cultural prosperity roughly spanning the 17th century.

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7 Diocese is an administrative territorial unit administered by a bishop.

8 Duchy is a territory, fief, or domain ruled by a duke or duchess.

9 The Holy Roman Empire was a union of territories in Central Europe during the Middle Ages and the Early Modern period under the authority of the Holy Roman Emperor.

10 Habsburg (sometimes anglicized to "Hapsburg") and the successor family, Habsburg-Lorraine, were important ruling houses of Europe and are best known as the ruling House of Spain and the ruling Houses of Austria (and the Austrian Empire and its successors) where the dynasty reigned for over six centuries

11 The Counter-Reformation (also Catholic Reformation or Catholic Revival) denotes the period of Catholic revival from the pontificate of Pope Pius IV in 1560 to the close of the Thirty Years' War, 1648

12 Philip II (Spanish: Felipe II de España; Portuguese: Filipe I) (May 21, 1527 – September 13, 1598) was King of Spain from 1556 until 1598.

13

14 The Golden Age was a period in Dutch history, roughly spanning the 17th century, in which Dutch trade, science, and art were among the most acclaimed in the world

Around 1600, the Netherlands were considered a country, but it was not until 1648, with the **Treaty of Münster**[15], that the Dutch and Spain formally made peace. After the French occupation at the beginning of the 19th century, the Netherlands started out as a monarchy, governed by the **House of Orange**[16]. However, after a conservative period, strong liberal[17] sentiments could no longer be ignored, and the country became a parliamentary[18] democracy with a constitutional monarch (is a form of constitutional government, wherein either an elected or hereditary monarch is the head of state, unlike in an absolute monarchy, wherein the king or the queen is the sole source of political power, as he or she is not legally bound by the national constitution) in 1848. It has remained so to this day, with a brief interruption during the occupation by Nazi Germany.

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15 The Treaty of Münster may refer to
1. The Treaty of Münster of January 1648, which ended the Eighty Years War between Spain and the United Provinces of the Netherlands.
2. The Treaty of Münster of October 1648, part of the Peace of Westphalia, which ended the war between France, Sweden and the Holy Roman Empire.

16 House of Orange-Nassau (in Dutch: Huis van Oranje-Nassau), a branch of the German House of Nassau, has played a central role in the political life of the Netherlands — and at times in Europe — since William I of Orange (also known as "William the Silent" and "Father of the Fatherland") organized the Dutch revolt against Spanish rule, which after the Eighty Years' War led to an independent Dutch state.

17 Liberalism refers to a broad array of related ideas and theories of government that consider individual liberty to be the most important political goal

18 A parliamentary system, is a system of government in which the executive is dependent on the direct or indirect support of the legislature (often termed the parliament), often expressed through a vote of confidence.

The Netherlands is now a modern, industrialized[19] nation and a large exporter of agricultural[20] products. International trade (literally 'overseas') has always been a central aspect of the Dutch economy (also influencing the culture) and was also an important reason for the struggle for independence and cause of the ensuing wealth.

The Netherlands have been inhabited since the last ice age[21]; the oldest artifacts that have been found are from the Hoogeveen[22] interstitial[23] of the Saalian glaciations. During the last ice age, the Netherlands had a tundra climate with scarce vegetation. The first inhabitants survived as hunter-gatherers. After the end of the ice age, the area was inhabited by various Paleolithic groups. One group made canoes (Pesse, around 6500 BC)[1] around 8000 BC, a Mesolithic tribe resided near Bergumermeer (Friesland).

Agriculture arrived in the Netherlands somewhere around 5000 BC, by the Linear Pottery culture (probably Central European

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19 Industrialisation is a process of social and economic change whereby a human group is transformed from a pre-industrial society into an industrial one.

20 Agriculture refers to the production of agricultural goods through the growing of plants and the raising of domesticated animals.

21 An ice age is a period of long-term reduction in the temperature of the Earth's surface and atmosphere, resulting in an expansion of continental ice sheets, polar ice sheets and alpine glaciers.

22 Hoogeveen (pronunciation (help·info)) is a municipality and a town in the northeastern Netherlands.

23 An interstadial is a warmer period during a glaciation of insufficient duration or intensity to be considered an interglacial.

farmers) but was only practiced on the loess plateau[24] in the very south (Southern Limburg[25]). Their knowledge was not used to build farms in the rest of the Netherlands owing to a lack of animal domestication and proper tools.

Autochtoneous hunter-gatherers of the Swifterbant culture[26] are attested from 5600 BC onwards.[2] They had strong ties to rivers and open water and are genetically related to the South Scandinavian Ertebølle culture[27] (5300-4000 BC). To the west, the same tribes might have built hunting camps to hunt winter game, such as seals. There is even some evidence of small settlements in the west. These people made the switch to animal husbandry between 4800-4500 BC. They are thought to have developed an agricultural society in an indigenous development[3] as early as 4300-4000 BC,[4] that featured the introduction of small proportions of grains into a traditional broad-spectrum economy.[5] The culture developed into the West group of the farming **Funnel beaker culture**[28], that inhabited Northern Netherlands and Northern Germany to the Elbe river. In this period the first notable

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24 Plateau or tableland, is an area of highland, usually consisting of relatively flat terrain.

25 Limburg) is the southern-most of the twelve provinces of the Netherlands

26 Swifterbant culture was a neolithic archaeological culture of the Bronze Age in the Netherlands, dated between 5300 BC and 3400 BC.[

27 The Ertebølle culture (ca 5300 BC-3950 BC) is the name of a hunter-gatherer and fisher culture dating to the end of the Mesolithic period.

28 The Funnelbeaker, or TRB or (German) Trichterbecher culture (ca 4000 BC–2700 BC) is the principal north central European megalithic culture of late Neolithic Europe.

remains of Dutch prehistory were erected: the dolmens[29], large stone grave monuments. They are found in the province of Drenthe[30], and were probably built between 4100 and 3200 BC. To the west the Vlaardingen culture (around 2600 BC), an apparently more primitive culture of hunter-gatherers survived well into the Neolithicum.

The region was the possible location of origin of the extremely expansive Bell Beaker culture[31]. Around 2950 BC the Netherlands witnessed the transition of Funnel beaker farming culture to Corded Ware pastoralist culture (alternatively characterized as the Battle Axe culture or Single Grave culture is an enormous European archaeological horizon that begins in the late Neolithic (Stone Age), flourished through the Copper Age and finally culminates in the early Bronze Age, developing in various areas from ca. 3200 BC/2900 BC to ca. 2300 BC/1800 BC). This change has been proposed to be a quick, smooth and internal change of culture and religion that occurred during two generations, probably inspired from developments in Eastern Germany, however without the implication of new immigrations.[7] This new culture evolved into the influential Bell Beaker culture.[8] As

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29 A dolmen (also known as cromlech, anta, Hünengrab, Hunebed, quoit, and portal dolmen) is a type of single-chamber megalithic tomb, usually consisting of three or more upright stones supporting a large flat horizontal capstone (table).

30 Drenthe is a province of the Netherlands, located in the north-east of the country.

31 The Bell-Beaker ca. 2800 – 1900 BC, is the term for a widely but spottily scattered cultural phenomenon of prehistoric western Europe starting in the late Neolithic running into the early Bronze Age.

derived from the western extremity of the Corded Ware culture, otherwise marginal groups took advantage of their contacts by sea and rivers and started a Diaspora of North West European culture from Ireland to the Carpathian Basin and south along the Atlantic coast and following the Rhone valley until Portugal, North Africa and Sicily, even penetrating northern and central Italy.[9] The first evidence of the use of a wheel dates from this period, about 2400 BC. This culture also experimented with copper working, of which some evidence (stone anvils, copper knives, a copper spearhead) was found on the Veluwe. Each copper finding shows that there was trade with other "countries", as natural copper cannot be found in the Dutch soil.

The Bronze Age probably started somewhere around 2000 BC. The bronze tools in the grave of "The smith of Wageningen" illustrated their quest for knowledge. (Typical Dutch Bronze Age items) After this finding, more Bronze Age findings appear, such as Epe, Drouwen, etc. The many findings of rare (and therefore valuable) objects such as tin beads on a necklace in Drenthe suggest Drenthe as a trade centre of the Netherlands in the Bronze Age.

The Iron Age brought fortune to the Netherlands, because iron ore was found in the North ("moeras ijzererts") as well as in the centre (natural "balls" with iron in them, at the Veluwe) as well as in the South (red iron ore near the rivers in Brabant). The smiths could thus

travel from small settlement to settlement with bronze and iron, fabricating tools on-demand such as axes, knives, pins, arrowheads, swords, etc. There is even evidence of the use of "damast-forging"; an advanced way to forge metal (swords) with the advantage of flexible iron with the strength of steel.

The wealth of the Netherlands in the Iron Age is seen at the "King's grave in Oss" (about 500 BC), where a king was buried with some extraordinary objects, including an iron sword with an inlay of gold and coral.[10] He was buried in the largest grave mound of Western Europe, which was 52 m wide.

At the time of the Roman arrival, the Netherlands had been settled by Germanic tribes, such as the Tubanti[32], the Canninefates[33], and the Frisians[34], who had arrived around 600 BC. Celtic tribes settled the South, among them the Eburones[35] and the Menapii[36]. Several Germanians settled south of the Rhine at the beginning of the Roman settlement, and formed the Germanic tribe of the Batavians and the

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32 The Tubanti was a Germanic tribe, living in the eastern part of The Netherlands. They are often equated to the Tuihanti, whom we know from two inscriptions found near the wall of Hadrian.

33 Canninefates were a Germanic tribe that lived in the Rhine delta, on the western part of the Batavian Island (province of Germania Inferior, currently the western part of the Netherlands), in the Roman era, before and during the Roman conquest.

34 The Frisians are an ethnic group of Germanic people living in coastal parts of The Netherlands and Germany.

35 The Eburones were a people of Germanic descent[1] that lived in the upper north of Gallia largely between the Rhine and the Maas, east of the Menapii.

36 The Menapii were a Belgic tribe of northern Gaul in pre-Roman and Roman times. Their territory according to Strabo and Ptolemy is located at the mouth of the Rhine and from there extending southwards along the Schelde.

Toxandri[37]. The Batavians[38] were regarded as good soldiers and fought in many important wars, for instance the conquest of Dacia[39] (Romania) by the emperor Trajan. In later nationalistic views, the Batavians were regarded as the "true" forefathers of the Dutch, as reflected in the name of the later Batavian Republic[40]. These Batavians were replaced or absorbed by the **Salian Franks** [41]that originally came from Overijssel and beyond, as attested by the geographical area of Salland. These Germanic people might have preserved some religious features of the earliest Swifterbant people, like the worship of the cow and fertility gods that distinguish them from their Germanic neighbors. The Dutch language as it emerged in history derived from the language of the Franks.

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37 The Toxandri were a West-Germanic tribe who settled in nowadays North Brabant (Netherlands) and Antwerp (Flanders) during the first centuries after the birth of Christ.

38 The Batavians were a Germanic tribe, originally part of the Chatti, reported by Tacitus to have lived around the Rhine delta, in the area that is currently the Netherlands, "an uninhabited district on the extremity of the coast of Gaul, and also of a neighbouring island, surrounded by the ocean in front, and by the river Rhine in the rear and on either side".

39 Dacia, in ancient geography was the land of the Dacians. It was named by the ancient Hellenes (Greeks) "Getae".

40 The Batavian Republic was the successor of the Republic of the United Netherlands.

41 The Salian Franks or Salii were a subgroup of the early Franks who originally had been living north of the limes in the coastal area above the Rhine in the northern Netherlands, where today there still is a region called Salland.

2.4.2.2 The Netherlands in the 16th and 17th century[44]

The blossoming of the 16th century

The marriage between Maximilian of Austria and Maria of Burgundy formally attached the Netherlands to the house of Habsburg. Maximilian was crowned as Holy Roman Emperor in 1486. By his marriage politics ("tu felix Austria nube") Maximilian managed to bring many regions into the house of Habsburg, not least Spain. His grandson **Charles** V followed him to the throne and became Holy Roman Emperor, King of Spain, and lord of the Netherlands. The economic situation in the Netherlands at that time was very favourable. The textile sector in particular was growing strongly. From the 15th century onwards Antwerp was the economic centre. In cultural terms the Netherlands in the 16th century counted amongst the best in Europe. Book printing also flourished greatly, for example Christoffel Plantin in Antwerp.

The crisis

At the end of the 16th century the crisis broke. There were economic problems such as bad harvests, low wages and the English trade embargo. Secondly the **new** religious movements were becoming more important. Turning away from Catholicism also meant rejecting the established order. The followers of Protestantism were

pursued by the Spanish. Thirdly the independent thinking Dutch burghers were strongly opposed to such absolute government. Also problematic was the great distance between the King (Philip II) and his lands. This offered many opportunities for opposition forces.

In this tense situation some of the nobility turned to the governess Margaret of Parma, to find relief from the actions against the heretics. During their visit they were introduced to the governess by her adviser Cardinal Granvelle in French as "geux" (beggars); as a result they subsequently referred to themselves as "Geuzen".

The situation escalated and the so-called Iconoclasm began in the churches. The king sent an army, but it did not arrive until a year later, when all was quiet once more. This was naturally felt to be provocative. Along with the Spanish army came the Duke of Alva, a representative of the "hard line" who set up the so-called Bloody Council.

With the attempt by William of Orange to occupy Brabant the 80-Years' War started in 1568.

There were indeed moves for peace, but without success (eg the Pacification of Ghent, 1576). On 6th January 1579 the Walloon provinces of Artesia [Artois], Hainault, Namur, Luxemburg and Limburg founded the "Union of Atrecht" [Arras] in which they proclaimed a break with the uprising against the Spanish king. Barely three weeks later, in the "Union of Utrecht", the provinces of Brabant,

Flanders, Holland, Zeeland and Gelderland promised not to sign a separate peace deal with Philip II. In 1581, in the "Edict of Delay", the States-General spelt out the points by which Philip had violated the treaty with his subjects. Philip was no longer regarded as the sovereign.

The fall of Antwerp

In 1585, during the 80-Years' War, the Spanish under the leadership of Alessandro Farnese conquered Antwerp. In retaliation the northern provinces closed the River Scheldt. This marked the definitive partition of the Netherlands.

As a result of these conflicts ever more people emigrated from the south. Within this mass emigration many highly qualified professional artisans, merchants, intellectuals and artists left their homes in the south and moved to the north. This was an important stimulus for the later Republic of the Seven United Netherlands, set up in the northern provinces in 1588.

The republic of the Seven United Netherlands

The dream of a single great "Netherlands" was over, and the 17 provinces divided into two parts. These emigrations, together with the political situation, led to economic life shifting to the rebellious provinces.

In the south there was no longer any support for rebellion. The closure of the Scheldt blocked off the Flemish ports.

The war continued, interrupted only by the Twelve-Years' Truce (1609-21). In the meantime religious belief split the whole continent into two parts. In the Netherlands a new religious conflict broke out between the followers of Arminius (the remonstranten) and of Gomarus the contraremonstranten). The Golden Age had passed and from 1618 the Dutch war merged into the 30 Years' War in Europe. The whole of Europe was now one great theatre of battle and the conflicts were not resolved until 1648 at the Peace of Munster. In this treaty, amongst other things, the Republic was recognised by Spain as a sovereign nation and the closure of the Scheldt was confirmed.

In the middle of the 17th century the conflicts resumed with the trade wars between England and the Netherlands ("Navigation Act", 1651). France also invaded the Netherlands again and began a war with England. The appearance of William II as the new regent of the Netherlands changed the situation and a year later the French withdrew again. The great time was now in the past, prosperity ceased and the Netherlands were no longer the principal trade power.

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[44] Entirely, this history is taken from "http:// www.historycentral.com/.../Netherland/History1.htmlnn

2.4.2.3 Slavery in Dutch History

Slavery was appears in Dutch around 1500s. A slave who work in Dutch people who is powerful and high class treating them as they want. Reid (2004:262) states that:

> *Bagi orang-orang Belanda, sebagaimana pendahulu mereka di kota-kota Asia Tenggara, perbudakan adalah alat untuk mendapatkan tenaga kerja kasar secara cepat dalam lingkup perkotaan, dan utamanya generasi pertama budak yang ditempatkan pada posisi yang benar-benar rendah.*

In 1600, Dutch there still slaves which have a bad reputation as a maid. Slaves have exploitation from the patron in housework area. For Dutch people, slaves are deprived of personal freedom and compelled to perform labor or services. That term includes the status or condition of those persons who are treated as the property of another person, household, company, corporation or government. This is referred to as "chattel slavery". Boxer (2004:262) described the household situation in Dutch who have 59 slaves:

> *Tiga sampai empat budak yang masih muda, dan pembantu dalam jumlah sama, mengiringi dirinya dan suaminya bila pergi meninggalkan rumah. Lima sampai enam jongos dan babu berdiri di belakang kursi mereka maing-masing saat menyantap hidangan. Mereka memiliki orkes budak yang memainkan harpa, violin dan serunai pada waktu acara makan. Tiga sampai empat budak melayani mereka terus menerus di dalam rumah, dan seorang budak selalu duduk di depan pintu masuk setiap menerima pesan atau berdiri keluar membawa pesan yang dimaksud. Budak-budak lain mengerjakan berbagai pekerjaan rumah tangga, membersihkan gudang bawah tanah, membuat mentega, merawat kuda, memasak, mengurus kebun, dan menjahit.*

The quotation above, described the household situation when they have several slaves to entertain, protection, and send several messages.


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CHAPTER III

RESEARCH METHOD

This chapter presents analysis procedure that will be conducted by the writer; such describe the research object, research method, technique of collecting data, procedures of analyzing the data as well, and corpus.

3.1 Research Object

The object of the research which will be analyzed in this research is taken from *Girl with a Pearl Earring* by Tracy Chevalier because *Girl with Pearl Earring* is a novel that has a fascinating topic to comprehend and analyzed. It is a kind of story that has a fascinating aspect we can learn from, because the power of the story is full of things appropriate to read and to investigate furthermore.

The writer sort the data according to an indicator of Marxist feminism work by Marx, and Friedrich Engels (Feminist thought, 2003:140-141) that the enslavement of women was the first building block of (1) Economic inequality based on private property, (2) Dependence, and (3) Ultimately unhealthy social relations between patron and slave. Between the indicators above, the writer also sorts the data with choose the data that indicate the background of slavery it self.

3.2 Research Method

In conducting this research, I applies the descriptive method of qualitative approach. Nazir (1983:63) states that a descriptive method is a method used in the research of an object, a set of condition, a system of thought and an event which takes place at the present moment. Furthermore, descriptive method aims to describe or illustrate the facts, characteristics, and relationship of the researched elements systematically, factually and accurately. In addition, Ratna (2004:53) identifies the descriptive analysis model as an analysis which gives the description the facts and then analyzes it. According to Ratna (2004:47-48) there are some important characteristics of a qualitative method:

a. It gives the main attention toward meaning, and message based on the essence of the object as a cultural study.
b. Its priority is the process rather than the goal.
c. There is no distance between the researcher and the object of research.
d. The design and framework of the research is temporary because it is opened research.
e. The research is natural. It happens in social context each culture.

As the tool of analysis, I conducted Marxist feminism theory to analyze the novel. It is analysis based on the 3 indicators Marxist feminism work, such as: (1) Economic inequality based on private property, (2) Dependence, and (3) Ultimately unhealthy social relations between patron and slave.

3.2.1 Data Collection

In analyzing the subject materials, this research uses literary research. Moreover, the procedure of data collecting can be described as follows:

1. Searching data source

   The data source of this research is *Girl with a Pearl Earring* by Tracy Chevalier.

2. Reading the whole script of the novel in order to accomplish a complete understanding.

   After deciding the data source, I reads the whole script of the novel tries to find the correlation of the story and slavery of patron-slave relationship.

3. Choosing the data which have relation to the Marxist feminism theory.

   I chooses the data that show the relation to the Marxist feminism theory that describe the slavery or patron-slave relationship. In accordance to Marx (2004:140-141) there are 3 indicators Marxist feminism work, such as: (1) Economic inequality based on private property, (2) Dependence, and (3) Ultimately unhealthy social relations between patron and slave. Between the indicators above, the writer also sorts the data that indicate the slavery of patron-slave relationship.

4. Classifying the selected data

   Last, the writer analyzes the Marxist feminism conception based on the indicators of Marxist feminism conception.

5. Draw interpretation, conclusion and suggestion.

3.2.2 Data Analyzing

After completed the data collecting procedures, afterward I analyze the data with analyze the representation of the words that has slavery in the novel, then interpretation of each corpus. In Marxist feminism theory, which the writer takes as indicators Marxist feminism work, such as: (1) Economic inequality based on private property, (2) Dependence, and (3) Ultimately unhealthy social relations between patron and slave. There indicator is the root of slavery or women's oppression in the current social context. In this explanation, I try to describe each corpus with the Marxist feminism reading which was explained before.

Sample of Data Analysis:

a. Background Patron-Slave Relationship

> *"You are to start tomorrow as their maid. If you do well, you will be paid eight stuivers a day. You will live with them". (p.6)*

In the statement above, *"You are to start tomorrow as their maid. If you do well, you will be paid eight stuivers a day. You will live with them* ", in my's opinion that the meaning of that sentence is illustrate the background of slavery.

In the Marxist feminism theory, the women oppression, in this research is slavery is appears when the individual is heavily influenced by the structure of society, which in all modern societies means a class structure; that is, people's opportunities, wants and interests are seen to be shaped by the mode of production that characterizes the society they inhabit. Marxist feminism sees contemporary gender inequality as determined ultimately by the capitalist mode of production.

In this corpus, illustrate the slavery based on the economic background. Marx (1998:142) states that *kapitalisme adalah system yang ekploitatif, karena majikan membayar pekerja hanya untuk kekuatan bekerjanya, tanpa membayar pengeluaran sesungguhnya atas energi dan itelegasi manusia yang diambil dan ditransfer menjadi komoditi yang dihasilkan mereka.* In this quotation, Griet as a maid must doing her duties as a servant in Vermeer family well and she will be paid eight *stuivers* a day and can live with them. Nevertheless, if she does not do well all of her duties as a servant in his family, so she never paid eight *stuivers* a day. It means, this corpus

interpret the background of the slavery it self likes the economic equality that become the cause to slavery of patron slave relationship in job area.

So, I conclude, that corpus above is illustrating the background of slavery of patron slave relationship based the Marx conceptions in the first indicators; economic equality based on private property.

Corpus 2

b. Relationship between patron-slave

> *'Well. She's not very big. Is she strong enough?" 'As the woman turned to look at the man, a fold of her mantle caught the handle of the knife I had been using, knocking it off the table so that it spun across the floor. The woman cried out. 'Catharina,' the man said calmly. He spoke her name as if he held cinnamon in his mouth. The woman stopped, making an effort to quite herself. I stepped over and picked up the knife, polishing the blade on my apron before placing it back the table. The knife had brushed against the vegetables. I set a piece of carrot back in its place. (p.4)*

In my opinion the quotation above illustrates the Griet situation when she was starting to become a servant at Johannes Vermeer family in Oude Langendijck. Catharina as Griet patron does not really believe that she is strong enough to do her role as a servant in her family, the role such: housework, laundry and the care of her six children. In the first day, Catharina cried out when her husband call her calmly, then she caught the handle of knife and it spun across the floor. She doesn't pick up

the knife from the floor because she feels that why she must picked it up? She has a servant to pick up that knife from the floor.

So, it can be understood as the representation is included a slavery of patron-slave relationship. Hegel (2001:23) states that *hubungan tuan dan budak pada awalnya terkunci pada sebuah perjanjian hingga mati yang bersifat konfulsif. Hal itu berlangsung terus menerus hingga budak yang berkehendak lemah, dengan memberi preferensi kehidupan pada kebebasan, menerima ketundukan pada tuannya yang berjaya*. In the sentence *I stepped over and picked up the knife, polishing the blade on my apron before placing it back the table*, is illustrate that there are the patron-slave relationship when Griet as a servant is should do her duty well and Catharina as her patron just pay her according to her job.

Regarding to Marxist feminism theory, there should be implies that there is no choice for the worker. According to Marx the patron has the production and monopoly. Because that, the worker (Griet) should be choosing between exploitation or didn't have a job forever. As Marx said in the *Capital* that *majikan mempunyai monopoli terhadap alat produksi seperti para buruh. Karena itu, pekerja harus memilih antara dieksploitasi atau tidak mempunyai pekerjaan sama sekali*. (Tong: 2004:143). It means that the worker doesn't have the power to be free if they still to be a worker because they didn't have the production tolls itself. There are illustrate the patron-slave relationship with related to the Marxist feminism theory. It means, there are a relationship between patron and slave that they have a profit to each other,

when the patron can exploitation the slave and slave have a profit in this case money from their work.


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CHAPTER IV

DISCUSSION

This chapter will discuss the Marxist feminism conception and slavery of patron-slave relationship in the novel *Girl with Pearl Earring* novel By Tracy Chevalier. Here, for the background of patron-slave relationship, there are three classification of it, there are: economic inequality, dependence, and ultimately unhealthy social relations between Patron and Slave

4.1 Background of Patron-Slave Relationship

As I told before that, Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women. In Marxist feminism theory, which I takes as indicators Marxist feminism work to indicate the background of patron-slave relationship, such as: (1) Economic inequality based on private property, (2) Dependence, and (3) Ultimately unhealthy social relations between patron and slave. There indicator is the root of slavery or women's oppression in the current social context. In this explanation, the writer tries to describe each corpus with the Marxist feminism reading which was explained before.

4.1.1 Economic Inequality

Corpus 1

> *"You are to start tomorrow as their maid. If you do well, you will be paid eight stuivers a day. You will live with them". (p.6)*

In the statement above, *"You are to start tomorrow as their maid. If you do well, you will be paid eight stuivers a day. You will live with them* ", in my opinion that the meaning of that sentence is illustrate the background of slavery.

In the Marxist feminism theory, the women oppression, in this research is appears when the individual is heavily influenced by the structure of society, which in all modern societies means a class structure; that is, people's opportunities, wants and interests are seen to be shaped by the mode of production that characterizes the society they inhabit. Marxist feminism sees contemporary gender inequality as determined ultimately by the capitalist mode of production.

In this corpus, illustrate the slavery based on the economic background. Marx (1998:142) states that *kapitalisme adalah system yang ekploitatif, karena majikan membayar pekerja hanya untuk kekuatan bekerjanya, tanpa membayar pengeluaran sesungguhnya atas energi dan itelegasi manusia yang diambil dan ditransfer menjadi komoditi yang dihasilkan mereka.* In this quotation, Griet as a maid must doing her duties as a servant in Vermeer family well and she will be paid eight *stuivers* a day and can

live with them. Nevertheless, if she does not do well all of her duties as a servant in his family, so she never paid eight *stuivers* a day. It means, this corpus interpret the background of the slavery it self likes the economic equality that become the cause to slavery of patron slave relationship in job area.

So, I conclude, that the second corpus above is illustrating the background of slavery of patron slave relationship based the Marx conceptions in the first indicators; economic equality based on private property.

Corpus 2

> *'You know I don't want to leave. I have to'.*
> *Silence.*
> *'We need the money. We have nothing now that father can't work.*
> *'Eight stuiver a day isn't such a lot of money.' Agnes had a hoarse voice, as if her were covered with cobwebs. (p.10)*

The Marxist feminism conception implies in this corpus because the Griet statement explains that there are the background of patron-slave relationship. Basically, Griet as a young doesn't want to be a servant in Vermeer family. The forward statements also clarify that Griet that she is talking that she doesn't want to be a servant but, she must do it to fulfill their family needed. She said "*We need the money*", and as the writer finds in *Girl with a Pearl Earring* that it means the background of patron-slave relationship.

According to the Marxian model, exploitation occurs in the productive process in capitalism. Other form of inequity and oppression may be recognizing, but the truly important feature of the exploitation of workers within the production process organized and controlled by the capitalist. (*http://en.wikipedia,org/wiki/marxistfeministtheory#definition)*

So, we can clearly see that there is imply the Marxist feminism conception in this corpus. Actually, when we study the statement we can perceive that there is background of patron-slave relationship according to economic inequality based on private property in the Marxist feminism expression.

The above statement implies the economic inequality in patron-slave relationship. The statement above says that the Griet doesn't want to be a servant, but she must do it just for eight stuiver a day. Indeed, every statement has a meaning inside. When we say something it is certain that we have an aim to tell. This statement also has a meaning. I interpret that the Griet wants to shows her feeling for what leave her family.

The word "I have to" (it means have to be a maid) and "we need the money" which indicates the economic inequality background, implies the Marxist feminism conception because according Marxian models (Tong, 1998:141) economic factors is primary development of the working class.

So we can clearly see that the Griet statement that clarifies her aim to get money and become a servant is one of the forms of the background of patron-slave relationship based on economic inequality.

Corpus 3

> *She handed me some coins, my wages for the days I had worked. 'Off you go now, to tell your mother about us, I suspect. (P.52)*

Same as the previous corpus, this corpus also clearly describe the Marxist feminism conception, and strengthen the thesis statement that the novel implies the Marxist feminism conception on its narration. In the underline sentence "*She handed me some coins, my wages for the days I had worked"*, indicate the background of patron slave relationship. It is happened when Maria Thins as the patron of Griet pay her some money for her job, and it means that she doesn't want Griet tell something about her patron family to her family. Maria thins, wants to indicate her authority as her patron and Griet as a slave should be follow her instruction.

In the Marxist feminism theory, *hubungan tuan dan budak dapat dilihat sebagai hubungan setara secara bebas diperjualbelikan* ***-bekerja untuk upah-*** *atau sebagai suatu perjuangan di tempat kerja ketika majikan, yang mempunyai kekuasaan lebih besar, mengkoersi pekerja untuk bekerja lebih keras lagi tanpa mempunyai keinginan untuk mendapatkan perbaikan upah*

(Tong, 1998:142). In relation with the statement above, that in the background of patron-slave relationship, there still the feed back from the patron to the slave, when patron pay some money to slave as her good job. So this corpus clearly shows the background of patron-slave relationship based on economic factor.

4.1.2 Dependence

Corpus 4

> *Cornelia was throwing stones at the pot, probably hoping to sink it.*
> *I'll slap you again if you don't stop.*
> *I'll tell our mother. Maids don't slap us.' Cornelia threw another stone.' A fearful look crossed in her face. (p.25)*

Unlike the previous corpus, this corpus describes the dependence of patron-slave relationship in showing Marxist feminism conception. The Griet statement above "*I'll slap you again if you don't stop",* explains that as a slave or servant try to fight and want to do what her want. It's a simple illustration that the Griet give to explain how hard the dependence of patron slave relationship in job area to take back their free and do as her want. For Griet it is very difficult to get that, although Cornelia just a child but she is her little patron and she must obedient to her too.

Here, with the statement "*I'll tell our mother. Maids don't slap us"* the writer tries to analyze the meaning because the writer interprets that it has a

relation with patron slave relationship based on the dependence indicators. The statement has an implicit meaning which can be interpreted as the way to show the patron authority. We can interpret it as the way to show the patron authority, because the statement "*I'll tell our mother. Maids don't slap us"* seems like shows the patron slave relationship when Griet as a slave or maid cannot free to doing something likes slap Cornelia although she just a child, but she is her little patron. It means that slave is dependence to patron in everything. If slaves can not obedient to the patron, consequently they cannot get some money from their patron as their job or maybe they can be to dethrone.

Meanwhile, in Marxist feminism theory this corpus describes the inferiority of the slave people. Briefly, this corpus shows the Marxist feminism conception because the explanation above describes the dependence between slaves to the patron in patron slave relationship.

4.1.3 Ultimately Unhealthy Social Relations Between Patron and Slave

Corpus 5

Griet	:	*'Please, madam,' I addressed Catharina, 'I have heard that my family's street may be quarantined. I would like to go and see them.'*
Catharina	:	*'What, and ring the plague back with you?' she snapped. Certainly not. Are you mad?'*
Griet	:	*looked at Maria Thins, wich made Catharina angrier. I have said no,'*
Catharina	:	*She announced. 'It is I who decide what you can and cannot do. Have you forgotten that?(P.72)*

This corpus shows the ultimately unhealthy social relations between Patron and Slave. Griet statement "*'Please, madam,' I addressed Catharina, 'I have heard that my family's street may be quarantined. I would like to go and see them.'* Indicate that Griet ask to Catharina as her patron to see their family who quarantined. The words of *'Please, madam,'*, I tries to analyze the meaning because the writer interprets that it has a relation with social relation in patron slave relationship. As I told before that the word has an implicit meaning which can be interpreted as the way to show their weakness and strength. We can interpret it as the way to show Griet weakness, because the words *'please madam'* seems like shows an effort to get her wish to see her family in quarantined.

In Catharina statement *'What, and ring the plague back with you?'* means that she is not agree with Griet want to see her family, because she doesn't want that Griet back to the Vermerr family and bring the plague to that house. This was marked by the word *'she snapped'* and *'certainly not'* as the Catharina statement which can be indicate that she is certainly not agree with what Griet want. The statement *are you a mad?'* on the conversation refers to Griet statement that want to go and see her family. Catharina assumes that her wish is impossible. This statement, in the Marxist feminism conception intentionally showed to unhealthy social relations view point about slave as the

weak people, and this statement wants to show the patron strength in the capitalist condition especially in patron slave relationship.

Same with the previous statement, in Griet statement *'I have said no',* means that she cannot ask something to against her patron and to defend her wish. As I told before, that in under capitalistic society, there are two classes: the bourgeoisie and the proletariat who are related each other because of exchange relation. In this case, Griet mentions the proletariat people as "maid or slave" because she feels that the Catharina as her patron is has the authority.

Here, I can conclude that the object of the research reflected the ultimately unhealthy social relations between Patron and Slave and become the source of the background of patron slave relationship.

Corpus 6

> *Catharina did not like to have her jewellery box left in the studio, where she could not get to it. She was suspicious of me, in part because she did not like me, but also because she was influenced by the stories we had all heard of maids stealing silver spoons from their mistresses. Stealing and tempting the master of the house-that was mistresses were always looking for in maids (p.162)*

When we relate this corpus to the previous explanation about unhealthy social relations between Patron and Slave, the writer try to analyzed about Catharina statement in the novel which indicate the unhealthy social relations between Patron and Slave in job area, which is marked by the

statement "*Catharina did not like to have her jewellery box left in the studio".* This statement described how hard the slave or maids to get the trust from the patron. There are still the distrust, and jealousy to their maids. It is happend in "*Catharina did not like to have her jewellery box left in the studio"* statement. Catharina as a patron fells uncomfortable to keep her jewellery book in the studio because she is suspicious to her maids (Griet) can run away her jewellery. It is crarifies that there are not good relation or unhealthy social relations between patron and slave in job area.

Moreover, the statement ". *Stealing and tempting the master",* clarifies that patron or mistreses always afraid that her husband will be stealing and tempting by maids. This situation is strengthens by Tong in Marxist social theory. Tong assumes (1998:145-146) in her book entitle *Feminist Thought*- that when the workers are work, they are not quite fun to do, the workers may pass a serious psychological crisis and they do not enjoy the work.

So, from the analysis above, we can see that this corpus illustrate the unhealthy social relation between patron and slave in job area

4.2 Relationship Between Patron-Slave

In relationship between patron and slave, Hegel (2001:23) states that *hubungan tuan dan budak pada awalnya terkunci pada sebuah perjanjian hingga mati yang bersifat konfulsif. Hal itu berlangsung terus menerus hingga budak yang berkehendak lemah, dengan memberi preferensi kehidupan pada kebebasan, menerima ketundukan pada tuannya yang berjaya*. From the quotation above, it means that patron have the authority than slave and because of that, there are appears the oppression and slavery to slave.

Corpus 7

> *'Well. She's not very big. Is she strong enough?" 'As the woman turned to look at the man, a fold of her mantle caught the handle of the knife I had been using, knocking it off the table so that it spun across the floor. The woman cried out. 'Catharina,' the man said calmly. He spoke her name as if he held cinnamon in his mouth. The woman stopped, making an effort to quite herself. I stepped over and picked up the knife, polishing the blade on my apron before placing it back the table. The knife had brushed against the vegetables. I set a piece of carrot back in its place. (p.4)*

In my opinion, the quotation above illustrates the Griet situation when she was starting to become a servant at Johannes Vermeer family in Oude Langendijck. Catharina as Griet patron does not really believe that she is strong enough to do her role as a servant in her family, the role such: housework, laundry and the care of her six children. In the first day, Catharina cried out when her husband call her calmly, then she caught the handle of knife and it spun across the floor. She doesn't pick up

the knife from the floor because she feels that why she must picked it up? She has a servant to pick up that knife from the floor.

So, it can be understood as the representation is included a slavery of patron-slave relationship. As the writer tells before, Hegel (2001:23) states that *hubungan tuan dan budak pada awalnya terkunci pada sebuah perjanjian hingga mati yang bersifat konfulsif. Hal itu berlangsung terus menerus hingga budak yang berkehendak lemah, dengan memberi preferensi kehidupan pada kebebasan, menerima ketundukan pada tuannya yang berjaya*. In the sentence *I stepped over and picked up the knife, polishing the blade on my apron before placing it back the table*, is illustrate that there are the patron-slave relationship when Griet as a servant is should do her duty well and Catharina as her patron just pay her according to her job.

Regarding to Marxist feminism indicators, in second indicators: dependence, there should be implies that there is no choice for the worker. According to Marx the patron has the production and monopoly. Because that, the worker (Griet) should be choosing between exploitation or didn't have a job forever. As Marx said in the *Capital* that *majikan mempunyai monopoli terhadap alat produksi seperti para buruh. Karena itu, pekerja harus memilih antara dieksploitasi atau tidak mempunyai pekerjaan sama sekali*. (Tong: 2004:143). It means that the worker doesn't have the power to be free if they still to be a worker because they didn't have the production tolls itself. There are illustrate the patron-slave relationship with related to the Marxist feminism indicator. It means, there are a relationship between patron and

slave that they have a profit to each other, when the patron can exploitation the slave and slave have a profit in this case money from their work.

Corpus 8

> *This needs ironing for a start,' Catharina said. I said nothing though it looked as if the laundry had not yet been bleached properly by the midday sun. (p.21)*

This corpus show the patron slave relationship because it illustrates that slave should be follows the patron instruction to do something what they say. The statement "*This needs ironing for a start"* illustrate the patron say something to slave. From that statement, the writer fined the relationship between patron slaves, when Catharina as Griet patron wants Griet to ironing some clothes as her first duties.

According to Hegel, (2001:3) *ketika dua antagonis (tuan dan budak) berhadapan satu sama lain setelah tejadinya kesepakatan, maka tuanlah yang diakui (recognizable).* Strengthens with Hegel quotation, Griet as a slave or maid doesn't has any choice except to do what her patron say.

So, I interpret that the statement "*I said nothing"* means that Griet as a servant cannot do something, except do what her patron says. It refer to Hegel says, *dimana buruh yang lemah hanya menerima ketundukannya pada tuannya yang berjaya.* It is happened because slave is the inferiority people and patron is superiority people. In this case, Griet mentions the slave who just follows the patron want, because she feels that her patron (Catharina) is people who can give her some money

to fulfill their family needed. Briefly, this corpus shows the Marxist feminism conception because the explanation above describes the relationship between patron slaves.

Corpus 9

> *[Y]oung mistress does most of it, of course, but she goes off raw meat and fish when she's carrying a child. And often, she added in a whisper. You're to go to Meat Hall and the fish stalls too. That will be another of your duties.'(p.23)*

Same as the previous corpus, this corpus also clearly describe the Marxist feminism conception on it narration. Here, Griet as a servant should be follow her patron wants, and she must do her duties well. This statement strengthens by Warren (Sejarah Modern Awal Asia Tenggara, 2004:269*) kehidupan para budak berangsur-angsur berubah menjadi hubungan penghambaan dalam bentuk pelayanan atau anggota rumah tangga.* In line sentence "*You're to go to Meat Hall and the fish stalls too"* clarifies that Catharina as Griet patron, wants Griet to go to Meat Hall and the fish stalls and she must want to do it because it is a part of her duties.

So, I conclude that this statement implies the relationship between patron and slave in Job field area.

Corpus 10

She frowned and I realized I should have let her speak first. I have taken more care with her.

Catharina : Tanneke has taken you around the house?'
Griet : "Yes, madam.'
Catharina : 'Well, then, you will know what to do and you will do it.'
She hesitated, as if at a loss for words, and it came to me that she knew little more about being my mistress than I did about being her maid. Tanneke had probably been trained by Maria Thins and still followed her orders, whatever Catharina said to her.

Griet : Tanneke has explained that besides the laundry you want me to go for the meat and fish, madam.
Catharina : 'yes, she will take you when you finish with the washing here. After that you will go every day yourself. And on other errands as I need you,' she attend. (p.28)

In this corpus, the word "it" may refer to the Griet role likes arrange the housework, laundry and the case of her six children. The Catharina statement"*Well, then, you will know what to do and you will do it",* clarifies that there are some duties should be do by Griet without help by other people.

Other Catharina statement ", *she will take you when you finish with the washing here. After that you will go every day yourself",* also shows the patron command including Griet duties which should be done in the patron slave relationship in job area. Moreover the phrase "*And on other errands as I need you",* means Catharina as her patron can has the authority likes say something to do by Griet and Griet as her maid should be do it. As I told before, in patron slave relationship,

patrons have more authority than slave. Slave as a weakness and powerless people just can be following what the patron want that has the more power and authority.

So, this statement clarifies that superiority of Catharina as the patron makes Griet as a maid or slave becomes inferior and she fells the different situation (should be do what patron says and want, although she is doesn't want to do it) because as an inferior side, Griet look to weak and her patron seems stronger and can do what they want.

Corpus 11

Vermeer : *'Place the robe over your head as I did. Then the image will be stronger. And look at it from this angle. So, it will not be upside down.*

Griet : *I did not know what to do. The thought of me covered with his robe, unable to see, and him looking at me all the while, made me feel faint. But he was my master. I was meant to do as he said. (P.65-66)*

Same as the previous corpus, this corpus also show the relationship between patron and slave in job area. Since the statement also tells that slave or maid should be follow what their master or patron says. In my opinion, if we relate it with the binary opposition which was described in feminist theory, woman was associated as the second classes after man or estimated as the weak creature, marginalized, and oppressed side (Ratna, 2004:186). It means that, woman as a second classes doesn't have any place and space to state their right and can't called herself as self not other.

The phrase "*Place the robe over your head as I did"* described that Griet as his maid should be do what her patron want. It is illustrate that women still be oppressed by man because the writer interprets that it has a relation with condition of patron and slave relation in job area. We can interpret it as the way to show patron strength, because the words "as I did" seem like shows the patron strength. It is marked by the statement" *I did not know what to do"* as a Griet statement who doesn't know what should she do. Moreover, that statement describes the condition of Griet when she is as the maid or slave in the job area which looked too weak and brittle because of the patron command.

This marginalized condition was described the Griet statement "*But he was my master. I was meant to do as he said"* may apparently shows that Griet as a maid is weak and powerless because of the patron command. When Griet says that I was meant to do as he said, probably means that she is doesn't want to do it. But, because she just a maid and she doesn't have the authority to revolt. Moreover, Griet may fells that she has no power to anything except do what her patron want. Thus, this data clearly shows the relationship between patron and slave in job area especially in household.

Corpus 12

> *Late in the evening, Van Ruijven managed to corner me in the hallway as I was passing along it with a lighted candle and wine jug.*
>
> *Van Ruijven : 'Ah, the wide eyed maid,' he cried, leaning into me. ' Hello my girl.'*
> *(He grabs my chin in his hand, his other hand pulling the candle up to light my face). I did not like the way he looked at me. (p.96)*

In this corpus, Van Ruijven statement shows the toady of maid in relationship between patron and slave. Since the statement also tells that many of maids can not fight what the patron do to them. It is happened because maids can not lose their job.

The statement "*Ah, the wide eyed maid",* indicate that Van Ruijven is to persuade Griet as a maid to come and can server him. Same with the previous statement *"Hello my girl",* illustrate that he try to flatter Griet and want her to stay with him in that party. Then, he hopes that Griet can accept his want.

The phrase "*He grabs my chin in his hand, his other hand pulling the candle up to light my face",* may indicate that when he was try to persuade Griet as a maid, he is willing Griet can approve his want. This objection to the patron treatment makes Griet wants to rebel against him. Moreover, that statement describes the toady from patron to slave or maid. In view of fact that tha phrase "phrase "*He grabs my chin in his hand, his other hand pulling the candle up to light my face",* specifics that he try

to get Griet heart with grabs her chin and pulling the candle up to light to her face. According to Tong, *perjuangan kelas itu dapat terwujud dalam bentuk tertentu di tempat kerja, karena kepentingan majikan bukanlah kepentingan buruh. Taktik tersebut dapat berupa pelecehan, pemecatan, bahkan kekerasan untuk memaksa buruhnya bekerja lebih efisien dan efektif dengan upah yang lebih rendah.* (Feminist thought, 1998:148). That quotation can describe that slave or maids can not against the patron do to them, but they just silent and follow their command.

So, we can clearly see that the data suggest the relationship between patron and slave in job area in this corpus. The data seems to suggest that there is the power and authority of patron to realize them want.

Corpus 13

Vermeer	:	*Once you are used to it, it will not take as long as today.'*
Griet	:	*I hated to question or disobey him - he was my master. But, I feared the anger of the women downstairs. I'm meant to go to the butcher's now, and to do the ironing, sir. (p.120)*

As I stated before that this Griet statement has an association with the condition of Griet as a maid and Vermeer as her patron, where Griet represents the weak people and powerless physically but her heart, spirit will never end and will still have power to do her duties and to defend her right to be an independent people.

The phrase "*I hated to question or disobey him - he was my master",* may indicate Griet condition that was powerless, and weak than her patron who has the authority and powerful people. She can not have the choice except do what her patron says to help him in the studio. Hook says (2001: 129) that the powerless and marginalized condition makes the oppressed people wish to make a change which can reconstruct their struggle to set them free. That quotation illustrates in the statement" *But, I feared the anger of the women downstairs".* It means that Griet try to do not her patron say because she doesn't want the women downstairs in angry to her.

The words "*women downstairs",* means her mistress (Catharina and Maria Thins) who want Griet to go to butcher and ironing the clothes.

Corpus 14

Griet	*:*	*What is it? I spoke rather sharply*
Cornelia	*:*	*'Tanneke wants you.' Cornelia turned and led the way to the stairs. She hesitated at the top. Will you help me, Griet?' she asked plaintively. 'Go first so that if I fall you will catch me. The stairs are so steep. (p.129)*

In the thirteen corpus, we can see that there is illustrate the reationship between patron and slave. The Cornelia statement "*Will you help me, Griet?"* indicate that Cornelia need Griet help. As Griet patron, if she want her maid to do something, so, Griet as her maid should be follow what her patron want although she is just a

child. Moreover, The words of *'will you help me,'*, the writer tries to analyze the meaning because the writer interprets that it has a relation with patron slave relationship in job area. As the writer told before that the word has an implicit meaning which can be interpreted as the way to show their weakness and strength. We can interpret it as the way to show Cornelia strength, because the words *'will you help me'* seems like shows an effort to get her want until Griet ready to help her.

Even though this corpus doesn't show some words that explicitly confirm the relationship between and slave in job area, but the way Cornelia elucidates implicitly describes how she want to show her authority in front her maid. Therefore, it is clarifies that there is the different of patron and slave in patron slave relationship when patron have more authority and power, than maid or slave is not.

Other Cornelia statement "*'Go first so that if I fall you will catch me. The stairs are so steep.* It still illustate Cornelia want to Griet can go first in the steep stairs. In this situation, Griet as Cornelia maid should be follow that command, and she doens't has any choice. Besides that, this is also give the effect to Griet as her maid to do what Cornelia want.

Since that there is the situation in patron slave relationship that makes the slavery with patron authority. Additionally, it also shows Griet pity to help Cornelia as her patron because she just a child and she do not want she is fall and injury. Even she was suffered with her patron wish, but she can resist and try to do it.


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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions and suggestions of the research which is gained after the whole analysis of the research.

5.1 Conclusion

In the Marxist feminism discourse, there are so many issues given, particularly the issues which is focuses on the dismantling of capitalism as a way to liberate women likes human right. Karl Marx and Engels clarify that patron slave relationship; the reader should try to find the relation between the works with social and economic of it which becomes the root of oppression in the current social context. Moreover, the writer concludes that the object of the research, the novel entitle *Girl with a Pearl Earring* which was written by Tracy Chevalier, implies the Marxist feminism conception, which indicates the three Marxist feminism indicators. The indicators are: (1) economic inequality, (2) dependence, and (3) ultimately unhealthy social relation between patron and slave.

After the writer identification, the writer takes a conclusion that there are three backgrounds which are involve in the novel. There are:

1. Economic inequality, which is shows the private property of slave
2. Dependence, which indicate the slave weakness and powerless to depend their job.
3. Ultimately unhealthy social relation between patron and slave, which illustrate the unbelievable, jealously from patron to slave.

Moreover, those three backgrounds of patron slave relationship will become the different situation between patron and slave in job area.

5.2 Suggestions

The novel *Girl with a Pearl Earring* is about a maid who works in household of the painter Johannes Vermeer to fulfill her family needed. This research analyzed the background of patron slave relationship using the Marxist feminism conception. For the next study which wants to take this novel as the object, the writer suggests to analyze the patron slave relationship itself in job area.


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APPENDIXES

APPENDIX A

TRACY CHEVALIER BIOGRAPHY

TRACY CHEVALIER BIOGRAPHY



Tracy Chevalier was born in 1962 and grew up in the US. She studied English at Oberlin College, Ohio and moved to England in 1984, where she has since lived.

She worked as a Reference Book editor until 1993, after which she studied for an MA in Creative Writing at the University of East Anglia. While she was studying, she began her first novel, *The Virgin Blue*, which was published in 1997, and was later republished. This was followed by three further novels: *Girl With A Pearl Earring* (1999); *Falling Angels* (2001); and *The Lady and the Unicorn* (2003).

Tracy Chevalier is, without doubt, best known for her hugely successful novel, *Girl with a Pearl Earring* (1999), which ingeniously combines historical fact with imagination to tell the story behind the painting of the same name by the 17th-century Dutch genre painter, Jan Vermeer. Vermeer was an inspired choice as a subject because he is so enigmatic: very few biographical details are known about him, which allows plenty of scope for invention, and his paintings, though seemingly about everyday subjects, often have a mysterious, even poignant quality. It is difficult

to look upon one of his works without both wondering at his technical skill and wanting to know more about the men and, more commonly, the women, who populate it. In the painting 'The Kitchen Maid' for example, one cannot help but speculate about what the maid is thinking as she hears the splash of the milk in the bowl; in the 'Lady in Blue reading a Letter' we ask ourselves if the letter is perhaps from an absent lover, our thoughts fueled by a number of hints put in by Vermeer - an empty chair, a map of the world suggesting a lover in some far-off land, and the fact that the lady looks as if she might be pregnant.

Many theories have been put forward as to the identity of the subject in *Girl with a Pearl Earring* – some have said it was Vermeer's daughter Maria, wearing a whimsical Turkish head-dress that was found amongst Vermeer's belongings when he died; others have suggested that it might even have been his wife, but Chevalier chooses as her model Griet, a servant girl in the Vermeer household. The novel traces the execution of the painting, the parallel growth of feelings between the artist and his subject and the consequential development of suspicion and jealousy amongst other members of the household. The importance of feelings between an artist and his model seem to exercise a particular fascination for the human psyche that perhaps originated with the muses of classical literature and has continued through the enigma of the Mona Lisa, the prostitutes of Toulouse-Lautrec, and Gauguin's Tahitians to portraits by modern artists such as Hockney or Bacon.

It is difficult to think of Chevalier's novel without comparing it to the other historical best seller about an artwork published in the early 1990s, The Da Vinci Code, but in fact the two novels are very different. Dan Brown's novel is a sort of whodunit where historical fact is entwined with events in the present day, a story with a final climax. Chevalier's work is set wholly in 17th-century Holland, and is much more subtle. Through painstaking and accurate research, Chevalier takes her reader into a craftsman's home in Delft (painters in Holland at this time were very much seen as artisans rather than artists) and sets her story firmly within the society of the time with the social pretensions of patrons and merchants, its class barriers and social brutality. The crux of the story is not in its outcome but in its telling, in the way that Chevalier builds up mood by brushing historical detail on historical detail, adding small drops of illumination to highlight the canvas just as Vermeer did with his own paintings.

Although by far her most successful book, *Girl with a Pearl Earring* was not Chevalier's first novel. On graduating with a master's degree in Creative Writing from the University of East Anglia, a course that has fostered the talents of a number of important contemporary writers such as Kazuo Ishiguro and Trezza Azzopardi, her first published work was *The Virgin Blue* (1997). This tells two parallel stories of Isabelle, a 16th-century Huguenot woman from the Cevennes region of France who is forced to flee with her family from religious persecution into Switzerland and set up home in an alien environment and Ella, a 20th-century American woman of French

descent who moves to the medieval town of Lisle-sur-Tarne and begins to look into her ancestral past. The wonderful thing about Chevalier's books is that the reader always comes away with an insight into something new. In *The Virgin Blue*, we learn much about life in 16th-century rural France with its superstitions and religious conflicts. All this is dispersed with fascinating details about ancestral research and what it is like to live as an outsider in small-town France, along with a few pithy criticisms of national stereotypes and some marvellous descriptions of the contrasts between the French and Swiss countryside. One of the strongest images of the book is the depiction of the long winters that Isabelle's family have to spend in their new home in Switzerland without the comfort of the type of stone hearth they are used to from home but which are not the norm in Swiss houses in that area.

In her next novel, *Falling Angels* (2001), Chevalier takes her readers to early Edwardian London. The novel opens at the beginning of 1901, just after the death of Queen Victoria, a time of great social ferment in England. It follows the fortunes of two middle class families who live in the same street and have their family graves in the same cemetery. Much of the action takes place in and around the cemetery and the novel offers fascinating insights into the Victorian and Edwardian obsession with grief, mourning and death, including details about gravedigging, the administration of cemeteries, funerary architecture and the etiquette of mourning, such as the types of clothes to be worn during and after the funeral. Lavinia Waterhouse, the 11-year-old daughter of one of the families, writes a manual, for example, where she records the

very strict social rules concerning a death in the family that were to be followed by any self-respecting 'decent' family of the time. Modern readers will be surprised to find out the length of mourning for various relatives was: for a husband – 2 years; for a child or a mother – 1 year; for brothers and sisters – 6 months; for grandparents – 6 months; uncles and aunts – 2 months; great-uncles and great-aunts – 6 weeks; first cousins – 4 weeks; second cousins – 3 weeks. They might also be surprised to discover that cremation, a common practice nowadays, was only just coming into fashion at the turn of the century and was still thought by many to be an unnatural, heathen practice.

Chevalier's most recent novel, *The Lady and the Unicorn* (2003), returns to the world of art history for its inspiration. It is set in the last decade of the 1400s and revolves around the creation of a series of tapestries known as the Lady and the Unicorn which are now in the Museum of the Middle Ages in Cluny, Paris. The action of the novel moves between Paris, home of the *nouveau riche* nobleman who commissions the tapestry and the arrogant, promiscuous artist Nicholas des Innocents whom he engages to do the original drawings, and the workshop in Brussels where the master-weaver Georges de la Chapelle and his household spend two years of their lives executing the tapestries. As always, Chevalier's two most prominent skills – that of being able to deftly handle changes in scene, in this case between Paris and Brussels, and her rigorous attention to detailed research -are evident.

Yet again, Chevalier proves to have a strong eye for detail and a marked talent for explaining to her audience the differences in behavior and expectations of the various social classes of the time. She also opens up for the layman the fascinating world of tapestry making – of how the wool is spun and dyed, of how it is mounted and worked on the frames and how the weavers work on just one section at a time, not seeing the whole picture until the 'cutting off', a day of great celebration. Also entrancing are the descriptions of the plants grown in the tapestry maker's garden by his blind daughter and used as inspiration for the symbolic flowers in the millefleurs backgrounds of the tapestries: violets, lily of the valley, periwinkles, foxgloves, speedwell and marigolds, the columbine, which symbolizes the Holy Trinity, the iris and lily representing the innocence of the Virgin Mary and the narcissus for self-adulation, to mention just a few. After reading Chevalier's book we can never look at tapestries again without returning in our minds to her descriptions, and the work must surely have inspired many a visit to the Museum of the middle Ages in Paris to see the original tapestries in their glory.

APPENDIX B

SYNOPSIS
GIRL WITH A PEARL EARRING
NOVEL

SYNOPSIS
GIRL WITH A PEARL EARRING

By: Tracy Chevalier

Griet (Scarlett Johansson)	*Slave / maid*
Johannes Vermeer (Colin Firth),	*Griet Patron*
Catharina (Essie Davis),	*Vermeer's wife*
Maria Thins (Judy Parfitt),	*Vermeer's mother-in-law*
Van Ruijven (Tom Wilkinson),	*Vermeer's friend*
Pieter (Cillian Murphy),	*Butcher's son (Griet boyfriend)*
Tanneke,	*Other Maids*

In sixteenth-century Delft, there's a strict social order--rich and poor, Catholic and Protestant, master and servant--and all know their place. When Griet becomes a maid in the household of the painter Johannes Vermeer, she thinks she knows her role: housework, laundry, and the care of his six children. She even feels able to handle his shrewd mother-in-law; his restless, sensual wife; and their jealous servant. What no one expects is that Griet's quiet manner, quick perceptions, and fascination with her master's paintings will draw her inexorably into his world. Their growing intimacy sparks whispers; and when Vermeer paints her wearing his wife's pearl earrings, the gossip escalates into a full-blown scandal that irrevocably changes Griet's life.

Sixteen-year-old Griet lives with her family in a poorer quarter of Delft in 1664. Her father has just suffered a blinding accident and the family's precarious economic situation forces Griet's parents to find her employment as a maid in the painter Vermeer's house.

At the Vermeer house, Griet settles into the family's schedule. She makes friends with the Vermeers' oldest daughter but suffers sabotage and mouthing off from another. She also becomes friendly with Tanneke, the other house servant, but is careful to remain modest and unobtrusive for fear of making Tanneke jealous. These fears later prove to be justified.

During this time, the area in which Griet's family lives is struck with plague, and her younger sister Agnes dies. Also during Griet's months with the Vermeers, her younger brother starts having problems with his apprenticeship, being singled out for mistreatment for supposedly accepting romantic advances from his master's wife.

In Vermeer's studio, Griet is exposed to ideas entirely absent from her quiet, modest life. She is fascinated by Vermeer's paintings and his treatment of light. In one scene, Vermeer asks Griet to look at the clouds, and she realizes that, even though everyone always talks of clouds as white, they are really a mix of several colors, and a painter must use several different shades of paint so that they will look real. It is implied that Vermeer finds Griet's ability to understand concepts like these unusual.

Gradually, Griet's relationship with Vermeer changes. She is told to run errands and perform tasks for him, such as paintmaking and subbing in for sick models, while keeping them secret from the rest of the house. In particular, Vermeer's sensitive wife would assume that Griet is acting improperly or even having an affair with Vermeer. In contrast, Vermeer's pragmatic mother-in-law recognizes Griet's presence as a steadying and catalyzing force in Vermeer's career.

Griet is warned by Vermeer's friend Dr. van Leeuwenhoek not to get too close to Vermeer because Vermeer is far more interested in paintings than he is in people. Griet realizes that this is true and remains cautious. At the same time, Vermeer's wealthy but licentious patron, Van Ruijven, notices Griet and her beauty and begins to pressure Vermeer to paint them sitting together. Griet and Vermeer are reluctant to acquiesce, due to Griet's strict modesty and a scandal surrounding the last girl who had been painted with van Ruijven. Eventually, Vermeer compromises and begins a painting of Griet by herself, to be sold to van Ruijven. However, he tells her to wear his wife Catharina's pearl earrings. When Catharina discovers this, Griet is forced to leave. Griet at first walks steadily out the front door, thinking; "Only thieves and children run." Then she changes her mind and runs.

Ten years later, long after Griet has married Pieter and settled into life as a mother and butcher's wife, she is called back to the house. Vermeer is dead, and his will has been read. Griet assumes that Vermeer's widow wishes to settle the household's unpaid fifteen-guilder bill with the butcher shop. Pieter laughs and says

that he didn't mind losing the fifteen guilders because they bought him Griet as a wife.

At the Vermeer house, Griet learns that even though Vermeer had made no effort to see or speak to her, he had remained very fond of the painting. In addition, Vermeer's will had included a request that Griet receive the two pearl earrings. However, Griet realizes that she could no more wear pearl earrings as a butcher's wife than she could as a maid. She then pawns the earrings and gives most of the money to her husband, claiming that Vermeer's widow had given her the coins to settle a debt with the butcher shop. The book closes on the line, "A maid came free."

APPENDIX C
DATA COLLECTIONS

DATA COLLECTIONS

Economic Inequality

Corpus 1

> *"You are to start tomorrow as their maid. If you do well, you will be paid eight stuivers a day. You will live with them". (p.6)*

Corpus 2

> *'You know I don't want to leave. I have to'.*
> *Silence.*
> *'We need the money. We have nothing now that father can't work.*
> *'Eight stuiver a day isn't such a lot of money.' Agnes had a hoarse voice, as if her were covered with cobwebs. (p.10)*

Corpus 3

> *She handed me some coins, my wages for the days I had worked. 'Off you go now, to tell your mother about us, I suspect. (P.52)*

Dependence

Corpus 4

> *Cornelia was throwing stones at the pot, probably hoping to sink it.*
> *I'll slap you again if you don't stop.*
> *I'll tell our mother. Maids don't slap us.' Cornelia threw another stone.' A fearful look crossed in her face. (p.25)*

Ultimately Unhealthy Social Relations between Patron and Slave

Corpus 5

Griet	:	*'Please, madam,' I addressed Catharina, 'I have heard that my family's street may be quarantined. I would like to go and see them.'*
Catharina	:	*'What, and ring the plague back with you?' she snapped. Certainly not. Are you mad?'*
Griet	:	*looked at Maria Thins, wich made Catharina angrier. I have said no,'*
Catharina	:	*She announced. 'It is I who decide what you can and cannot do. Have you forgotten that?(P.72)*

Corpus 6

Catharina did not like to have her jewellery box left in the studio, where she could not get to it. She was suspicious of me, in part because she did not like me, but also because she was influenced by the stories we had all heard of maids stealing silver spoons from their mistresses. Stealing and tempting the master of the house-that was mistresses were always looking for in maids (p.162)

Patron-Slave Relationship

Corpus 7

'Well. She's not very big. Is she strong enough?" 'As the woman turned to look at the man, a fold of her mantle caught the handle of the knife I had been using, knocking it off the table so that it spun across the floor. The woman cried out. 'Catharina,' the man said calmly. He spoke her name as if he held cinnamon in his mouth. The woman stopped, making an

effort to quite herself. I stepped over and picked up the knife, polishing the blade on my apron before placing it back the table. The knife had brushed against the vegetables. I set a piece of carrot back in its place. (p.4)

Corpus 8

This needs ironing for a start,' Catharina said. I said nothing though it looked as if the laundry had not yet been bleached properly by the midday sun. (p.21)

Corpus 9

[Y]oung mistress does most of it, of course, but she goes off raw meat and fish when she's carrying a child. And often, she added in a whisper. You're to go to Meat Hall and the fish stalls too. That will be another of your duties.'(p.23)

Corpus 10

She frowned and I realized I should have let her speak first. I have taken more care with her.

Catharina : Tanneke has taken you around the house?'
Griet : "Yes, madam.'
Catharina : 'Well, then, you will know what to do and you will do it.'

She hesitated, as if at a loss for words, and it came to me that she knew little more about being my mistress than I did about being her maid. Tanneke had probably been trained by Maria Thins and still followed her orders, whatever Catharina said to her.

Griet : Tanneke has explained that besides the laundry you want me to go for the meat and fish, madam.
Catharina : 'yes, she will take you when you finish with the washing here. After that you will go every day yourself. And on other errands as I need you,' she attend. (p.28)

Corpus 11

Vermeer : 'Place the robe over your head as I did. Then the image will be stronger. And look at it from this angle. So, it will not be upside down.

Griet : I did not know what to do. The thought of me covered with his robe, unable to see, and him looking at me all the while, made me feel faint.

But he was my master. I was meant to do as he said. (P.65-66)

Corpus 12

Late in the evening, Van Ruijven managed to corner me in the hallway as I was passing along it with a lighted candle and wine jug.

Van Ruijven : 'Ah, the wide eyed maid,' he cried, leaning into me. ' Hello my girl.'

(He grabs my chin in his hand, his other hand pulling the candle up to light my face). I did not like the way he looked at me. (p.96)

Corpus 13

Vermeer : Once you are used to it, it will not take as long as today.'

Griet : I hated to question or disobey him - he was my master. But, I feared the anger of the women downstairs. I'm meant to go to the butcher's now, and to do the ironing, sir. (p.120)

Corpus 14

Griet : What is it? I spoke rather sharply

Cornelia : 'Tanneke wants you.' Cornelia turned and led the way to the stairs. She hesitated at the top. Will you help me, Griet?' she asked plaintively.

'Go first so that if I fall you will catch me. The stairs are so steep. (p.129)

APPENDIX D
DUTCH MAP

DUTCH MAP


0 25 50 km
0 25 50 mi
Delfzijl
Leeuwarden
Groningen
Assen
Den Helder
North Sea
Zwolle
IJmuiden
Haarlem
AMSTERDAM
The Hague
Utrecht
Amhem
Rotterdam
Europoort
Dordrecht
Nijmegen
Tilburg
GERMANY
Terneuzen
Eindhoven
BELGIUM
Maastricht

CURRICULUM VITAE

PERSONAL DATA

Place and date	:	Majalengka, June 14th, 1985
Address	:	Jl. Sagaranten km 17.5, Caringin village
		Mekarsari, Nyalindung, Sukabumi
Sex	:	Female
Citizenship	:	Indonesia
Religion	:	Moslem
Status	:	Marriage

EDUCATION

1. 1991-1997	:	SDN CARINGIN
		Sagaranten Street KM 17, 5 Nyalindung district
		Sukabumi
2. 1997-2000	:	SLTP NEGERI I NYALINDUNG
		Cikawung Street, Nyalindung district
		Sukabumi
3. 2000-2003	:	SMU NEGERI I SUKABUMI
		R.H Didi Sukardi Street No 186
		Sukabumi
4. 2003-.....	:	UNIVERSITAS KOMPUTER INDONESIA
		Dipati Ukur Street No 112
		Bandung Tlp (022) 2504119, 2533825