CHAPTER II

THEORETICAL REVIEW

2.1 Gender

The word "gender" is from Latin, genus, which means type or species and group. Gender is a social construction that differentiates between the masculinity and femininity.

According to Younger (2005: XV)

> *"In modern society, masculinity is primarily performed as a set of repeated and routinized behaviors (men are taught to be "tall, dark, handsome, restrained, strong, unemotional"). Femininity is also performed, but with seemingly greater variety (women are taught to be "flighty, indecisive, emotional, and conscious of appearance"). Inantiquity we find similar performances: women's thoughts and emotions are fluid, men's controlled."*

Masculinity and femininity are characteristics that are defined by different societies and cultures in different ways. Masculinity and femininity is a stereotype about how man and woman should behave. They learn their appropriate role in the society since they were children. Masculinity pertains to quality such as rational, ambitious, and strong. In contrast, the characteristics of femininity are emotional and weak. Masculinity is considered to have higher status than femininity. (Jackson & Soresen, in Peterson and Runyan 2009: 332)

Talking about masculinity, certainly it cannot be separated with the gender concept that backgrounds the social and culture. The learning created, reinforced, and instituted is constructed in social and cultural through the religion and nation. Hoyenga & Hoyenga (1993) also define masculine as the characteristic that is

related to man, that is formed by culture. Thus, masculine is traits and it is formed by the culture as a characteristic that is ideal for man. For example, assertive and dominant considered as masculine trait.

A man who has an identical characteristic with the masculine refers to masculine man, if it exceeds, it refers to hyper masculine man but if it less of masculine it refers to effeminate man.

According to Hoyenga & Hoyenga (1993), Feminine is a trait that is more common in woman than man is. Feminine refers to woman trait in culture. It means, feminine is a trait and is formed by culture as the ideal characteristic for woman. Femininity constructs rules that set proper woman's appearance and behavior.

2.1.1 Masculinity

Masculinity concept is influenced by the culture. The concept of masculinity in society is associated with the industrialization, military power and conventional social gender roles, for example, man should be physically strong, smart, aggressive in sexuality, logic, individualistic, and has a leader characteristic. This association is constructed by the culture and creates a new masculine and all the man repeats it. In Victorian era, the ideal masculinity is man should be spiritual and protective to his family. Victorian society believes that man was considered as protector and faithful believer. It is because the effect of the Christianity. Christianity gives a much effect to the masculinity in Victorian era (Sussman, 1992).

Moreover, man in Victorian era is active in publicity. Their jobs also contribute the masculine status. It occurs on the middle class man because the aristocrat man is viewed as idle since they do not work commonly. Most of aristocrat man was also active in public as bar, club and party. If they just stay in home, they believe that their masculinity is threatened. They are considered as the weak man or not manly and their status has same level with woman (Sussman, 1992).

Furthermore, the man in Victorian era is also dandy. They love to look interesting. They believe if they are handsome or gussied, they will be accepted by society and the opposite, if they are ugly, they will not be accepted by society and the society will excommunicate with them. It is the effect of French Culture in English that believes the aesthetic leads them into higher status in social (Hamilton: 4).

2.1.2 Femininity

Femininity is a structure that builds the woman traits. It is constructed by the society. The society constructs that woman should take care their children and household. It is same as the concept in Victorian era. In Victorian era, woman should be good, virtuous, and living in domestic life around the family and household. Woman should obey her husband as the ideal woman for man. This concept is influenced by the man thought and Christianity, man thinks that woman is weak and they should be protected by man. Anything that man said, the woman should obey it. If the woman protests with this, they are considered as un-ideal

woman (Adams, 5). Moreover, woman is also difficult to find a job, because in Victorian era, there has been less job for woman. It is because of the industrial revolution in England. There are only man who can work outside, like factory. Jobs for woman is only staying at home and doing the activity at house, like cooking, sewing, cleaning, reading, writing, and managing the house. Meanwhile, the society also constructs woman that they should be interesting in society. More and more interesting woman in society, they will be more accepted and get a higher status in man eyes (Adams. 2).

Besides, the Victorian femininity also contributes into the fashion. Body and dress symbolize femininity in woman fashion. The woman body becomes an object of pleasure in fashions (Adams, 3) because the hips, buttocks and breasts were exaggerated and the waist was small as a standard of pretty woman. besides the body, the woman dress is symbolized as interior furnishings (Adams, 3) because when woman wears dress and walk appears the social status of the woman.

2.2 Queer Theory

Queer Theory not only theory talks about homosexuality, but also an approach leading to sexuality matters (sex differences).

> *'Queer theory is not a singular or systematic conceptual or methodological framework, but a collection of intellectual engagements with the relations between sex, gender and sexual desire." (Spargo, 1992: 9)*

As Spargo claims, queer has various systematic conceptual and methodology. Queer also focuses on any kind sexual activity or identity that falls into normative and deviant categories. Queer is also contesting of categorization of gender sexuality. Queer said that there is an interval between what a subject "does" (role talking) and what a subject "is" (the self). It makes the identity category that is designed to identify the "sexed subject" and the individual place becomes unstable.

2.2.1 Gender as Perfomative

Gender is performance, it is what someone does at particular times, rather than a universal concept about femininity and masculinity. According to Butler (1993: 125):

> *To claim that all gender is like drag, or is drag, is to suggest that "imi-tation" is at the heart of the heterosexual project and its gender binarisms, that drag is not a secondary imitation that presupposes a prior and original gender, but that hegemonic heterosexuality is itself a constant and repeated effort to imitate its own idealizations. That it must repeat this imitation, that it sets up pathologizing practices and normalizing sciences in order to produce and consecrate its own claim on originality and propriety, suggests that heterosexual performativity is beset by an anxiety that it can never fully overcome, that its effort to become its own idealizations can never be finally or fully achieved, and that it is consis-tently haunted by that domain of sexual possibility that must be excluded for heterosexualized gender to produce itself.*

On quotation above, Butler (1993) emphasizes that gender is imitative structure, or the effect of imitation process, repetition, and performativity. The concept of performativity on Butler idea is central to the gender studies. Butler

borrows this concept from literary theory that is categorized into two kinds. There are constantive and performative. Constantive is the expressive and performative meanings that shape a reality. It emphasizes “I’m man” besides it is expressive; it is also “tell my sex is male”. It is not only that but also performative that “I’m man, so I should act with male norms.” So, It appears performativity.

For Butler (1993), gender is like the beauty contest that is performed by the transvestites to prove that they are the perfect woman. The contestants are a male but he can perform in a very feminine way such as slim body, smooth skin, and pretty face. Thus, “realness” or the truth about gender, the identity and sexuality are produced and reproduced through a set of actions, gesture and desire that is interpreted and implemented until it creates the real gender.

Most of humanist consider someone in gender view as an attribute that is attached by culture, at least become fixed as permanent part on person. However, Butler prefers historic and anthropology position to understand the gender as a relation between social subject that was formed in specific context. It becomes fixed attribute gender on someone as fluid idenity that change in different contect and different times. Society makes gender behavior looks more natural, but if it is seen from time to time, there are changes in the construction of gender performance.

Butler argues that there are power relations in a normative gender. Then in daily life, this will become politic object.

> *"If sexuality is culturally constructed within existing power relations, then the postulation of a normative sexuality that is "before," "outside," or "beyond" power is a cultural impossibillity and a politically impracticable dream, one that*

> *postpones the concrete and contemporary task of rethinking subversive possibilities for sexuality and identity within the terms of power itself." (Butler,1993: 30)*

Generally, masculinity is the open concept, it is not fixed identity and monolithic that separated from race, class, and culture but distance identity that is contradictive. Through the constructions, the masculinity is one of subjectivity signs that fixed the socila idenity. The thought about masculinity in media also gets the influence from Butler. Butler said masculinity concept in identity crisis is not just new class anxiety but as the decreasing stability, relation between gender, and representation, *'an on going and potentially discontinuous performative masquerade'. .*

2.2.2 Homoerotic

According to Younger (2005: 80) *"Homoeroticism, the erotic attraction between members of the same sex, either male-male or female-female.* Homoerotic is a sexual attraction between man-man and female-female. Homoerotic is also related with the Hellenistic period, a period in Greek history around 4^{th}-1^{st} BC. This period is focused on two things that are believed to be connected to Homoeroticism. It is namely art and education.

The art is portraying on the human figure as an object of beauty through art. The most familiar object of beauty is through Greek statues of young men in the nude. The Greek statues become the standard model of perfect man. Other than that, the art is also about the education. The education in homoerotic can appear caused by man relation to other man or women to other women. The

relationship during the Hellenistic period is known as Paiderastia. As Younger (2005: 141) said, *"the eroticized socialization of an adolescent boy into Greek male society by an adult man."* It emphasizes on the relationship between boy and man. Paiderastia is a relationship based on the older man teaching the young boy the ways of life and how to become a man. However, sex builds a big part in interaction between boy and man. The fact that the education that a man educates the boy builds a standard that most boy in ancient Greek were seen as desirable mostly when they were young and beautiful. The relation should have had a sexual relation called homoerotic.

2.3 Character & Characterization

Character is a portrait of a real person. As D.K. Peterson's (1999: 1) said, *"Characters are the "people" intexts, and characterization is the author's presentation and development of characters."* Character is the important element in the story. Character can be real like human, animal, monster and robot. The function of character also to builds the story. In determine the character in literary works needs characterization method.

Characterization is a method used by an author to develop the character. According to Albertine Minderop (2005), characterization has two types. There are showing and telling methods.

2.3.1 Telling Method

The telling method is *"Metode langsung (telling) mencakup karakterisasi melalui penggunaan nama tokoh, karakterisasi melalui penampilan tokoh, karakterisasi melalui tuturan pengarang (Minderop, 2005: 4).* The statement says the character is directly told by the author. This method is used on the literary works while literature can be seen and enjoyed from the author explanation. On this method, characterization can be using name and appearance of the character and author narration.

2.3.2 Showing Method

The showing is indirect characterization that the author reveals the character by the action, speech, looks, thought and effect.

> *The other method is the indirect, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative (Minderop, 2005:22).*

In this method, the reader can conclude about the character description in the novel without the author interference. This showing method has a few way, through what the character says, the character's appearance and environment, the character's thought, what the character does (inward and outward behavior), and what others say about the character.

2.4 Aesthetic Movement

Aesthetic movement was a movement during the late 19th century that focused on the idea that Art for Art's Sake. Aesthetic placed a very high opinion on beauty. It was a literary and social movement, which differed in the way which it viewed art and its connection to life. The origin of the English Aesthetic Movement can be traced back to the literary works in 19th century. The worship of beauty and the lack of interest were in social and political problems. It hideous contemporary industrial world and be realized the creation of beauty as a duty to society. The theorist of the English Aestheticism was Walter Pater who stated that personal experience is the only valid criterion of judgment.

> *Beauty, like all other qualities presented to human experience, is relative; and the definition of it becomes unmeaning and useless in proportion to its abstractness. To define beauty, not in the most abstract but in the most concrete terms possible, to find, not its universal formula, but the formula which expresses most adequately this or that special manifestation of it, is the aim of the true student of aesthetics. (Palter, 1980, XIX)*

Through this statement, he explains that the aesthetic values are primary and befall all other value even moral and ethical ones. Hence, theories are useless and only impressions are real, but impressions are elusive since the world of experience in a continuously changing the flow. The end of life is not the result of the experience but the capacity of experiencing the greatest possible number of impressions. The ideal is a life of sensations, which achieves its high realization in the worship of beauty and art for art's sake, because the highest pleasure can be found in art.