

Sexism in Children's Literature (*The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*) by Beatrix Potter

THESIS

By:

Annisa Rahmaniya Afifah

NIM 14320078



ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2018

Sexism in Children's Literature (*The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*) by Beatrix Potter

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in partial fulfillment of the requirements for degree of *Sarjana Sastra* (S.S.)

By:

Annisa Rahmaniya Afifah

NIM 14320078

Advisor:

Dr. Hj. Isti'adah, M.A.

NIP 19670313 199203 2 002



ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

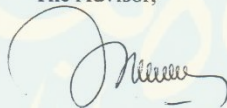
2018

APPROVAL SHEET

This is to certify that the thesis of Annisa Rahmaniya Afifah entitled “Sexism in Children’s Literature (*The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*) by Beatrix Potter” has been approved by the thesis advisor for further approval by the board of examiners as one of the requirements for degree of *Sarjana Sastra* (S.S.) in English Letters Department, Faculty of Humanites, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Malang, June 26, 2018

Approved by
The Advisor,

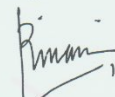


Dr. Hj. Isti'adah, M.A.

NIP 19670313 199203 2 002

Acknowledged by

The Head of English Letters Department,

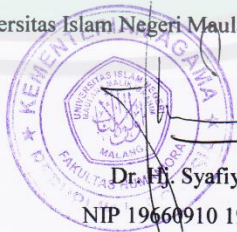


Rina Sari, M.Pd.

NIP 19750610 200604 2 002

The Dean of Faculty of Humanities

Universitas Islam Negeri Maulana Malik Ibrahim Malang



Dr. Hj. Syafiyah, M.A.

NIP 19660910 199103 2 002

LEGITIMATION SHEET

This is to certify that the thesis of Annisa Rahmaniya Afifah entitled “Sexism in Children’s Literature (*The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*) by Beatrix Potter” has been approved by the board examiners as one of the requirements for degree of *Sarjana Sastra* (S.S.) in English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Malang, July 30, 2018

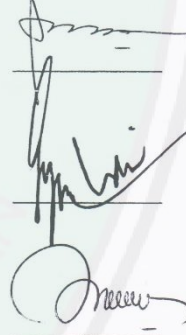
The Board Examiners

Miftahul Huda, M.Pd. (Chair)
NIP 19840329 201101 1 009

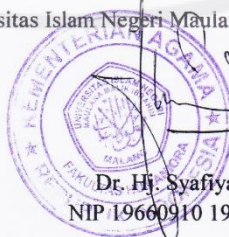
Dr. Syamsudin, M.Hum. (Main Examiner)
NIP 19691122 200604 1 001

Dr. Hj. Isti’adah, M.A. (Advisor)
NIP 19670313 199203 2 002

Signatures



The Dean of Faculty of Humanities
Universitas Islam Negeri Maulana Malik Ibrahim Malang



Dr. Hj. Syafiyah, M.A.
NIP 19660910 199103 2 002

STATEMENT OF AUTHENTICITY

I declare that the thesis I wrote entitled “Sexism in Children’s Literature (*The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*) by Beatrix Potter” is truly my original work. It does not incorporate any materials previously written or published by other person, except indicated in the theory, quotations, and bibliography. Due to this fact, I am the person responsible for the thesis if any objection or claim from others.

Malang, June 20, 2018

The Author,



Annisa Rahmaniyah Afifah

NIM 14320078

MOTTO

“Everything starts from something.”

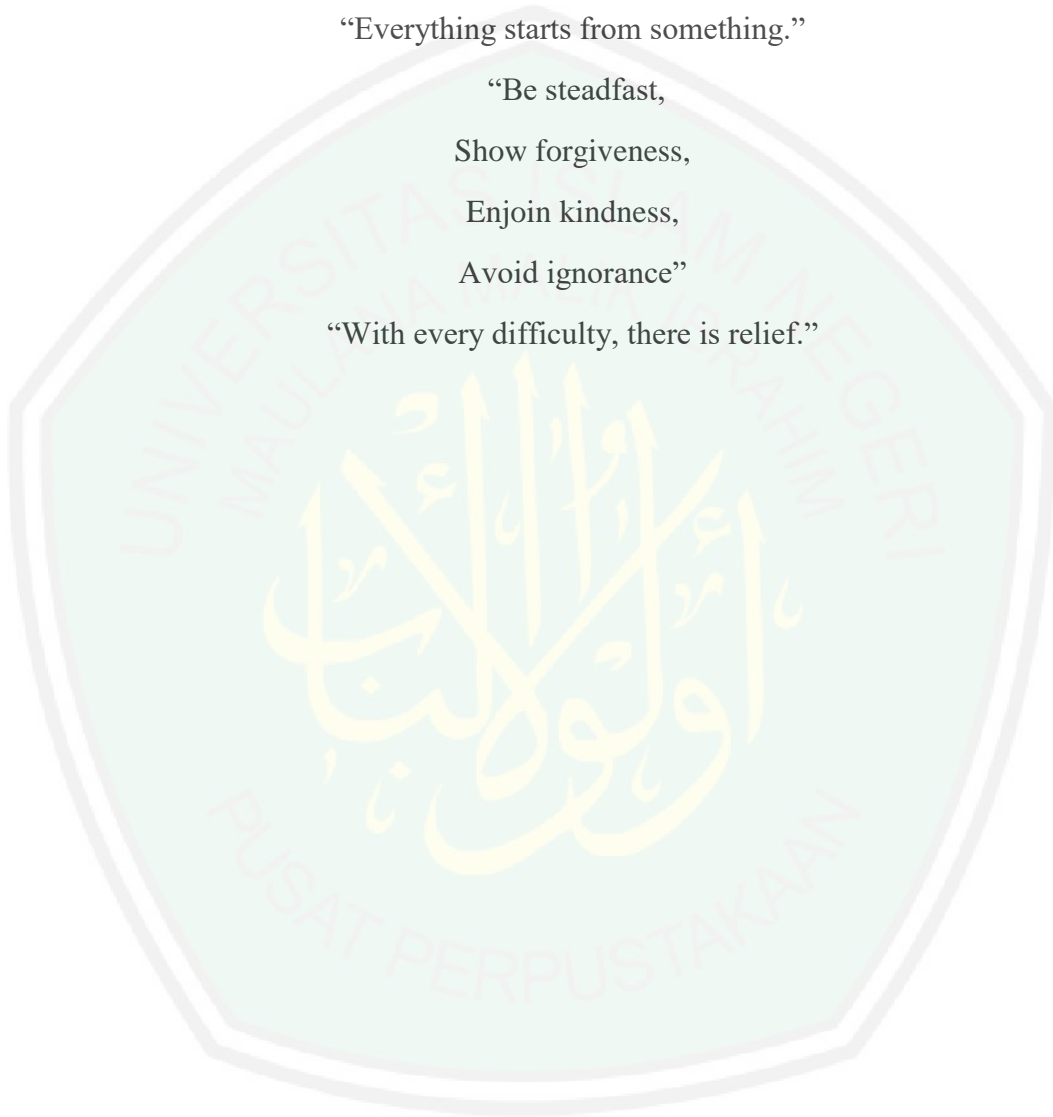
“Be steadfast,

Show forgiveness,

Enjoin kindness,

Avoid ignorance”

“With every difficulty, there is relief.”



DEDICATION

This thesis is dedicated to my beloved mother and father

My dearest brother and sister

And my grandmothers whom I love



ACKNOWLEDGMENTS

Alhamdulillah. First and foremost, the author wants to express the gratitude to Allah SWT for the mercy and grace so that this study can be completed as one of requirements for achieving undergraduate degree of *Sarjana Sastra* (S.S.) in English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. *Shalawat* and *salam* are always delivered to the great Prophet Muhammad SAW who guide us to the brightness with Islam.

The researcher realizes that without assistance and guidance, this thesis cannot be done. Therefore, the researcher would like to express the gratitude to people who contribute to this study:

1. Dr. Hj. Syafi'yah, M.A., the Dean of Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Rina Sari, M.Pd , the Head of English Letters Department of Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. Dr. Hj. Isti'adah, M.A as the advisor of my research who always gave me advises and corrections in improving my thesis.
4. All respectful lecturers in English Letters Department who have already taught me for my four-year study in this university.
5. My family, my beloved parents, my mother and my father for the unconditional love, endless support, and sincere prays that always are given to me. My brother and sister who always support me in any condition. My aunt who takes care of me in Malang, and my grandmothers whom I love.
6. All my friends of English Letters Department 2014, especially those majoring in literature who have given unforgettable moments while learning together.

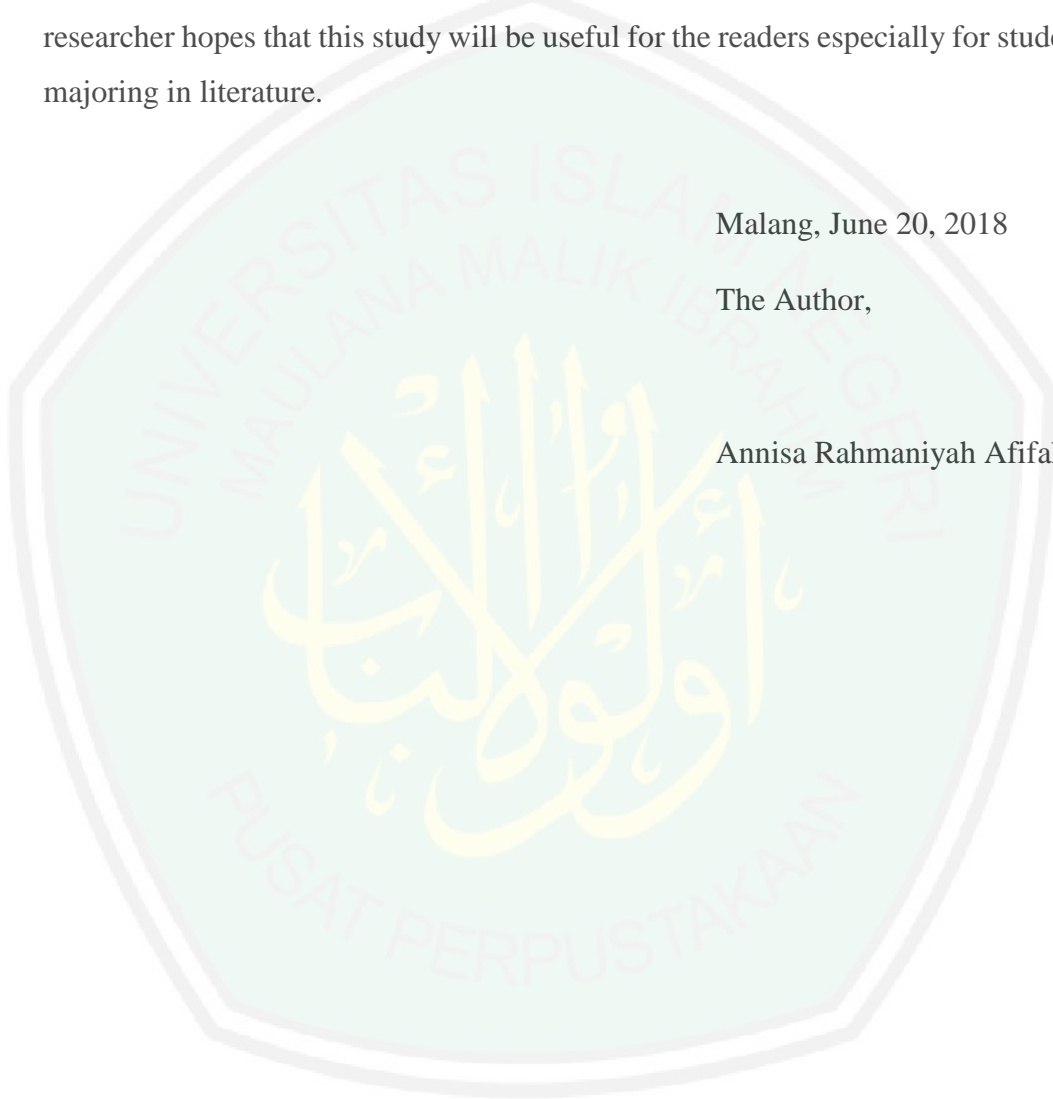
7. Everyone who is involved and becomes the part of the author's life.

The researcher realizes that this study is far from perfection. Criticisms and suggestions are welcome for improving and making this study better. Finally, the researcher hopes that this study will be useful for the readers especially for students majoring in literature.

Malang, June 20, 2018

The Author,

Annisa Rahmadiyah Afifah



ABSTRACT

Afifah, Annisa Rahmadiyah. 2018. *Sexism in Children's Literature (The Tale of Peter Rabbit and The Tale of Jemima Puddle-Duck) by Beatrix Potter*. Thesis. Literature, English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Hj. Isti'adah, M.A.

Keywords: children's literature, sexism, ambivalent sexism

Sexism have always been an issue in literature for children. Most of the children's literatures portray male as the character who leads the story, while female is passive. Moreover, authors or illustrators often apply labels to characters based on their stereotypes on sex. Meanwhile, children's literature which is considered as picturebooks provide role models for children in defining and shaping standards for feminine and masculine, behaviour, and attitudes toward women.

This study examines the portrayal of sexism in Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*, applies Ambivalent Sexism theory by Peter Glick and Susan Fiske in order to find what attitudes of ambivalent sexism portrayed in the stories helped by additional tools to view sexism retrieved from *The Council on Interracial Books for Children* (2011).

The result of this study shows that sexism still occurs in children's literature through the story lines, lifestyles, relationship between people, the hero, and loaded words, strengthen with the illustration, the effects on children's self-image, authors' or illustrators' background and perspective, and copyright date. This study reveals that the children's books portray a stereotype which promotes the notion of traditional feminine ideal which leads into some sexist treatments.

This study also found ambivalent attitudes in the stories where benevolent sexism is more dominant by comparison 6:8 which identifies positive evaluations fit to protective paternalism that women need protection, complementary gender differentiation, and heterosexual intimacy with notion that female is the complementary of male. Meanwhile, the strongest hostile sexism portrayed in the story is the dominative of male toward female or heterosexual hostility. A social justification for male position is like dominative paternalism and competitive gender differentiation. It also highlights the traditional expectation that men are aggressive and authoritative while women are submissive.

ABSTRAK

Afifah, Annisa Rahmanyah. 2018. *Seksisme dalam Sastra Anak (The Tale of Peter Rabbit dan The Tale of Jemima Puddle-Duck) oleh Beatrix Potter*. Skripsi. Sastra, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Isti'adah, M.A.

Kata kunci: sastra anak, seksisme, seksisme ambivalen

Seksisme selalu menjadi masalah dalam literatur untuk anak. Sebagian besar sastra anak menggambarkan laki-laki sebagai tokoh yang memimpin cerita, sementara perempuan pasif. Selain itu, penulis atau ilustrator sering menerapkan label pada karakter berdasarkan stereotip mereka tentang jenis kelamin. Sementara, sastra anak yang merupakan buku bergambar berperan menyediakan model untuk anak dalam mendefinisikan dan membentuk standar feminin dan maskulin, perilaku, dan sikap terhadap perempuan.

Penelitian ini meneliti tentang penggambaran seksisme dalam karya Beatrix Potter *The Tale of Peter Rabbit* dan *The Tale of Jemima Puddle-Duck*, dengan menerapkan teori seksisme ambivalen oleh Peter Glick dan Susan Fiske untuk menemukan sikap seksisme ambivalen yang digambarkan dalam cerita tersebut yang dibantu dengan alat tambahan untuk melihat seksisme diambil dari *The Council on Interracial Books for Children (2011)*.

Hasil penelitian ini menunjukkan bahwa seksisme masih terjadi dalam sastra anak melalui alur cerita, gaya hidup, hubungan antara orang, pahlawan, dan kata yang dimuat, yang diperkuat dengan ilustrasi, efek pada citra diri pada anak, latar belakang dan perspektif penulis atau ilustrator, serta tanggal hak cipta. Penelitian ini mengungkapkan bahwa buku-buku anak menggambarkan stereotip yang mempromosikan gagasan ideal feminin tradisional yang mengarah ke beberapa perlakuan seksis.

Penelitian ini juga menemukan sikap ambivalen dalam cerita tersebut di mana seksisme positif (*benevolent sexism*) lebih dominan dengan perbandingan 6:8 yang mengidentifikasi evaluasi positif sesuai dengan paternalisme protektif bahwa perempuan membutuhkan perlindungan, diferensiasi gender komplementer, dan keintiman heteroseksual dengan anggapan bahwa perempuan adalah pelengkap laki-laki. Sementara, seksisme negatif (*hostile sexism*) yang paling kuat adalah dominasi laki-laki terhadap perempuan atau permusuhan heteroseksual. Pembeneran sosial untuk posisi laki-laki lebih superior seperti pada paternalisme dominatif dan diferensiasi gender yang kompetitif. Hal ini juga menyoroti pandangan tradisional bahwa laki-laki agresif dan berwibawa sementara perempuan tunduk.

ملخص

عفيفة ، أنيسة الرحمانية. ٢٠١٨. التحيز الجنسي في أدب الأطفال (حكاية أرنب بيتر وحكاية جاميما البركة) بطة بياتريكس بوتر. أطروحة. الأدب ، قسم اللغة الإنجليزية ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: الدكتور. حجة . إستعادة، الماجستير الآداب

الكلمات المفتاحية: أدب الأطفال ، التحيز الجنسي ، التمييز الجنسي المتناقض

التمييز الجنسي كان دائما مسألة في الأدب للأطفال. وتصور معظم أدب الأطفال الذكر على أنه الشخصية التي تفقد القصة ، بينما تكون الإناث سلبيا. علاوة على ذلك ، غالبا ما يقوم المؤلفون أو الرسامون بتطبيق الليبلات على الشخصيات بناء على صورهم النمطية على الجنس. في حين أن أدب الأطفال الذي يعتبر كتبا مصورة يقدم قدوة للأطفال في تحديد وتشكيل معايير المؤنث والمذكر والسلوك والمواقف تجاه المرأة.

تبحث هذه الدراسة في تصوير التحيز الجنسي في فيلم بياتريكس بوتر حكاية بيتر أرنب و حكاية جميمة البطة البطة ، وتطبق نظرية التناقض الجنسي بين الجنسين من قبل بيتر غليك وسوزان فيسك من أجل العثور على مواقف متناقضة تميزت في القصص. كما استخدم الباحث عشرة طرق سريعة لتحليل كتاب الأطفال للحصول على التمييز الجنسي الذي تم الحصول عليه من المجلس المعني بالكتب بين الأعراف من أجل الأطفال (٢٠١١).

تظهر نتيجة هذه الدراسة أن التحيز الجنسي لا يزال يحدث في أدب الأطفال من خلال خطوط القصة ، وأنماط الحياة ، والعلاقة بين الناس ، والبطل ، والكلمات المحملة ، وتعزيز مع التوضيح ، والآثار على الخلفية الذاتية للأطفال ، ومؤلفي أو رساميهم والمنظور ، وتاريخ حق المؤلف. تكشف هذه الدراسة أن كتب الأطفال تصور صورة نمطية تروج لفكرة مثالية الأنثوية التقليدية التي تؤدي إلى بعض العلاجات الجنسية.

كما وجدت هذه الدراسة مواقف متناقضة في القصص التي يكون فيها التحيز الجنسي الخيري أكثر هيمنة من خلال المقارنة ٦: ٨ التي تحدد التقييمات الإيجابية التي تتلاءم مع الأبوية الحمايية التي تحتاجها النساء للحماية ، والتفاضل الجنساني التكميلي ، والحميمية المغايرة مع مفهوم أن الأنثى هي مساواة الذكور. في حين أن أقوى نزعة جنسية معادية مصورة في القصة هي المسيطر على الذكور تجاه العداوة الأنثوية أو الجنس الآخر. مبرر اجتماعي لموقف الذكور مثل الأبوية المسيطرة والتفاضل بين الجنسين. كما أنه يسلب الضوء على التوقعات التقليدية بأن الرجال عدوانيين وموثوقين بينما النساء خاضعات.

TABLE OF CONTENTS

TITLE PAGE	i
APPROVAL SHEET	ii
LEGITIMATION SHEET	iii
STATEMENT OF AUTHENTICITY	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENTS	vii
ABSTRACT	ix
TABLE OF CONTENTS	xii
CHAPTER: I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	8
1.3 Objectives of the Study	8
1.4 Significances of the Study	9
1.5 Scope and Limitation.....	10
1.6 Research Method	11
1.6.1 Research Design.....	11
1.6.2 Data Sources.....	11
1.6.3 Data Collection.....	12
1.6.4 Data Analysis	13
1.7 Definition of Key Terms	14
CHAPTER II: LITERATURE REVIEW	
2.1 Theoretical Framework	16
2.1.1 Children’s Literature	16
2.1.2 Gender Stereotype.....	18
2.1.3 Sexism.....	20
2.1.4 Ambivalent Sexism Theory	22
2.1.5 Children’s Literature and Sexism.....	32
2.2 Tools to View Sexism in a Story.....	35
2.3 Previous Studies	39

CHAPTER III: FINDING AND ANALYSIS

3.1 Sexism in the Stories	42
3.1.1 The Tale of Peter Rabbit	43
3.1.2 The Tale of Jemima Puddle-Duck.....	63
3.2 Ambivalent Sexism in the Stories	78

CHAPTER IV: CONCLUSION AND SUGGESTION

4.1 Conclusion.....	84
4.2 Suggestion	85

BIBLIOGRAPHY**APPENDIX****LIST OF FIGURES**

Figure 1. Attitudes of Ambivalent Sexism.....	23
Figure 2. Subscales of Ambivalent Sexism.....	26

LIST OF TABLES

Table 1. Tools to View Sexism in a Story.....	36
Table 2. Ambivalent Sexism Score	79

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Children's literature is one of genres in literary works that are written for children. Moreover, children's literature is an effective way to educate children about the fundamentals in life (McMurry, 2015). This literary work has a long history around the world and have various forms of written text, folk and fairy tale, and oral tradition. The histories of children's books worldwide have relation between education, culture, religion, ideology, and politic, and numerous concepts affiliate with freedom in case of fantasy and imagination (Hunt, 1999).

Some writers argue that in degree, children's literature is different from adult literature (Lukens, 1995 as cited in Chang, 2015). As a concept, children's literature is literature for children story which mostly contains pictures, illustrations, and full colours. Furthermore, children's literature is more communicative by using narrative form in writing and dialogues. In addition, children's literature is considered as picture book and booktalk which aims to motivate readers in improving reading, writing, and speaking skills. Children's literature is also considered as story telling which is an effective way to transmit values and attitudes and it makes the reader easier to interpret and to understand the story.

Crippen (2012) states that children's literature is valuable and important for students to drive their interest in reading literature, besides to develop personality and social skills. Hence, Crippen's idea is relevant with the statement that children's literature educate children the fundamentals in life. However, sometimes children's literature contains implicit messages. The messages may not be overtly stated in the story but most of literary works portray the view points, values, cultures and ideologies.

Anthromorphic animals are a device commonly used in children's literature. They can help to create a degree of distance when adressing fears, allow illustrators to supposedly universalize their depictions by avoiding cultural and racial bias, and offer immense visual appeal with cuteness (Clegg, 1996 as cited in Goddard, 2013). Moreover, most of children's literatures are in the form of picture books. Ross (1972) as cited in Goddard (2013) explains that picture books play an important role in role in early sex-role socialization because they are a vehicle for presentation of societal values to young child. Hence, children's literature has influence in developing children's gender identities.

In children's books, most girls are assigned the image with beauty, modesty, grace, and obedient, while boys are strong, logic, and active. In other words, the portrayal of girls and boys is about feminity and masculinity which leads to a stereotype in set of behavioral expectations, attitueds, and sexism. This portrait of different treatments between male and female in

children's literature can be seen in Beatrix Potter's short stories *The Tale of Peter Rabbit* (1902) and *The Tale of Jemima-Puddle Duck* (1908).

Beatrix Potter is an English writer especially in children's literature. She is also known as a natural scientist who loves pets and developing a love of landscape, flora, and fauna. The works of her are mostly about nature and animals. Two of her famous works analyzed in this research are *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*.

These two stories are children's books written and illustrated by Beatrix Potter. The stories tell about animals' life. *The Tale of Peter Rabbit* tells about a naughty and active rabbit named Peter. Beatrix Potter describes Peter as a disobedient rabbit, while the three sisters of his are very obedient. This story is about Peter's experiences when he tries to steal vegetables from Mr. McGregor.

Another story of Beatrix Potter is *The Tale of Jemima Puddle-Duck*. It tells about a female duck called Jemima. This story is focusing on Jemima's struggle to hide her eggs from the farmer's wife who always confiscates Jemima's eggs. One day, when she runs away from the farmer's house, she meets a male fox. The fox is very clever and he tries to deceive Jemima, the stupid duck, by inviting her to visit his house. Meanwhile, the fox plans to take Jemima's egg and kill her. But, in this story, Beatrix Potter portrays Jemima as a poor and naive duck who is easily tricked and exploited by male characters.

This study examines the portrayal of sexism in Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck* as a result of consideration that those two stories depicts different treatments between male and female and contains with ambivalent attitudes toward women which might lead into sexist treatment through the characters. The sexist treatments in the stories can be positive and negative. In a special case of sexism, there is an ambivalence attitudes toward women which can be *benevolent sexism* (positive evaluations) and *hostile sexism* (negative attitudes). Besides, many of literary works tell about unfairness and injustice experienced by women. For example, The Brothers Grimm's fairy tales, such as *Cinderella*, *Snow White*, and *Sleeping Beauty* portray women in beauty but weak that need men's help.

Moreover, *The Tale of Peter Rabbit* is one of very popular children's book which have been translated into several languages. This story may have been read by thousands of children around the world. Hence, people especially parents must become more aware of blatant sexism in children's literature where people portray a specific set of traits based on sex and gender role stereotypes in children's literature which can affect how children perceive themselves and negative portrayals of their gender may affect their identity and self-esteem.

In the meantime, there are still massive people who view that society should be led and dominated by men, since men are considered stronger,

people maintain that men are available to have broad access in most aspects of life, including literature. This stereotype links to gender inequality and gender discrimination. Besides, literature influences sex role socialization. This may be done deliberately by the author or illustrator or may be done accidentally (Paynter, 2011). Whatever the cause, we must become more aware of blatant sexism in children's literature where people portray a specific set of traits, which can be divided into aspects of two gender categories: masculine and feminine.

Sexism involves the attitude which favors people based on sex. In broader sense, sexism is a part of the practice of gender discrimination (Michel, 1986). Another term for treatments and expectations of women is sexism that is closely connected with gender stereotypes. Sexism can be described as the appraisal of one sex, in this case male, as more valuable than the second one (Renzetti and Curran, 2005 as cited in Veselá, 2014). With this in mind, the researcher expects to link between literary work with sexism.

Garaigordobil and Aliri (2013) maintain that sexism is understood as an attitude of prejudice towards women. The focus on sexism in children's literature is based on the belief that children's books influence children's behavior. Besides, several studies have demonstrated about sexism. With this in mind, the researcher expects to link between children's literature with sexism especially in Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale*

of *Jemima Puddle-Duck* because the researcher views that the stories promote the issue of sexism and portray attitudes which endorse ambivalent sexism.

Based on Glick and Fiske (1996) as cited in Rollero and Fedi (2012), Ambivalent Sexism Theory (AST) posits that sexism has two sub-components which are Hostile Sexism (HS) and Benevolent Sexism (BS). Hostile sexism shares its negative charge with more traditional sexism which considers women to be inferior to men and adopts a stereotyped and negative view of women. Meanwhile, benevolent sexism is a positive affective tone, which transmits the view of women as weak creatures who must be protected and accept the roles of wife and mother. Furthermore, as the supporting ideas, the researcher also applies ten quick ways to analyze sexism in children's book published by *The Council on Interracial Books for Children* (2011).

Other studies have examined sexism linked with literature. To conduct the research, there are some previous studies about Beatrix Potter's works and sexism.

For Beatrix Potter's works there are two previous studies used in this research: *Victorian Restriction, Restraint, and Escape in the Children's Tales of Beatrix Potter* by Mandy L. DeWilde (2008). In the study Wilde tried to understand the form of restriction, restraint and escape of Victorian in Beatrix Potter's tales by using Beatrix Potter's own life including her childhood, adulthood, and her legacy as the basis for her children's stories.

Another one is a thesis by Sofie Vriends (2015) '*A Strongly Marked Personality*': *The Discursive and Non-Discursive Posture of Beatrix Potter*. This thesis investigates how Beatrix Potter presents herself as an author through her behavior as an author in the literary field, the person who comes forward in her letters and the writer who speaks in her children's stories.

The researcher also takes some previous studies in case of sexism. First, *Once Upon A Time: Exposing Sexism in Children's Literature* by Courtney A. Gazda (2015). The study examine sexism in the 1970's children's book, *I'm Glad I'm A Boy! I'm Glad I'm A Girl!* by Whitney Darrow Jr which tells about the difference of characters of a boy and a girl, such as boy has truck while girl has doll, boy can eat while girl can cook, boy is doctor while girl is nurse. The research analyzes the way American society views sex and gender, how these views have been and are implemented on children through literature, and what we should do to stop such strict performance expectations. The result shows that the views of sex and gender in American society still influenced by gendered stereotypes and sexism as portrayed in the story *I'm Glad I'm A Boy! I'm Glad I'm A Girl!*.

Second, *The Portrayal of Women in the Fairy Tales* by Silima Nanda (2014). The research examines some Disney fairy tales and The Brothers Grimm stories, such as *The Sleeping Beauty*, *Cinderella* *Snow White*, *The Little Mermaid* and *Beauty and the Beast*. The research explores how fairy tales portray woman. The underlying messages in these stories convey the

praise and adulation of “female” beauty not only externally but also internally which portrays sexism.

Another research is *Gender Representation in Children’s Books: A Critical Review of Empirical Studies* by Hazir Ullah, Johar Ali, and Arab Naz (2014). The research uses qualitative approach, asserting that children literature is gender bias and it portrays traditional gender roles.

In this study the researcher examines Beatrix Potter’s works and sexism entitled “Sexism in Children’s Literature (*The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*) by Beatrix Potter”.

1.2 Problems of the Study

1. How is sexism portrayed in Beatrix Potter’s *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*?
2. What attitudes of ambivalent sexism are portrayed in Beatrix Potter’s *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*?

1.3 Objectives of the Study

1. This research analyzes how sexism is portrayed in Beatrix Potter’s *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*

2. This research intends to find what attitudes of ambivalent sexism that are portrayed in Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*

1.4 Significances of the Study

The researcher supposes this research will be useful for literary studies and literary criticism, especially for English Literature students and the one who interests in Children's literature and issues of gender stereotypes. Through this research, there are two significances of the study which are theoretically and practically.

Theoretically, the result of this research will contribute for the development of literary studies and literary criticism. Moreover this research examines sexism issues within children's literature. In this case, the researcher focuses on two famous stories from an author of children's literature, Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*.

Practically, this research can serve as an additional reference for literature students especially who are majoring in English Letters. The researcher hopes that this research will be useful for further research in children's literature, specifically in Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*, along with sexism in Children's Literature. Moreover, the researcher hopes that readers of all ages, especially

for parents to become more aware of sexism in children's book and for children to become wiser while absorbing values from books.

1.5 Scope and Limitation

In order to prevent irrelevant discussion, this research refers to the problems of study and limit the sphere in the analysis only for the languages in text. This research focuses on sexism portrayed in *The Tale of Peter Rabbit* (1902) and *The Tale of Jemima Puddle-Duck* (1908) written and illustrated by Beatrix Potter and on finding which attitudes of ambivalent sexism between hostile sexism and benevolent sexism are portrayed in *The Tale of Peter Rabbit* (1902) and *The Tale of Jemima Puddle-Duck* (1908) written and illustrated by Beatrix Potter. Therefore, the research applies Ambivalent Sexism Theory by Peter Glick and Susan Fiske and helped by additional tool to view sexism in a story retrieved from *The Council on Interracial Books for Children* (2011).

This research focuses only on five aspects from ten quick ways to view sexism retrieved from *The Council on Interracial Books for Children* (2011), which are story lines, lifestyles, relationship between people, the hero, and loaded words. Besides, for the rest of five aspects, illustrations, the effects on children's self-image, authors' or illustrators' background, authors' and illustrators' perspective, and copyright date are additional informations to support the analysis and to strengthen the result of the research.

1.6 Research Method

1.6.1 Research Design

This research is the form of literary criticism, which concerns on defining, classifying, and analyzing works of literature. Hence, this research applies Ambivalent Sexism theory by Peter Glick and Susan Fiske helped by additional tool to view sexism in a story retrieved from *The Council on Interracial Books for Children* (2011) which focuses on the portrayal of sexism in the Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*.

1.6.2 Data Sources

The primary data of this research is in the form of words, phrases, and sentences in the stories which indicate sexism. The data source is from the collection of tales by Beatrix Potter retrieved from <http://www.gutenberg.org> *The Tale of Peter Rabbit* which has 24 pages and *The Tale of Jemima Puddle-Duck* which has 21 pages.

In this research, the researcher analyzes famous literary works of Beatrix Potter which are *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck* which tell about animals life. *The Tale of Peter Rabbit* tells about a naughty and active rabbit named Peter. The tale was written for five-year-old Noel Moore, son of Potter's former governess Annie Carter Moore, in 1893. It was revised and privately

printed by Potter in 1901 after several publishers' rejections, but was printed in a trade edition by Frederick Warne & Co. in 1902. It is the most popular children's book of Beatrix Potter. Meanwhile, *The Tale of Jemima Puddle-Duck* tells about a female duck called Jemima-Puddle duck. The tale is written and illustrated by Beatrix Potter. It was first published by Frederick Warne & Co. in July 1908.

The secondary data are in the form of pictures or illustrations and additional information, such as the effects on children's self-image, authors' or illustrators' background, authors' and illustrators' perspective, and copyright date in order to support the analysis and strengthen the result of the analysis.

1.6.3 Data Collection

In obtaining the maximum data collection, the research starts by brief reading the whole stories of Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck*, then re-read in detail with underlying difficult and significant words, phrases, and sentences.

The step that follows are selecting and collecting the data in form of words, phrases, and sentences from the story related to the problems. The last is analyze and identify the datum related to the problems of the study.

The researcher also examines the pictures or illustrations, since the children's book is picture books which contains of illustrations and considers the additional informations, such as the effects on children's self-image, authors' or illustrators' background, authors' and illustrators' perspective, and copyright date in order to support the analysis and strengthen the result of the analysis.

1.6.4 Data Analysis

The main steps taken in the data analysis are identifying and analyzing the data.

The first step is the researcher reads the whole datum in detail related the problems of the study. Then the researcher evaluates the datum in case of some aspects that might portrayed sexism helped by additional tool to view sexism in a story retrieved from *The Council on Interracial Books for Children* (2011) which contains of some aspects in the stories that might promote sexism, such as illustration, story lines, lifestyles, relationship between people, the hero, and loaded words.

The next step is to analyze the data to find what attitudes of ambivalent sexism are hostile sexism and benevolent sexism in the stories by applying ambivalent sexism theory by Peter Glick and Susan Fiske. Then the researcher finds which attitudes of ambivalent

sexism between hostile sexism and benevolent sexism by making a table to score the total of ambivalent sexism attitudes which appears in each aspects in the stories. The last is drawing conclusion from the analysis results.

To support the analysis and to strengthen the result, the researcher also notices the illustrations of the story that might portray sexism and additional informations, such as the effects on children's self-image, authors' or illustrators' background, authors' or illustrators' perspective, and copyright date.

1.7 Definition of Key Terms

This research has some significant words to note. In order to avoid misunderstanding, the researcher gives the definition of the key terms used in this research.

- **Children's literature:** Children's literature is one of genres in literary works that written for children. It has some interesting techniques to entertain and educate children (Hunt, 1999). In general, the text of children's literature is in form of narrative and supported by illustrations.
- **Sexism:** Sexism is practices, prejudices and ideologies that treat one sex as inferior to the other in worth and status which makes one sex

suffer especially women. This attitude triggers stereotypes of social roles based on sex (Michel, 1986).

- **Ambivalent sexism theory:** A theory developed by Peter Glick and Susan Fiske. The theory posits that sexism has two sub-categories which are *Hostile Sexism* (negative evaluations and stereotypes about a sex, for example women are incompetent) and *Benevolent Sexism* (positive evaluation of sex that may appear, for example women should be protected) (Glick and Fiske cited in Rollero and Fedi, 2012).



CHAPTER II

LITERATURE REVIEW

This chapter explains and elaborates relevant literature related with children's literature and sexism.

2.1 Theoretical Framework

2.1.1 Children's Literature

Gradually, children's books were not only being created for educational purposes, but many were being written to simply please and entertain children (Bruneau, 2012). Folktales, fables, fairy tales, and fantasy books were evolving and taking shape with several of them incorporating beautiful illustrations (Bland 2015). Some of children's books focus on animals operating in their natural habit, often without the consideration of humans or their influence. While, animals and humanity are often portrayed as alien to each others. In this situations, animals usually have anthropomorphic tendencies and think and communicate in a similar manner to humans.

In general, children's literature is said to provide characters and events with which children can identify and through which they can consider their own actions, beliefs, and emotions (Mendoza & Reese, 2001 as cited in Tsao, 2008). According to McMurry (2015), often

times children's literature, while offering information in narrative form, is concerned with simply teaching readers about certain things.

Moreover, children's books are considered as story telling which is an effective way to transmit values and attitudes, in literature this process includes children's literature. David (1984) as cited in Kortenhuis and Demarest (1993) suggested that for many preschool children, a common experience is listening to stories and read from books which particularly illustrated books. Moreover, young children are easy to understand the story and aided to practice rational thinking as they view world through the children's book (Koeller, 1988 as cited in Kortenhuis and Demarest, 1993). In other words, contributes to the formation of self-images that help to construct children's self-identity.

Numerous studies have showed that females in children's picture books are typically portrayed as passive, dependent, and comparatively incapable, while males are portrayed as active, independent, and competent. Meta analyses have demonstrated that female characters take on the roles of nurturers, and that they often remain indoors and have few occupational choices compared to boys (Mykol, 2006 as cited in Foster, 2014). Conversely, male characters take on a variety of stereotypical roles as well, ranging from strong and active heroes to suave romancers. Schau and Scott (1984) as cited in Foster (2014) established that sexist books are those in which "females appear as main

characters and in illustrations far less than do males; females and males are usually portrayed in sexstereotypical roles; females appear more often than do males in derogatory roles; and/or male generic language is used”.

2.1.2 Gender Stereotype

In everyday interaction, women are more commonly stereotyped at the submissive level. In relation to being a male or female, there are certain social roles that the society prescribes to individuals on the basis of their sex which are called gender roles. The gender roles have connection with either femininity or masculinity, which includes of stereotyped traits.

Stereotypes can be seen in our society very frequently. It is obvious that in terms of stereotypes people are accustomed to certain norms and they are afraid of changes and therefore if one behaves in contradiction with such norms, others find it inappropriate and uncommon. Therefore, according to Veselá (2014), gender stereotypes can be characterized as stereotyped opinions, prejudices and ideas about “right” and “natural” general behaviour and considering individuals on the basis of their gender without deep concerning the fact what is innate and what they gained by upbringing, what their individual abilities or ideas about life are and so on. In other words, gender stereotypes are

simplifying descriptions of what a “masculine man” or a “feminine woman” should look like.

In terms of such prejudiced traits and expectations of women, another significant term must be explained, which is sexism that is closely connected with gender stereotypes. This expression can be described as the appraisal of one sex, in this case male, as more valuable than the second one (Veselá, 2014).

Gender stereotype can further be understood through the mechanisms of sexism. It takes place in this manner as men and women are subject to prejudicial treatment on the basis of gender alone. Sexism occurs when men and women are framed within two dimensions of social cognition.

Gender stereotype also occur in children’s literature regularly, which often means that children can begin to consider these sexist features normal, usual and also right. Undoubtedly, this point of view is not proper as it deepens the prejudices against both women and men and, at the same time, it contributes to form children’s incorrect and biased ideas about the typical behaviour patterns of females and males.

Thus, men’s dominance creates hostile attitudes about women. This dominance is largely enacted in and reinforced by gender roles and stereotypes. Furthermore, men often exert their power over women within sexual relationships, and women can potentially counter men’s power through sexuality (e.g., by using sexual attractiveness to control

men). Therefore, concerns about power, gender differentiation, and sexuality are bound together as components of sexism.

2.1.3 Sexism

Sexism commonly describes attitudes, statements, acts, strategies, or method that lead to the discrimination, marginalization, or oppression of individuals or groups based on their sex (Veselá, 2014). Another definition of sexism, or the endorsement of discriminatory or prejudicial beliefs based on sex, is typically equated with stereotypical conceptions of the sexes and the adoption of a traditional gender-role ideology (Frable, 1989 as cited in Campbell, 1997).

Sexism has typically been conceptualized as a reflection of hostility toward women. According to Swim (1995), there is evidence of behaviors inconsistent with these more liberal attitudes toward women's roles. For example, family roles are still inequitably divided, even for women with professional jobs. Inequity also can still be found in the workforce. In a 1990 Gallup poll, 43% of the male respondents and 54% of the female respondents indicated that they preferred a man as a boss, whereas only 12% of the women and 15% of the men indicated that they preferred a woman as a boss (Swim, 1995).

Sexists believe that the sexes be stereotyped and socialized into "masculine" and "feminine" behaviors and roles, and believe that this

is natural. Moreover, gender stereotype has close relation with sexism. For example, gender differentiation creates and reinforces of sexism because dominant groups seek to justify their privileges through ideologis of their superiority and through exaggeration of precieved differences with other groups (Tajfel, 1981 as cited in Glick & Fiske, 2001).

Sexism has been defined as open antipathy toward women (Glick & Fiske, 1997 as cited in Alksnis, 2000). Based on Alksnis (2000) There are four level of sexism. *Individual sexism* entails negative cognitive biases against women in the form of in-group/out-group categorization, biases in evaluation/attnbutions and stereotypes. *Social sexism* refers to interactions between individuais that involve negative behaviours directed at targets as a result of their gender. *Institutional sexism* involves the differential impact of institutional structures on men and women. *Cultural sexism* encompasses societal assumptions and beliefs about the value of gender categories. Benokraitis and Feagin (1995) as cited in Alksnis (2000) maintains that at each levels the expression of sexism may differ on dimensions.

Sexists believe and live the doctrine that one sex should dominate the other; sexism denies individuality, civil liberties and civil rights. Paynter (2011) stated that children recieve early sources of sexist messages from books. Where the stories form stereotypes the image of

female and male. Other studies have examined sexism and underrepresentation in various forms of literature and media that young persons may encounter. Fitzpatrick and McPherson (2010) as cited in Paynter (2011) examined children's coloring books drive the reader into sexism and gender stereotypes. Sexism is indeed a prejudice, but there is a special case marked by a deep ambivalence toward women which drives to the ambivalent sexism.

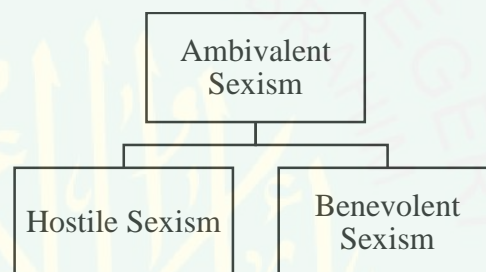
2.1.4 Ambivalent Sexism Theory

Ambivalence is usually conceptualized as either the simultaneous experience of or an oscillation between conflicting feelings or beliefs, such as loving and hating the same individual at the same time (Katz, 1981 as cited in Glick & Fiske, 2001). American psychologist believe that ambivalent sexists do often experience conflicting feeling when dealing with individual women. Glick and Fiske (1996) hypothesized that hostile and benevolent attitudes toward women are complementary components of sexism common among past and present human societies.

The theory of ambivalent sexism presented by Glick and Fiske (1996) posits that sexist attitudes encompass considerable ambivalence on the part of each sex toward the other. In respect to women, hostile sexism is an adversarial view of gender relations in which women are perceived as seeking to control men and usurping men's power.

Benevolent sexism idealizes women as pure creatures who ought to be protected, supported and whose love is necessary to make a man complete, but it implies that women are weak and best suited for conventional gender roles. The theory of AST aims to explain the negative and positive treatment toward women in society.

Figure 1. Attitudes of Ambivalent Sexism



two sub-categories of ambivalent sexism retrived from psynet.apa.org

Based on Glick and Fiske (1996) as cited in Rollero and Fedi (2012), Ambivalent sexism theory has two sub-categories of attitudes which are *Hostile Sexism* and *Benevolent Sexism*. *Hostile Sexism* shares its negative charge with more traditional sexism which considers women to be inferior to men and adopts a stereotyped and negative view of women. While, *Benevolent Sexism* is a positive affective tone, which transmits the view of women as weak creatures who must be protected and accept the roles of wife and mother.

Hostile Sexism is a set of negative beliefs and attitudes toward women including that women are in competition with men. In contrast,

Benevolent Sexism is a seemingly positive evaluation of women as more moral and refined than men. Women are characterized as “wonderful but weak” and need to be cared. The stereotype of Benevolent Sexism focus on the “doting mother” and “devoted wife”. In other words, Benevolent Sexism reflects the tendency to endorse the traditional feminine ideal or to view women in idealized, overly romantic terms or as delicate creatures who require protection (Glick & Fiske, 1996).

Benevolent Sexism is sneaky and it can be hard to identify. It has seemingly positive evaluations imply that a) women are weak and need to be protected, (b) women should not deviate from traditional gender role as mothers and caretakers, and (c) women should be idolized by men for their sexual purity and availability. While, Hostile Sexism is easier to detect and counter. It could be a harmful comment or attitudes toward women.

Hostile and Benevolent sexism are prevalent across cultures, and cross cultural differences in ambivalent sexism are predictable and systematic, with both ideologies relating to national measures of gender inequality (Glick & Fiske, 2001). Moreover, underlying the differences between cultures are important consistencies in the structure and consequences of sexist beliefs. Both Hostile and Benevolent sexism are presumed to be “legitimizing ideologies” beliefs that help to justify

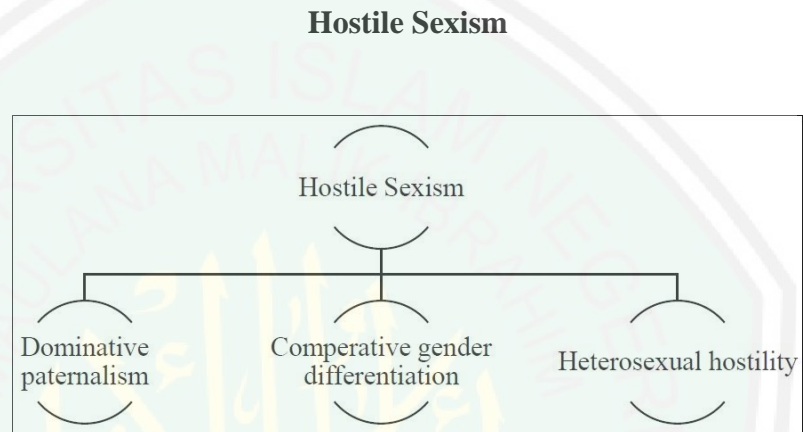
and maintain inequality between groups (Sidanius, Pratto, & Bobo, 1994 as cited in Glick & Fiske, 2001)

Barreto and Ellemers (2005) as cited in Rollero and Fedi (2012), demonstrated that when people express benevolent sexism, they are less likely to be recognized as holding sexist views than when expressing hostile sexism. This happens because the source of benevolent sexism does not match the mental prototype of sexist perpetrator and thus is relatively positively evaluated. Such judgmental process takes place in similar ways for both men and women, and it is relatively independent of affective reactions. However, when considering emotional response people experience, women feel more angry when facing HS than when facing BS, whereas men report similar levels of anger in both conditions (Barreto and Ellemers, 2005 as cited in Rollero & Fedi, 2012).

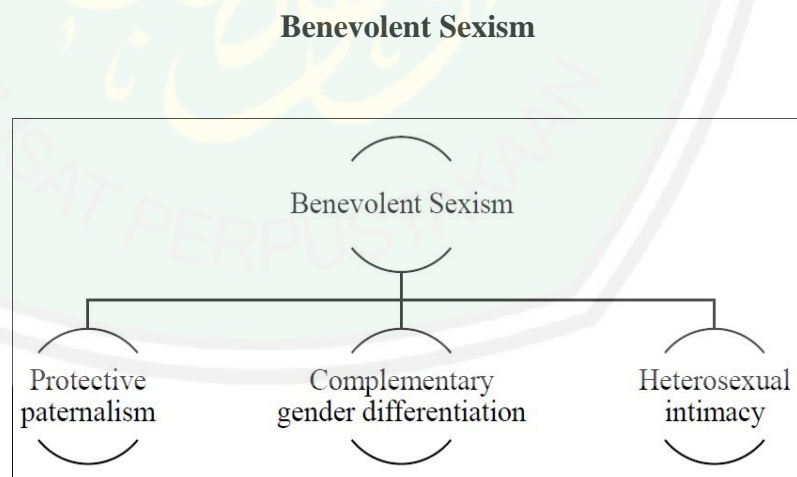
Based on Glick and Fiske (2001), some American psychologist hypothesized that Hostile and Benevolent sexism are predictable product of structural relations between men and women that common to human societies: a) Men are typically accorded more status and power than women; b) men and women are often differentiated in terms of social role and trait ascriptions; c) male-female relations are conditioned by sexual reproduction, a biological constant that creates dependencies and intimacy between the sexes. These three factors patriarchy, gender differentiation, and sexual reproduction together

create both Hostile and Benevolent attitudes toward the other sex (Glick and Fiske, 1996).

Figure 2. Subscales of Ambivalent Sexism



three sub-components of HS retrived from psynet.apa.org



three sub-components of BS retrived from psynet.apa.org

Benevolent and Hostile attitudes refer to the same three content domains: a) paternalism, including both domination as well as

protection and affection; b) gender differentiation, which can assume connotation of both competitive as well as complementary gender differentiation; and c) heterosexuality, comprehensive of the genuine desire of intimate closeness, heterosexual intimacy, and of the desire to dominate other heterosexual hostility (Glick & Fiske, 1996 as cited in Rollero & Fedi, 2012).

- **Paternalism**

Paternalism literally means relating to others “in the manner of a father dealing with his children”. This definition meshes well with the view that sexism is a form of ambivalence. There are two categories of paternalism, for it includes connotations of both domination which named (*Dominative Paternalism*) as well as affection and protection which named (*Protective Paternalism*).

Advocates of *dominative paternalism* justify patriarchy by viewing women as not being fully competent adults and legitimizing the need for a superordinate male figure which relates to hostile sexism. Yet for the positive side which relates with benevolent sexism, it is *protective paternalism* may coexist with its dominative counterpart because men are dyadically dependent on women (because of heterosexual reproduction) as wives, mothers, and romantic objects; thus, women are to be loved, cherished, and

protected (because of their “weaknesses” require that men fulfill the protector and provider role).

Research on power in heterosexual romantic relationships confirms that *dominative paternalism* is the norm (Brehm, 1992 as cited in Glick & Fiske, 1996). In its most extreme form, the traditional marriage, both partners agree that the husband should wield greater authority, to which the wife should defer. While, in the scale of benevolent sexism, *protective paternalism* is evident in the traditional male gender role which view that man have role of provider and protector of the home, with the wife dependent on the husband to maintain her economic and social status (Peplau, 1983 as cited in Glick & Fiske, 1996).

- **Gender Differentiation**

All cultures use physical differences between the sexes as a basis for making social distinctions, which are manifested as notions about gender identity (Harris, 1991 as cited Glick & Fiske, 1996). Developmentally, gender is one of the earliest and strongest forms of group identity to be internalized (Maccoby, 1988 as cited in Glick & Fiske, 1996), and people are more likely to categorize others on the basis of gender than on the basis of race, age, or role (Glick & Fiske, 1996).

Social identity theory (Tajfel, 1981 as cited in Glick & Fiske, 1996) suggests that the tendency to differentiate between groups will be strong when social status is bound up with group membership, helping to create social ideologies that justify the status differences. Just like *Dominative Paternalism, Competitive Gender Differentiation* presents a social justification for male structural. This justification leads a stereotype that only men are perceived as having the traits necessary to govern important social institutions. That situations have similarity in which women serve, in Virginia Woolf's literary works (1929).

A Room of One's Own by Virginia Woolf which tells about how woman has been unfairly represented in literature whether in the past or present. In the book, women are the centre and the target of the author's interest, especially how society responds to and considers her position and rights. Moreover, *A Room of One's Own* is a protest about the old patriarchal system of the Victorian Period. Virginia Woolf defends the rights of women: being economically and emotionally independent as well as having the right of integrate themselves in the intellectual life of the British Society (Laura, 2014). She stated that women should have own money and room. As the writer and feminist, Virginia Woolf notices the strong need of women to take their rights and to be equal with men.

Alongside the competitive drive to differentiate, however, the dyadic dependency of men on women (as romantic objects, as wives and mothers) fosters notions that women have many positive traits (Eagly, 1987 as cited in Glick & Fiske, 1996) that complement those of men (*Complementary Gender Differentiation*). Just as the traditional division of labor between the sexes creates complementary roles (men working outside the home, women within), the traits associated with these roles (and hence with each sex) are viewed as complementary. The favorable traits ascribed to women compensate for what men stereotypically lack (e.g., sensitivity to others' feelings). Hence, a man may speak of his "better half"; for the benevolent sexist, the woman completes the man.

- **Heterosexuality**

Virginia Woolf's works (1929) have her own answer about the reasons for polarized images of women in literature: the astonishing extremes of her beauty and horror; her alternations between heavenly goodness and hellish depravity are as a lover would see her as his love rose or sank, was prosperous or unhappy.

Heterosexuality is, undoubtedly, one of the most powerful sources of men's ambivalence toward women. Heterosexual romantic relationships are ranked by men and women as one of the

top sources of happiness in life (Brehm, 1992 as cited in Glick & Fiske, 1996), and these relationships are typically nominated as the most psychologically close and intimate relationships men have. Men's sexual motivation toward women may be linked with a genuine desire for psychological closeness (*Heterosexual Intimacy*).

Although, at their best, heterosexual relationships are the source of euphoric and intimate feelings (Hatfield, 1988 as cited in Glick & Fiske, 1996), romantic relationships between men and women also pose the greatest threat of violence toward women. Men's dyadic dependency on women creates an unusual situation in which members of a more powerful group are dependent on members of a subordinate group.

Sex is popularly viewed as a resource for which women act as the gatekeepers (ZiUmann & Weave, 1989 as cited in Glick & Fiske, 1996). This creates a vulnerability that men may resent, which is reflected in the frequency with which women are portrayed in literature as manipulative "temptress", such as Delilah, who can "emasculate" men. The belief that women use their sexual allure to gain dominance over men (who would, in vulgar parlance, be called "pussy-whipped") is a belief that is tied with hostility toward women. As Bargh and Raymond (1995) and Pryor, Giedd, and Williams (1995) demonstrated, for some men sexual attraction toward women

may be inseparable from a desire to dominate them (*Heterosexual Hostility*).

2.1.5 Children's Literature and Sexism

Gender stereotypes and sexism have always been an issue in literature for children. Literature in the nineteenth century focused on childhood, the family, and country. Most of the books reflected the traditional values of the time and served as socializing tools to transmit these values to the next generation (Peterson & Lach, 1990 as cited in Narahara, 1998). Gender role stereotypes affect how children perceive themselves. Negative portrayals of their gender may affect their identity and self-esteem. Young children who have not yet developed a strong identity are especially vulnerable.

Children's literature is inherently sexist because the majority of heroes are male, a study claims. An analysis of 6,000 best-selling children's books published during the past century concludes that male lead characters vastly outnumber female ones. And in a conclusion that will baffle fans of *Alice's Adventures in Wonderland*, *Anne of Green Gables* and *The Wonderful Wizard of Oz*, researchers said their findings indicated a "symbolic annihilation of women".

Overall, 31% of the best-sellers featured a female lead character, compared to 57% featuring a male. The remainder gave equal weight to a male and female protagonist, or had a gender-neutral character. And in books where the characters are animals such as *The Tale of Peter*

Rabbit, Fantastic mr Fox and *Winnie the Pooh* leading and positive female roles are scarcer. The likes of *Jemima Puddle-Duck* and *mrs Tiggy-Winkle* had key roles in just 7.5% of children's books. male rabbits, bears, owls, dogs, foxes and toads were more prevalent they were the lead char- acters in 23% of books.

Children's literature which considered as picturebooks provide role models for children in defining standards for feminine and masculine behavior; gender stereotypes and sexism limit children's potential growth and development; non-sexist books can produce positive changes in self-concept, attitudes, and behavior; and picture books in the last decade have shown some improvement in reducing stereotypes, but subtle stereotypes still exist.

Moreover, children's books are powerful means through which children learn their cultural heritage and gender. Dorthy Smith as cited in Ullah, Ali, and Naz (2014) asserts that text books is essential medium of power that shapes the ways in which children think about themselves and society. It is argued that texts and illustrations embedded into children books determine models of thought and offer preferred position to boys and girls.

In children's books, mostly girls are assigned the image with obedient, weak, incompetent, pasive, while boys are strong, logic, and active. In other words, the portrayal of girls and boys is about feminity

and masculinity which leads to a stereotype in set of behavioral expectations and it promotes hostility sexism.

Some books also indirectly promoted stereotypes by endorsing benevolent sexism; that is, a woman was portrayed in a very positive light as a caring mother, excellent secretary, or loving wife. Sexist books were more likely to portray traditional female roles, but both sexist and non-sexist books showed similar levels of traditional female leisure activities and chores. Sexist books were more likely to portray men in higher status positions and to have more male characters. Sexist books were also more likely to endorse the traditional feminine ideal. Some indicators of sexism, such as a lack of aggressive characterizations of females and scarcity of female anthropomorphized characters and illustrations, the idea that girls and women were generally less interesting or important.

As reported in *theguardian* (2011) Sociologists who conducted the study for the journal *gender and Society* expressed their surprise that there are fewer female heroines today than in 1900. And they said a literary diet of too many Tiggers and Toads makes youngsters believe they are growing up in a man's world.

Many factors discovered in past research would be considered sexist. Diekman and Murnen (2004) as cited in Tvaroha (2017) created a study to examine children's literature deemed both sexist and non-sexist by researchers and publishers. They found that non-sexist books

were more equal than sexist books to portray masculine personality characteristics equally between genders. Yet both sexist and nonsexist books contained no difference in their portrayal of feminine personality characters between genders. When considering acts that characters perform, nonsexist books were more likely than sexist books to portray nontraditional labor acts.

Both sexist and nonsexist books were equal in their portrayal of female-stereotypic chores and leisure activities. The concluding factor from this research was that nonsexist books did well in portraying female characters as more masculine in personality traits and acts, but they did not show male characters as adopting female personality traits or acts (Diekman & Murnen, 2004 as cited in Tvaroha 2017).

2.2 Tools to View Sexism in a Story

In finding the problems, the researcher used tools to view the portrayal of sexism in children's story by applying ten quick ways to analyze children's book for sexism and racism from *The Council on Interracial Books for Children* (2011) in order to help the researcher analyze the stories.

The tools to view sexism in a story consists of some aspects, such as illustrations, story lines, lifestyles, words ect. and aspects from the authors or illustrators in case of their background and perspectives, that might portrayed sexism.

Table 1. Tools to View Sexism in a Story

1	Check Illustration
2	Check the Story Line
3	Look at the Lifestyles
4	Weigh the Relationships Between People
5	Note the Heroes
6	Consider the Effects on a Child's Self-image
7	Consider the Author's or Illustrator's Background
8	Check Out the Author's Perspective
9	Watch for Loaded Words
10	Look at the Copyright Date

Retrieved from The Council on Interracial Books for Children (2011).

1. Check the Illustrations

A stereotype is an oversimplified generalization about a particular group, race, or sex, which usually carries derogatory implications. If there are minority characters in the illustrations, look whether the minority faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features. Moreover, observe the illustrations that portray the actions of the characters. And notice what female and male characters do in the story.

2. Check the Story Line

The liberation movements have led publishers to weed out many insulting passages, particularly from stories with Black themes and from

books depicting female characters. However, racist and sexist attitudes still find expression in less obvious ways. The following checklist suggests some of the subtle, covert forms of bias to watch for.

Look the standard for success, whether male behavior become standards for a minority person to “get ahead”. Look the problems that undergo the characters and look how the problems presented, conceived, and resolved in the story. Look for the women’s role in the story and how the society views women in social life. Then compare with the men characters.

3. Look at the Lifestyles

Look for the lifestyles of the characters in the story. Look for the inaccuracy and inappropriateness in the depiction of other cultures. The environment also may influences the lifestyle. Watch for instances of the “quaint-natives-in-costume” syndrome (most noticeable in areas like clothing and custom, but extending to behavior and personality traits as well).

4. Weight the Relationship Between People

Look the relationship of the characters between people. Which one of the characters in the story that more dominant or more active whether male or female.

5. Note the Heroes

Mostly, children's literatures portray male character as the heroes. While female character portrayed as weak and passive character.

6. Consider the Effects on a Child's Self-image

Look whether the ideology, ideas, or actions which present in the story can effect the view point of children. Because sexism issues and gender stereotypes can affect how children perceive themselves.

7. Consider the Author's or Illustrator's Background

Observe the bakground of the author or the illustrators of the story. Find whether the author or the illustrators are part of minority or not. Because the author's or illustrator's background may contains their ideologies or ideas which influence the story.

8. Check Out the Author's Perspective

Children's books in the past have traditionally come from authors who were white and who were members of the middle class, with one result being that a single ethnocentric perspective has dominated children's literature in the United States. Moreover, the sex of the authors or illustrators also may influences their perspective and it may implicitly stated in their works. Hence, most of authors write from a cultural as well as from a personal context.

9. Watch for Loaded Words

A word is loaded when it has offensive overtones. Look for sexist language and adjectives that exclude or in any way demean girls or women. Look for use of the male pronoun to refer to both males and females. The following examples show how sexist language can be avoided: community instead of brotherhood; fire fighters instead of firemen.

10. Look at the Copyright Date

The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date, of course, is no guarantee of a book's relevance or sensitivity. The copyright date only means the year the book was published. It usually takes two years-and often much more than that-from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market.

2.3 Previous Studies

Other studies have examined sexism linked with literature. To conduct the research, there are some previous studies about Beatrix Potter's works and sexism. For the Beatrix Potter's works there are two previous studies used in this research.

The research is *Victorian Restriction, Restraint, and Escape in the Children's Tales of Beatrix Potter* by Mandy L. DeWilde (2008). In the study

the researcher used Potter's life including her childhood, adulthood, and her legacy as the basis for her children's stories linked with Victorian restriction, confinement, and escape in five of her tales, ranging from the most famous to some of the titles: *The Tale of Peter Rabbit*, *The Tale of Benjamin Bunny*, *The Tale of Tom Kitten*, *The Tale of Samuel Whiskers*, and *The Tale of Pigling Bland*.

Another one is a thesis by Sofie Vriends (2015) '*A Strongly Marked Personality*': *The Discursive and Non-Discursive Posture of Beatrix Potter*. This thesis investigates how Beatrix Potter presents himself as an author. The theory used in this thesis as both an ordering model and an analysis model is the theory of Jérôme Meizoz. Moreover, this thesis highlights one side of this story: how Beatrix Potter constructed her posture and how did she, consciously or unconsciously, want people to see her?. The result of the study shows that Potter, by means of the tone she adopts in her letters, the few official photos and the style she uses in her stories, presented herself as a simple nature and animal lover, with a macabre sense of humor, who would rather avoid public life.

Beside some previous studies which examine Beatrix Potter's works, the researcher also took two previous studies in case of sexism.

First, *Once Upon A Time: Exposing Sexism in Children's Literature* by Courtney A. Gazda (2015). This research looks at the way American society views sex and gender. Through examination of the 1970's children's book,

I'm Glad I'm A Boy! I'm Glad I'm A Girl! by Whitney Darrow Jr., the way in which gender roles are continuously portrayed in children's literature is assessed and proven to be an ineffective way to socialize both girls and boys successfully.

Other researches are *The Portrayal of Women in the Fairy Tales* by Silima Nanda (2014). The research examines some Disney fairy tales and The Brothers Grimm stories, such as *The Sleeping Beauty*, *The Mermaid who could not swim*, *The Goose Girl at the spring*, *Rapunzel*, *The Robber Bridegroom*, *Cinderella*, *Snow White*, *The Little Mermaid* and *Beauty and the Beast*. The research explores that fairy tales have portrayed woman in her different aspects: admirable and abominable. The underlying messages in these stories convey the praise and adulation of "female" beauty which portray sexism. Most of fairy tales played traditional sexist roles on women.

Gender Representation in Children's Books: A Critical Review of Empirical Studies by Hazir Ullah, Johar Ali, and Arab Naz (2014). The research asserted that children literature is gender bias: these carry significantly more males than females and both females and males are portrayed within their traditional gender roles. Keeping in view the persistent sexism in children literature, with two basic arguments: (1) Textbooks still carry gender stereotypes and (2) Gender bias in textbooks does matter as textbooks knowledge is essential medium of power that shapes the ways in which children think about themselves and society.

CHAPTER III

ANALYSIS

This chapter presents the analysis of Beatrix Potter's work *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck* in case of how sexism is portrayed in both stories and what attitudes of ambivalent sexism are portrayed in both stories.

3.1 Sexism in the Stories

The analysis is helped by additional tool to view sexism in a story retrieved from *The Council on Interracial Books for Children* (2011) which contains of ten aspects: story lines, lifestyles, relationship between people, the hero, loaded words, illustration, the effects on children's self-image, authors' or illustrators' background, authors' or illustrators' perspective, and copyright date.

However, the analysis only focuses on five aspects within the text which are story lines, lifestyles, relationship between people, the hero, loaded words. The analysis is also supported by other five aspects of outside of the text which are illustrations, the effects on children's self-image, authors' or illustrators' background, authors' or illustrators' perspective, and copyright date in order to strengthen the result of the analysis.

3.1.1 The Tale of Peter Rabbit

The Tale of Peter Rabbit is one of the best-selling children's books, written and illustrated by Beatrix Potter. As reported by Lowne (2018) in *Britannica*, the story printed privately in 1901 and published in 1902.

1. Story Line

The story lines encourage passive acceptance of female rabbits (the mother, Flopsy, Mopsy, and Cotton-tail) and show active resistance of Peter the male rabbit as the main character in the story. Therefore, Peter is the one who leads the story from the beginning until the end. The sisters and the mother only have few parts in the story:

Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries: (p. 5)

But Flopsy, Mopsy, and Cotton-tail had bread and milk and blackberries for supper. (p. 23)

From the few parts of the sisters above, women are portrayed as wiser than men, Flopsy, Mopsy and Cotton-tail are all smart enough to follow their mother's advise, while Peter trespasses into Mr. McGregor's garden and nearly ends up a pie just like his father. Although at the end of the story the sisters get achievements because

of their good personalities, they have less actions and interactions during the story.

The problems present about Peter is disobey his mother and reckless to breaks through Mr. McGregor's garden to eat vegetables then he is caught and chased by Mr. McGregor. Peter struggles to escape from the angry Mr. McGregor. The problems are resolved by Peter himself with some helps from minor characters, such as birds and mouse. Finally Peter returns home after struggling from the sticky situation. Peter is involved in all the important events in the story. He possess the power in the family and he is described as the only active character in his family. Besides, Mr. McGregor also become second lead in the story who has many parts during the pursuing of Peter.

The protective mother to her daughters can be indicated as hostile sexism which restrict the daughters. They are not allowed to go far from the house just because they are girls. At the same time, it can be benevolent sexism which reflect the tendency that women need protection and should be protected because they are graceful creatures.

In the story, Flopsy, Mopsy, and Cotton-tail only have little parts. Their function in the plot is only to act as a contrast to their brother who is naughty, disobedient and he acts on his own reckless way,

while the three girls are well behaved, obedient and they act as a group.

Basically, the message of the story is it is important to listen to parents in order to avoid harmful situations and punishments. However, the story is talking about male and endorsing sexism issues. The females function in the story is as subservient roles. Furthermore, *The Tale of Peter Rabbit* is a story about an adventurous male rabbit, but when it relates into ambivalent sexism, it tends to benevolent sexism which views women in more positive way.

2. Lifestyles

Based on *The Council on Interracial Books for Children* (2011), most noticeable to see the lifestyle is in areas like clothing and custom, but extending to behavior and personality traits as well. Clothing is one of the most prominent makers of gender, identifying a child as either male or female practically from birth.

Peter's story depicts the character as pantsless male and fully-dressed females. It can be seen in the illustrations. Peter only wears a jacket or a vest, while his mother wears a dress and apron. Peter here is permitted to be naked because his nudity is not socially viewed as problematic, while nudity on adult female character (mother) is, and perhaps because Beatrix Potter concerns with modesty for adult women.

Peter's sisters, however, only wear shawls. They are also depicted in not fully-dressed because they are just kids, but the mother is fully-dressed. The visual message might say that men do not require clothing, but for women it is imperative. However, Potter gives accessories to the mother with apron and basket which seem to say that women are always assigned with household works and nursing. It links women to domesticity and motherhood through her clothing. Another part is about Peter who wears shoes, but the sisters does not.

He lost one of his shoes among the cabbages, and the other shoe amongst the potatoes. (p. 10)

Here, Beatrix Potter gives different treatment in describing Peter and his sisters. The Peter's shoes seems symbolize his connection to the outside world, while the sisters are limited to the domestic sphere. Potter also describes Peter more elegant and neater than his sisters. Based on references, the clothes of the characters they are wearing are adapted from victorian people.

....but don't go into Mr. McGregor's garden: your Father had an accident there; he was put in a pie by Mrs. McGregor.' (p. 4)

Mr. McGregor was on his hands and knees planting out young cabbages,..... (p. 9)

The lines above explain that the father was dead when he comes to the garden (p. 4). Just like what Mr. McGregor does who works outside the house, he is planting and gardening (p. 9). It indicates the

belief that men are worker, do not need to be assigned with household. Meanwhile, women are always be assigned with traditional gender role, such as taking care of kids, cooking, cleaning the house ect. For example the little part of Mrs. McGregor when she puts Peter's father as a pie. It indicates her action that she is cooking. Although Mrs. McGregor is just a minor character and does not clearly stated the action, but the explanation in (p. 4) supportes the portrayal of traditional gender role. Just like in the section below:

Then old Mrs. Rabbit took a basket and her umbrella, and went through the wood to the baker's. She bought a loaf of brown bread and five currant buns (p. 5)

Although the mother is strongly assigned with houseworks, Potter also portrays her as an independent woman which can survive without husband and she is going to work. This portrait accomplies benevolent sexism that woman is viewed as a competence character.

Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries: (p. 6)

...His mother was busy cooking;... (p. 21)

His mother put him to bed, and made some camomile tea; and she gave a dose of it to Peter! (p. 22)

In the sections above, again, Potter describes female character in traditionally and domesticaly. For example, Potter gives attributes to female characters with basket, umbrella, and apron and gives actions

to female character, such as cooking, gathering blackberries, cleaning the house which have relation with homemaker jobs. However, in the lines of (p. 22) Potter describes the mother in positive and romantic way. The mother is taking care of Peter, putting him to bed, treating the wound, making him tea, and feeding him.

3. Relationship Between People

As reported in the previous analysis, the fact that Peter is standing apart from the sisters portrays gender differentiation. The interactions between Peter and Mr. McGregor also show that they are the only characters that lead the story. They are given many parts with actions that depicts them as the active characters. They take role in almost whole story. The relation between male characters is clearly depicted. The existence of Mrs. McGregor who is Mr. McGregor's wife is only minor and does not have any relation between the other characters. Besides, there are no interactions between Peter and his sisters at all, and only few interactions with his mother whereas they are family. Again, female characters function in the story is just as subservient roles.

4. The Hero

The Tale of Peter Rabbit is not a heroic story, it is fantasy. But the reader can notice the hero in the story by following the story lines.

In general, most of story especially children's literature show a male hero. As Kate Loveys (2011) said that a study claims that children's literature is inherently sexist because the majority of heroes are male. A male hero goes out, has an adventure, faces death and then arrives home, and changed is needle with Joseph Campbell idea of Hero's Journey. In this case *The Tale of Peter Rabbit* in case of Peter's journey has same model in portraying Peter as the hero for himself in the story.

In the Peter's story, he is portaryed as the protagonist who is struggling to escape from the pursuit of Mr. McGregor who wants to catch him. Mr. McGregor is the antagonist character who troubles Peter. The way Peter's struggle to escape from Mr. McGregor is also described dramatically. As portrayed in the sections:

Peter was most dreadfully frightened; he rushed all over the garden, for he had forgotten the way back to the gate. (p. 10)

He lost one of his shoes among the cabbages, and the other shoe amongst the potatoes. (p. 10)

The lines above depict Peter's tension when he is trying to escape. The author describes it dramatically by using words and adjectives that give Peter a sense of how much he suffered.

After losing them, he ran on four legs and went faster, so that I think he might have got away altogether if he had not unfortunately run into a gooseberry net, and got

caught by the large buttons on his jacket. It was a blue jacket with brass buttons, quite new. (p. 11)

Peter gave himself up for lost, and shed big tears;..... (p. 11)

Just like most of heroe's journey, there is a moment when a hero crashes and feels desperate like Peter's experience. It feels like nothing to do anymore. But, after the moment of sadness, a hero will surely has new spirit to struggle again.

Mr. McGregor came up with a sieve, which he intended to pop upon the top of Peter; but Peter wriggled out just in time, leaving his jacket behind him. (p. 12)

And rushed into the tool-shed, and jumped into a can. It would have been a beautiful thing to hide in, if it had not had so much water in it. (p. 12)

The sections above depict an escape and endless fear. Again and again Peter must struggle by himself again and again to run away from Mr. Mc Gregor. Peter never stops running and Mr. McGregor never stops to chase him. Hence, in that story the figure of Mr. McGregor becomes an evil who wants to catch Peter, and Peter here becomes a hero for himself.

Another part also portrays Mr. McGregor as the cruel one who catches Peter's father and turns him into a pie in the past.

'Now my dears,' said old Mrs. Rabbit one morning, 'you may go into the fields or down the lane, but don't go into Mr. McGregor's garden: your Father had an accident there; he was put in a pie by Mrs. McGregor.'

According to Anders Noeren (2013), adventure is visual, and very well suited to the screen. The downsides of the screen is that the hero is clearly not you but the main drawcard of the traditional adventure story is that a young reader could imagine himself (because the protagonists are always boys) as the hero. The journey of a hero usually starting off at home, leaving home, then finding himself, often in “new home” (sometimes metaphorical) or the hero can find way back home at the end of the story, just like Peter when he was on escaping from Mr. McGregor and he does not know no where to go, he finally returns to home after his dramatic struggling.

Peter sat down to rest; he was out of breath and trembling with fright, and he had not the least idea which way to go..... (p. 15)

After a time he began to wander about, going lippity—lippity—not very fast, and looking all round. (p. 15)

Peter never stopped running or looked behind him till he got home to the big fir-tree. (p. 20)

Home is an anchor and a refuge, a place to return to after trials and adventures in the wild world. Hence, in *The Tale of Peter Rabbit* the hero is Peter himself.

5. Loaded Words

A word can be load to view sexism when it has offensive overtone and adjectives that exclude or in any way demean someone or something based on the sex. For example:

Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries: (p. 6)

But Peter, who was very naughty, ran straight away to Mr. McGregor's garden, and squeezed under the gate! (p. 7)

The lines above compare between Peter and his three sisters. The sisters are “good little bunnies” while Peter is “naughty”. The different adjectives make different perspective toward one sex.

In relation with previous analysis above, there is another sexist part in Peter’s story. The fact that the three sisters are wearing pink cloaks, listen to their mother and described as “good little bunnies”, pick blackberries in the designated safe zone, unlike Peter who explores Mr. McGregor’s garden and described as “naughty”. Therefore implicitly Beatrix Potter is saying that girls are always good, always stay safe and always listen to their mother, while boys go off and have exciting adventures.

Another sexist part is when Beatrix Potter used word “bunny” to mention the sisters. Seems Potter deliberately used to call the sisters with “bunnies” because they are female. According to online English dictionary, “bunny” as noun is [1] Informal: a rabbit, especially a small or young one; [2] Slang (sometimes disparaging and offensive): a pretty, appealing, or alluring young woman, often one ostensibly engaged in a sport or similar activity; [3] Chiefly British: a squirrel; [4] Australian and New Zealand Slang: a person imposed upon or

made a fool of; victim. As adjective [5] designed for or used by beginners in skiing.

Furthermore, based on *Random House Dictionary*, the origin of the language, the word “bunny” appeared in 1600 which has meaning “pretty woman” is sometimes used with disparaging intent and perceived as insulting. For instance, a beach bunny is an alluring female who frequents the beach only to meet male surfers. But bunny was originally (and still is) used as a term of endearment for a girl or young woman. In urban dictionary “bunny” has meaning which relates to “sexual” and a term to call “a cute girl”.

Moreover the character of Peter Rabbit dominates the story from start to finish, and it is precisely through his actions. The verbs used in the story also describe the actions of Peter which show that he is an active character. The most frequently verb used in the story are “run” which together with its near cousins “rush” and “jump” occurs ten times in the text. Other verbs are “squeezed”, “wriggled”, “slipped”, “flopped”, and “scattered”. Those some verbs show that Peter is always moving, unlike his mother and sisters who have less actions.

The five aspects above which are story lines, lifestyles, relationship between people, the hero, and loaded words reveal that sexist treatments still appear in children’s literature. The way the author portrays the characters in the story gives sense that male characters have broader access and sphere in society, while women is only suits with domestic

works. The others aspects in the story such as, illustrations, the effects on children's self-image, authors' and illustrators' perspective and background, and copyright date might also portray sexism. Hence, the researcher also examines the additional informations related to the story.

6. Illustrations

The story begins by introducing a rabbit family which consists of a rabbit mother with four children which are a male rabbit named Peter and three female rabbits named Flopsy, Mopsy and Cottontail and they do not have father [picture 1]. From the beginning the story shows the idea that female make better homemakers, because there is no figure of father.

"...your Father had an accident there; he was put in a pie by Mrs. McGregor." (p. 2)

Although the story explains that the father was killed when he takes vegetables from Mr. McGregor's garden and turned into a pie by Mrs. McGregor, the story does not focus on the father, but it is clearly endorse that females are naturally more nurturing than male. Besides, the story tells that women can be independent without men. This exhibit positive view toward women and it comes under benevolent sexism.

Moreover the illustrations also strengthen the idea about female is better in taking care which portrayed in [picture 2 and picture 3].

The pictures show the mother is taking care the children with dressing the children up. While the children might be able to dress it up by themselves without the mother. The mother also shows her love with getting them a basket for each except Peter, when they probably can pick it up by themselves.

Others illustrations that propose the idea of “doting mother” and female make better homemakers is portrayed in [picture 24, picture 25 and picture 26]. When Peter is running fast into the house while the mother is cooking, she is little bit shocked then turning her head wondering what happen to her son [picture 24]. The mother directly makes camomile tea for her son while try to calm Flopsy, Mopsy, and Cotton-tail. [picture 25]

I am sorry to say that Peter was not very well during the evening. (p. 22)

At the end of the story the mother nurses Peter’s wound and puts him to bed and feeds Peter a full spoon of camomile tea to calm him. The pictures show the mother’s compassion to her children. [picture 26]

“One table-spoonful to be taken at bed-time.” (p. 22)

It can understandably sounds like a compliment to say that woman are better at cooking, cleaning, and raising the kids. From some illustrations in the story suppose to say that women are more

nurturing, caring, affection, and sensitive. The story complies with traditional gender role attitudes which are promoting how wonderful it is to scrub and cook and look after babies. Through the way how the story is portrayed the mother character, it is kind of benevolent sexism.

However, *The Tale of Peter Rabbit* also gives another way in viewing women in the story which can be indicated as hostile sexism. The other pictures portray the three sisters of Peter are given baskets by the mother to gather blackberries. But Peter does not bring basket just like his three sisters [picture 2]. This first complies with sexism portrayed by different treatment between Peter and the sisters, between male and female. The picture leads into a question “why peter is not given a basket just like his three sisters?”. Hence, the picture seems to tell that men have no obligation to pursue domestic work and can do what they want. This kind of view point can make lower women status and it leads into hostile sexism.

The story followed by another illustration about the clothe. Carole Scott (1992) as cited in Goddard (2013) notes that the clothing communicates to both adults and children is important, often subliminal or barely recognizable, messages about who they are, who they would like to be, how others view them, and what is expected of them.

The colors of Peter and the sisters' clothe are wearing is different. Peter is wearing blue coat and the sisters are wearing pink shawls [picture 2 and picture 3]. The story shapes faminity and masculinity though the way they dressed. The pictures make the point in pink becoming a “girls” color just like what Peter and sisters wear, the story supports the stereotye that “pink for girls” and “blue for boys”

At the begining of the story, there are pictures that show gender differentiation [picture 2 and picture 3]. The fact that Peter stands apart from his three sisters sets the two groups apart by sex.

From the whole illustrations, Peter is the main character who is mostly appears in the story. Hence, the number of Peter's pictures is more than the other characters. From 27 pictures Peter appears on 21 pictures, while the mother and sisters only appear in 5 pictures. In this case, the researcher does not want to discuss the number of images between Peter and other characters because Peter is the main character in the story. But the resercher focuses on illustrations depicting the actions of the characters.

At the begining of the story Peter has been described as an active rabbit with many pictures of his actions. For example, when Peter tries to enter Mr. McGregor's garden by squeezes under the gate [picture 7].

BUT Peter, who was very naughty, ran straight away to Mr. McGregor's garden and squeezed under the gate!
(p. 5)

Other pictures that show Peter actions are when he is chased by Mr. McGregor, Peter runs away fast, jumps, hides, wriggles, and he is slipped then he runs again and again [picture 12, 13, 14, 15, and 17]. In the other hand, the sisters are portrayed as passive characters. The illustrations of the sisters only show the action they pick blackberries and eat for supper. The sisters are just pictured sitting and silent. Although there is a part of picture portrays the sisters are standing, still they are given very few actions [picture 5 and picture 27].

This kind of illustrations give different sense in viewing female and male characters. The male character is more active and adventurous, while female is passive. Male is meant to be adventurous and independent, which Peter proved by being the only rabbit who explores the garden. Moreover, Mr. McGregor's relentless chasing of Peter highlights the traditional expectation that men are aggressive and authoritative.

7. The Effects on a Child's Self-image

The Tale of Peter Rabbit is a book for children. It is clear that Beatrix Potter's targeted audience is children. Meanwhile, based on references her works complicate issues of sex, gender, class, and the individual.

Potter's works are picture books and she favors a full-colored books. Potter's targeted audience probably consists of younger children that are not old enough to discern problematic elements of gender, class, and the exclusion of characters in the text.

The explanations bellow are based on the researcher's consideration of the effects of the story to the children's self-image, that picture books may influence children's formation of gender stereotypes, positively or negatively. In this context, Peter's story has many concern for child self-image. For example a belief that women are always assigned with traditional gender role just like giving birth, taking care of child, nursing, cooking ect. The finding of clothing between "pink for girl" and "blue for boys" in the previous analysis may influence children to associate pink as one a "ladylike women" would wear. A view that "girls should be obedient" while, "boys do not have to" may shape the personality of children.

The way in which Potter portrays the character in the story may influences how children are form self-image of male and female. With that kind of portrayals which endorse sexism issue, children may start to make such a remark about "how should a male or girl to be". A girl's self image when she reads a story which makes a male as the hero or main character may thinks that boys indeed perform all of the brave and important deeds.

Moreover, sexism issues in a story can influence the attitudes toward women. A child's behavior in responding or treating someone may be ambivalent, especially attitudes toward women. It can be hostile if they do not understand the role of each of the sexes and do not appreciate one another ability. Or it could be benevolent, if they understand the positive evaluation that women are graceful and romantic creatures who need to be protected, women should not deviate from traditional gender role as mothers and caretakers, women are romantic.

Again, the explanations above are only the possibilities based on researcher consideration that may be influencing children's self-image. It needs further research and deep analysis about the effect of the story on children's self-image in case of sexism.

8. Author's or Illustrator's Background

Based on several sources, Beatrix Potter born in 1866, Potter grew up in a wealthy middle-class home in London and had a typical Victorian childhood. As a young girl, Beatrix enjoyed sketching animals and later invented stories that combined her love for both animals and the English countryside.

She and her brother sketched from nature and both demonstrated artistic talent. For a period in her life, Potter did research on fungi and

tried to present her material to the Linnean society; the society, however, did not take her work seriously because of her gender. Trying to find a measure of financial and personal freedom, Potter turned to using her drawings for stories. With the success of *The Tale of Peter Rabbit*, Beatrix Potter achieved some financial independence, and she proved to be a very savvy business woman.

Once she entered the world of writing and authorship, Potter also found romance, as she and Norman Warne, an editor at her publishing house (Frederick Warne), developed a close friendship which culminated in Warne proposing to Potter. Potter's parents, however, objected to the match on the grounds that Warne was involved in trade and therefore had questionable social standing.

Tragically, Warne died of leukemia shortly after becoming engaged to Potter. Beatrix Potter later married William Heelis, a country solicitor, to whom her parents once again raised objections based on social standing, but this time eventually agreed to the marriage. With respect to gender and class, students can quickly see that Beatrix Potter struggled with the expectations of her time period and negotiated space for herself as an individual.

Following her marriage, Beatrix wrote only four more books. Although she continued to write and draw, it was for her own self

edification, and she spent most of her time committed to family, farming and conservation.

9. Author's and Illustrator's Perspective

Beatrix Potter's portrayal of animal families often depicts children exploring their environment, disobeying adults, and displaying individual characteristics. The character Peter in *The Tale of Peter Rabbit*, for instance, disobeys his mother, explores Mr. McGregor's garden, and shows less courage than his cousin Benjamin Bunny. This type of individuation of the child is of course a familiar theme in children's stories. Moreover, from previous study that examines Beatrix Potters' work it can be seen that Potters' work are the shift from Victorian Social Responsibility to the Individual.

Before she became an author, Beatrix had aspirations to develop her scientific interests professionally. An uncle helped her to try and get into the Royal Botanic Gardens at Kew, but she was rejected because she was female.

In finding the portrayal of sexism in Potter's story, the researcher find the elements of sexism, gender and class that extremely problematic when they place it against Potter's own life experiences where she faced discrimination based on sex and heartache because her fiancé Warne was seen as lesser in class.

Likewise, Potter went against both gender and class expectations in her business dealings and eventual marriage to William Heelis in 1913. There is connection between Potter's life and her works, but whether the researcher try to read against the text or not, these elements provoke thoughtful discussions.

10. Copyright Date

The story of *The Tale of Peter Rabbit* was published in early 19th century. Based on the references, many literary work in that time talk about children, family, and women voices.

As reported by Louise Derman (2012) nonsexist books, with rare exceptions, were not published before 1972 to 1974 which means that before 1970 many books still promote sexism issues and gender stereotypes. Not until the early 1970's did the children's book world begin to even remotely reflect the realities of a pluralistic society.

3.1.2 The Tale of Jemima Puddle-Duck

Based on literature.wikia.com the story of *The Tale of Jemima Puddle-Duck* is a children's fantasy story by the British author and illustrator Beatrix Potter. It was first published in July 1908 and it is popular, almost as popular as *The Tale Peter Rabbit*. Its title character and protagonist had previously appeared in Potter's 1907 book *The Tale of Tom Kitten*. Jemima is a poor duck who wants to lay her eggs in

peace, and be allowed to hatch them herself. Because the farmer always takes her eggs away, at last she flies off and meets a tricky fox. The fox deceives Jemima with offering her a perfect place to hatch. Unfortunately, the fox is planning to steal the eggs from Jemima.

1. Story Line

Jemima the puddle-duck is never allowed to hatch her own eggs because she is such a bad sitter. Besides, the farmer always take the eggs away from her, while she is trying to hide and hatch them. In this case, Potter may brings the law of inverse fertility that Jemima can has children, but she is not allowed to raise them.

She laid some more in June, and she was permitted to keep them herself: but only four of them hatched. (p. 21)

Jemima Puddle-duck said that it was because of her nerves; but she had always been a bad sitter. (p.21)

The sections above tell that women are incompetence and less capability in raising a child. The view toward women in Jemima's story is quite contrary to the view toward women in Peter's story in terms of raising and caring for children. The view toward women in here can be indicated as hostile sexism toward women. At the same time, it portray the sexual purity of women which relates to benevolent sexism.

The story also brings challenge of the female to be a mother. Rebecca bluntly tells Jemima that neither of them has the patience to

sit on their eggs for 28 days. Even when Jemima finally gets to raise her own children, only four of them make it past egg-hood.

Her sister-in-law, Mrs. Rebecca Puddle-duck, was perfectly willing to leave the hatching to some one else—"I have not the patience to sit on a nest for twenty-eight days; and no more have you, Jemima. You would let them go cold; you know you would!" (p. 4)

However, Jemima insists to hatch her own eggs. She is finally willing to go from farmer's house to find a safe place to hatch his eggs.

"I wish to hatch my own eggs; I will hatch them all by myself," quacked Jemima Puddle-duck. (p. 4)

Here, the section shows that female tend to has a superior moral sensibility that fits into benevolent sexism.

During the escaping, Jemima meets a fox who is described as an elegant gentleman, but obviously very crafty and fond of duck-eggs. He tricks Jemima and asks her for making him a most delicious omelette, but Jemima is naive and easily tricked. The fact is she is deceived by the elegant gentleman who is actually a villain.

The gentleman raised his eyes above his newspaper and looked curiously at Jemima—"Madam, have you lost your way?" said he. He had a long bushy tail which he was sitting upon, as the stump was somewhat damp. (p. 9)

Jemima thought him mighty civil and handsome.... (p. 9)

Jemima complained of the superfluous hen. (p. 10)

"This is my summer residence; you would not find my earth—my winter house—so convenient," said the hospitable gentleman. (p. 12)

He was so polite, that he seemed almost sorry to let Jemima go home for the night. He promised to take great care of her nest until she came back again next day. (p. 13)

He said he loved eggs and ducklings; he should be proud to see a fine nestful in his wood-shed. (p. 13)

The Jemima's image of her naivety may influence the image toward women in general. Jemima shows her stupidity again while she meets the collie dog. She is immediately believes in the person she has just met. "How a female can be that naive?"

The collie-dog Kep met her coming out, "What are you doing with those onions? Where do you go every afternoon by yourself, Jemima Puddle-duck?" (p. 16)

Jemima was rather in awe of the collie; she told him the whole story. (p. 16)

Both sections above show when Jemima meets the fox and when she meets the collie dogs. The sections depict male is smarter than female. Male is good at trick while female is easily tricked.

Another part that show differntiation between male and female characters is when the dogs attack the fox.

A moment afterwards there were most awful noises—barking, baying, growls and howls, squealing and groans. (p. 19)

He had a bite on his ear and both the puppies were limping. (p. 20)

The moments of barking, baying, growls and howls, groaning comes up with ideas that man is aggressive. Besides, physically, the

collie dog and foxhound puppies are strong and brawny. The illustrations of them seem tell about “how the man should be”. They emphasize athletic competition and traditional masculinity. Male symbols of power and authority.

The end of the story has bittersweet ending. Jemima escapes from the fox with the help of some dogs. Unfortunately, the collie dogs and foxhound puppies are hungry. They take Jemima’s eggs away as well and they end up eating Jemima’s eggs before her eyes. She cries all the way back to the farm. The story then cuts into the future where she is successfully hatch four ducklings, made slightly sadder by the fact that it is only four, implying that she lays more eggs but she is fail to hatch them because she is a “bad sitter”.

2. Lifestyles

As Kate Goddard (2013) said that once crucial element in reproducing traditional gender roles lies in visual representation of gender and sex, with anthropomorphic animals is best expressed though what the characters wear. Unlike the Peter’s mother who is fully-dressed, as stated in illustrations’ analysis above, Jemima is not fully-dressed. She only wears shawl and poke bonnet. This is the visual standard strengthens the coding of female bodies as inherently sexual. Clothing on different character is aligned with a sexually mature adult female which being fully clothed but not for young bodies.

According to Throne and Lauria as cited in Goddard 2013, Women (even when they are anthropomorphic animals) must covered up because their bodies represent sexuality, while animal children are remain naked because children are viewed by adults in our society as non-sexual being.

The naked young bodies in picture books are not without sexual significance (Goddard, 2013). Hence, Jemima is not fully dressed because she is just a “duckling”. She is just a young duck that has not reached maturity.

What a funny sight it is to see a brood of ducklings with a hen! (p. 3)

One might see this story as a critique of women’s reproductive rights because the story tells about Jemima who cannot hatch her own eggs. In the other hand, it also idolizes the sexual purity of female. The explanations have discussed in story line’s analysis.

3. Relationship Between People

Overall, *The Tale of Jemima Puddle-Duck* shows interaction between animal nature, the interaction of Jemima between hen, fox, dogs; civilized behaviour and relationship between individual and the social world when Jemima still try to hetch her own eggs although she is a bad sitter.

*Her sister-in-law, Mrs. Rebecca Puddle-duck, was perfectly willing to leave the hatching to some one else—
"I have not the patience to sit on a nest for twenty-eight*

days; and no more have you, Jemima. You would let them go cold; you know you would!" (p. 4)

The collie-dog Kep met her coming out, "What are you doing with those onions? Where do you go every afternoon by yourself, Jemima Puddle-duck?" (p. 16)

Jemima was rather in awe of the collie; she told him the whole story. (p. 16)

The story is also involving power, impotence, and disguise of males as portrayed in farmer, the fox, collie dogs, and puppies. Meanwhile, women position themselves as if they are lower down the food chain than men, to be identified with prey rather than predator, with the sheep rather than the shepherd. The notion of female as the self and female as the other is both reflected and strengthened by marking the feminine as "different" is also reflected in the story.

4. The Hero

Authors or illustrators often apply labels to characters based on their stereotypes. Furthermore, the tendency to assume that a person or animal is male that more stronger than female and used this coding in portraying the characters leads into sexist treatments. In the Jemima's story, the hero is the dogs which are collie dog and two foxhound puppies. They help Jemima to save the eggs from the fox. However, at the end the collie dog and foxhound puppies also eat Jemima's eggs because of their hunger and desire.

Unfortunately the puppies rushed in and gobbled up all the eggs before he could stop them. (p. 20)

Jemima Puddle-duck was escorted home in tears on account of those eggs. (p. 21)

The story end with bittersweet ending as explained in story line's analysis. Moreover it shows that males are always portrayed as more physically aggressive and competent, while females are portrayed as more dependent and more likely to express sadness.

5. Loaded Words

As explained in Online Dictionary, "puddle duck" is typically bird of fresh, shallow marshes and rivers rather than of large lakes and bays. They are good divers, but usually feed by dabbling or tipping rather than submerging.

According to Urban Dictionary, the word "puddle duck" has negative connotation toward women. Puddle duck as explained in Urban Dictionary means a female with exceedingly low standards. Primarily in the class of drug addicts. Or a girl who less capabilities, they just take selfies and start drama. This may not fit the context, but it may be a reference for more in-depth analysis

She flew beautifully when she had got a good start. (p.7)

The word "beautifully" gives images that females is assigned with beauty and grace.

But—seated upon the stump, she was startled to find an elegantly dressed gentleman reading a newspaper. (p. 8)

*He had black prick ears and sandy coloured whiskers.
(p. 8)*

The gentleman raised his eyes above his newspaper and looked curiously at Jemima— "Madam, have you lost your way?" said he. He had a long bushy tail which he was sitting upon, as the stump was somewhat damp. (p. 9)

The lines above show positive portraits of a man by giving good adjectives, such as “elegant”. The way the author describes the fox also gives sense that man is suitable in public sphere and proper to be adored. Other lines also show that Jemima was so spellbound with the fox.

Jemima thought him mighty civil and handsome.... (p. 9)

Jemima complained of the superfluous hen. (p. 10)

"This is my summer residence; you would not find my earth—my winter house—so convenient," said the hospitable gentleman. (p. 12)

He was so polite, that he seemed almost sorry to let Jemima go home for the night. He promised to take great care of her nest until she came back again next day. (p. 13)

He said he loved eggs and ducklings; he should be proud to see a fine nestful in his wood-shed. (p. 13)

.....so that I need never leave my nest until the eggs are hatched. They might catch cold," said the conscientious Jemima. (p. 14)

Jemima Puddle-duck was a simpleton: not even the mention of sage and onions made her suspicious. (P. 15)

From the sections above, there is a big difference in describing Jemima and the fox. The fox is described with positive adjectives and

in a good way, such as “elegantly dressed gentelman” “polite” “handsome” “a civil” “lovely”.

Meanwhile, Jemima is described as a “simpleton” which means an ignorant, foolish, or silly person. There is a horrible judge of character of Jemima. The narrator even pokes fun at her cluelessness at all. At the end of the story, again, Jemima is called as “she had always been a bad siiter.”

Jemima Puddle-duck said that it was because of her nerves; but she had always been a bad sitter. (p. 21)

As the similar result in Peter’s story, the five aspects above in Jemima’s story which are story lines, lifestyles, relationship between people, the hero, and loaded words also show the existence of sexism. The male characters depicted as have important role, while female characters are only submissive. The fact that sexist treatments still occurs in children’s literature also portrayed through the others aspects such as, illustrations, the effects on children’s self-image, authors’ and illustrators’ perspective and background, and copyright date. Those additional information above others five aspects are supporting the result of five aspects above that relates with the text inside the story.

6. Illustrations

The story begins by introducing a village life with background illustrations based on the farm building and yard. A farmer’s wife is standing at the door and feeding the ducks and hens [*picture 1*]. Just like Peter’s mother, the farmer’s wife wears full dress and wearing

apron. This portrait supports the belief that “women better in nurturing”. Again Potter assigned female is assigned with domestic works. The story is followed by another illustration when Jemima tries to hide her eggs from the farmer, unfortunately the farmer always finds them [picture 3]. The illustration shows a boy (probably the farmer’s son) take Jemima’s eggs, while the farmer’s wife is monitoring from the gate. The boy who take the eggs away from Jemima shows that male has power and authority, unlike female who is portrayed as submissive and weak. The fact that the farmer’s wife is standing apart beside the gate and paying attention to her son shows her feeling as a mother. In both pictures [picture 1 and picture 3] the farmer’s wife as a wife and a mother is shown as a housebound servant who take cares for her husband and child.

Another sexist part is about the clothing. Jemima only wears a shawl and poke bonnet [picture 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 17, 21, and 26]

She was wearing a shawl and a poke bonnet. (p. 5)

The analysis about Jemima’s clothing will be explained later in lifestyle part. The strong visual association of female characters mostly with pink clothe, while the male fox is fully-dressed, it is contemporary western standards. This different clothing for the male and female characters of course based on sex stereotype. Alongside

Jemima just sits and lays the eggs. It is constructed as exclusively the mother's role and it is a visual imagery of mother and domesticity [picture 14].

Other illustrations portray the fox elegantly, he is sitting calmly and reading a newspaper [Picture 9 and picture 15]. The newspaper is can symbolized the fox's intelligence and his connection to the outside world, while Jemima is limited to the domestic sphere.

The part when the fox is attacked by the collie dog and foxhound puppies also shown the superiority of man [Picture 16, 19, 20, 23, 24, 25, 26] whether the domination male to female or the fight about authority man vs man. Moreover, the collie dogs and foxhound puppies do not wear clothes perhaps because it is a reflection of their status as non-anthromophized wild animals. Although they show ability to speak, they are associated with hunger is portrayed when they desire Jemima's eggs. The fox, collie dog, and foxhound puppies are wild animals which are described as male characters.

The illustration when the fox guides Jemima to the shack also shows man's status. At the time, the fox become the leader and Jemima just a follower who simply believes him without any suspicion whereas he is a stranger whom she had just met [picture 10, 11, 12, 15, 17].

He led the way to a very retired, dismal-looking house amongst the fox-gloves. (p. 11)

Here, Potter portrays that male has potential to be a leader than female and visually link the fox to the role of a leader. By visually marking feminity more consistently or more prominently than masculinity, numerous works position women and girls as submissive, marginalizing them and perpetuating male privilege.

The fact that this story is about Jemima and she is the main character does not make good impression to her. Jemima is described as a poor duck who wants to hatch her own eggs but she is stupid and easily tricked by a sly fox.

The number of the characters between females and males also have big difference. From the whole story, the illustrations portray more males character than females whereas the main character is female. There are 5 males and only 3 females with 2 minor characters. This kind of portrayal may lead to the belief that males have broader and wider sphere and have more influential than females.

7. The Effects on a Child's Self-image

Children may use the gender scripts and ideologies in the children's book when forming an impression of the generalized other. The messages conveyed through representation of males and females

in books contribute to children's ideas of what it means to be a boy, girl, man, or woman.

Alison Flood (2011) as retrieved from *theguardian* said that a lead researcher Janice McCabe of Florida State university, called the trend inherently sexist stated that "books contribute to how children understand what is expected of women and men, and shape the way children will think about their own place in the world," she said. "The persistent pattern of disparity among animal characters may reveal a subtle kind of symbolic annihilation of women disguised through animal imagery."

Children's books are dominated by male central characters, new research has found, with the gender disparity sending children a message that women and girls occupy a less important role in society than men or boys.

The explanations above are based on the researcher's consideration of the effects of the story to the children's self-image, that picture books may influence children's formation of gender stereotypes, positively or negatively. It needs further research and deep analysis about the effect of the story on children's self-image in case of sexism.

8. Authors' or Illustrators Background

The author and illustrator of *The Tale of Jemima Puddle-Duck* is Beatrix Potter, same author and illustrator with *The Tale of Peter Rabbit* (read page 60)

9. Authors' or Illustrators' Perspective

The author and illustrator of *The Tale of Jemima Puddle-Duck* is Beatrix Potter, same author and illustrator with *The Tale of Peter Rabbit* (read page 62)

10. Copyright Date

The Tale of Jemima Puddle-Duck was published in 1908. As reported by Alison Flood (2011) in *theguardian*, looking at almost 6,000 children's books published between 1900 and 2000, the study, led by Janice McCabe, a professor of sociology at Florida State University, found that males are central characters in 57% of children's books published each year, with just 31% having female central characters. Male animals are central characters in 23% of books per year, the study found, while female animals star in only 7.5%.

Most of children's books during the period still have stereotypes of gender and sex. Therefore, *The Tale of Jemima Puddle-Duck* can be one of them.

3.2 Ambivalent Sexism in the Stories

Ambivalent sexism is a theory developed by Peter Glick and Susan Fiske. The theory posits that sexism has two sub-categories which are *Hostile Sexism* (negative evaluations and stereotypes about a sex, for example women are incompetent) and *Benevolent Sexism* (positive evaluation of sex that may appear, for example women should be protected) (Glick and Fiske cited in Rollero and Fedi, 2012).

Both hostile sexism and benevolent sexism have three sub-scales in viewing the ambivalences. Hostile sexism is divided into three scales which are dominative paternalism, competitive gender differentiation, and heterosexual hostility. Meanwhile, in benevolent sexism there are protective paternalism, complementary gender differentiation, and heterosexual intimacy.

Ambivalent attitudes toward women stem from men's interdependence with women, while men have higher social status and wish to maintain power, they are also dependent on women for heterosexual intimacy and reproduction.

During the analysis, the researcher finds that both *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck* stories portray ambivalent sexism attitudes through the five aspects inside the text which are loaded

words, story line, lifestyles, the hero, and the relationship between people. The rest of five aspects: the effects on children's self-image, authors' or illustrators' background, authors' or illustrators' perspective, loaded words, and copyright date are not included because they are from outside of the text and become supporting informations. Hence, the researcher only selects the five aspects which exist inside the text of the story.

There is a special case of sexism marked by ambivalent attitudes especially attitudes toward women. From the analysis of sexism in children's literatures above, the researcher finds the attitudes of ambivalent sexism in the form of hostile and benevolent sexism. The table below shows the five aspects in the text that contains of ambivalent sexism attitudes.

Table 2. Ambivalent Sexism Scores

No	Aspects	The Tale of Peter Rabbit		The Tale of Jemima Puddle-Duck	
		HS	BS	HS	BS
1	Loaded words	1	2	1	1
2	Story line	1	1	1	1
3	Lifestyles	1	1	1	1
4	Relationship between people	-	-	-	-
5	The Hero	-	-	-	1

AST: Ambivalent Sexism Theory, HS: Hostile Sexism, BS: Benevolent Sexism

The scores above are taken from the evaluations of five aspects in the previous analysis of sexism in the stories. In case of ambivalent sexism in the stories, the analysis finds both stories of Beatrix Potter's *The Tale of Peter Rabbit* and *The Tale of Jemima Puddle-Duck* portray ambivalent sexism

attitudes which benevolent sexism is more dominant than hostile sexism. The scores of hostile sexism and benevolent sexism is 6:8. The domination of benevolent sexism are perhaps influenced by the author and the illustrator who is a woman. Although the author has bad experiences as a woman and she is treated unfairly just because she is a woman, she still portrays women characters in both stories positively.

The tendency of hostile sexism is identified 6 times in both stories through the loaded words, story line, lifestyle, and the hero. The strongest hostile sexism that found in the stories is about domination of male.

Women are viewed as not being fully competent adults and legitimizing the need for a superordinate male figure. Just like *Dominative Paternalism* and *Competitive Gender Differentiation*. They present a social justification for male power, higher position, and domination in the social life. This justification leads a stereotype that only men are perceived as having the traits necessary to govern important social institutions. This perspective is portrayed in both Beatrix Potter's stories. In *The Tale of Peter Rabbit*, Peter is depicted as the one who is active character in the story. The story seems to tell that only male has boarder access, while females characters which are the mother and sisters just stay at home. Those scales of hostile sexism is also portrayed in Jemima's story through the lifestyles. The fox is depicted reading newspaper which shows the intelligence, while Jemima just a bad sitter, she is not even hatch her own eggs.

Moreover hostile sexism has notion that men sexual attraction toward women may be inseparable from a desire to dominate women which fits to *Heterosexual Hostility*. This notion is depicted in the fox character in *The Tale of Jemima Puddle-Duck*, he has desire to prey Jemima and her eggs. With his ingenuity he cheats and tricks Jemima who is described as a stupid duck and easily deceived. The power and domination of men are also portrayed when the dogs who help Jemima to protect the eggs from the sly fox ironically eat the eggs.

Unfortunately the puppies rushed in and gobbled up all the eggs before he could stop them. (p. 20)

Jemima Puddle-duck was escorted home in tears on account of those eggs. (p. 21)

In the other side, there are 8 times of benevolent sexism tendencies in the stories through the loaded words, story line, lifestyle, and the hero. In case of benevolent sexism, there is *Protective paternalism* which dictates that women should be protected as portrayed when the Peter's mother does not allow her daughters to go far from the house. The men's protection is also shown when the author tells about the Peter's father in the past when he was killed by the farmer because he took vegetables from Mr. McGregor's garden. In other words, the father wants to save his family by willing to die for them. The protective paternalism is also shown in Jemima's story. The collie dogs and two foxhound puppies lead as the hero for Jemima, they protect Jemima and save the eggs from the crafty fox, however at the end they also eat Jemima's eggs.

Another sub-scale of benevolent sexism is *Complementary gender differentiation* which allows women to compensate for their lower social status by ascribing positive traits to women in domains that do not challenge male authority, such as viewing women as being morally superior or having a more sophisticated sense of culture. This sub-scale of benevolent sexism is shown in both Peter and Jemima's stories. In the Peter's story, the mother is portrayed as a very caring mother. This portrayal leads into positive belief that women are better nurturing than men. Moreover, the three sisters of Peter are also described as obedient girls unlike Peter who is naughty.

Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries: (p. 5)

BUT Peter, who was very naughty, ran straight away to Mr. McGregor's garden and squeezed under the gate! (p. 5)

Although the author seems to limit the sphere of females characters, she gives good images of woman that woman is romantic, care, and full of grace. The stories seem to tell that women can be independent without men. In Jemima's story, the complementary gender differentiation is depicted in Jemima's struggle in hatching her own eggs whereas she is a bad sitter.

"I wish to hatch my own eggs; I will hatch them all by myself," quacked Jemima Puddle-duck. (p. 4)

The last is *Heterosexual intimacy*, in relation with Jemima's story that shows appreciation of women's sexual purity and productivity. Although in many stories the female characters only act as passive and less action, the

female characters are still needed, it means that male is incomplete without female and female is the complementary of male.

The aspect of the relationship between people in the story is not counted because it already includes the four aspects contained in the loaded words, story line, lifestyle, and the hero. The four aspects are sufficient to describe the attitudes of ambivalent sexism depicted in both stories of Beatrix Potter.

However, sometimes there is a misperception of the relationship between hostile sexism and benevolent sexism. This misperception also poses implications for women's everyday lives. For example, women are more likely to accept being controlled by men if the restrictions are imposed in a protective paternalistic tone. Moreover, identifying ambivalent sexism could be interpreted differently depending on the target's gender.

Unlike hostile sexism, benevolent sexism is often not seen as problematic due to its subjectively positive contents. However, as Yeung (2012) stated that hostile sexism and benevolent sexism are the carrot and stick that confine women to play traditional gender roles. Indeed, several researches has well-established that hostile sexism and benevolent sexism are complementary forms of sexism.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

The result of this study shows that sexism still occurs in children's literature especially in Peter and Jemima's stories. This study also reveals that the children's books portray a stereotype which promotes the notion of traditional feminine ideal which leads into some sexist treatments.

The sexism in both stories can be seen through some aspects in the text: the story lines, lifestyles, relationship between people, the hero, and loaded words and it is strengthened with additional information from outside of the text: illustration, the effects on children's self-image, authors' or illustrators' background, authors' or illustrators' perspective, and copyright date. Most of the aspects of the stories portray male as the character who leads the stories, tell that males are suit in public sphere, while female character in domestic spheres. Beatrix Potter provides an interesting critical issue in case of gender and sex stereotypes.

Moreover, the study also shows the existence of ambivalent sexism attitudes in the stories which focus on the attitudes toward women. Both of ambivalent sexism, which are hostile sexism and benevolent sexism, appear in the stories with comparison 6:8. The scores are taken from the evaluation of five aspects inside the text, such as the story lines, lifestyles, relationship

between people, the hero, and loaded words within analysis of sexism in the stories.

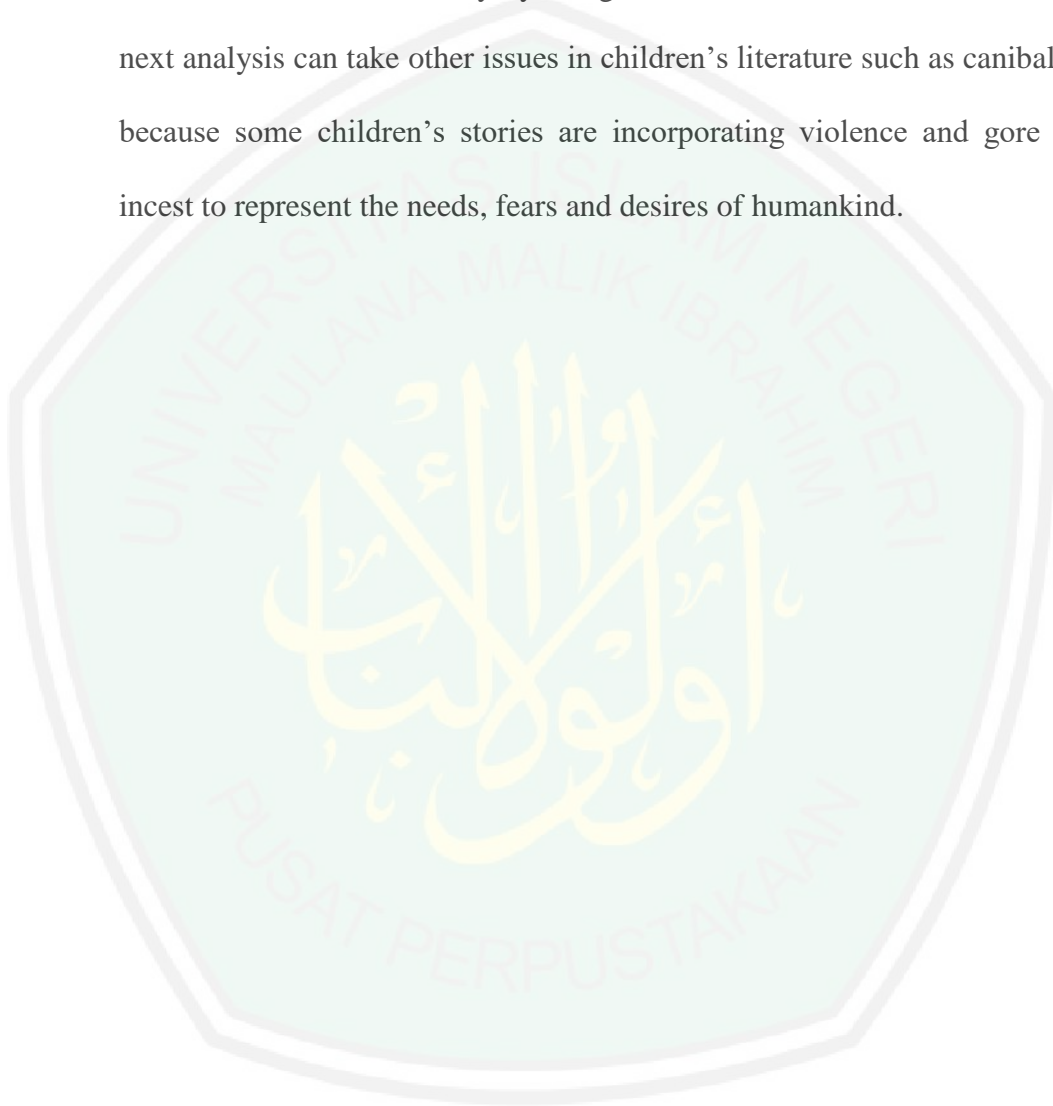
The result finds that benevolent sexism is more dominant in the stories. This might be influenced by the role of the author and illustrators where a female that views women in positive way with good evaluations toward women. The positive attitudes in viewing women in the stories fit to protective paternalism women are weak which need protection, complementary gender differentiation that allows women to compensate for their lower social status by ascribing positive traits, and heterosexual intimacy that promotes the notion that male is incomplete without female.

The two stories of Beatrix Potter also show hostile sexism. The strongest hostile sexism portrayed in the stories is the dominative of male toward female. The portrayal of males' desires in order to dominate and control females fit of heterosexual hostility. The stereotype based on sex views that males should wield greater authority, to which the females should defer. In relation with dominative paternalism and competitive gender differentiation, they present a social justification for males' higher position and power. It also highlights the traditional expectation that men are aggressive and authoritative while women are submissive.

4.2 Suggestion

The result of this study can be supported by other analysis which examines children's literature and sexism. In addition, for further analysis can be focused on the influences of children's book in children's self-image and

children's moral development. Another analysis also can be done in other interesting variety of critical issues in case of gender or sex stereotypes, such as feminism and masculinity by using other related theories. Moreover, the next analysis can take other issues in children's literature such as cannibalism because some children's stories are incorporating violence and gore and incest to represent the needs, fears and desires of humankind.



BIBLIOGRAPHY

- Alksnis, Christine. (2000). *Sexism, Stereotyping, and The Gender Wage Gap*. A Thesis of The Faculty of Graduate Studies. The University of Guelph. Canada.
- Bland, Janice. (2015). Pictures, images and deep reading. *CLELE Journal*, 3(2), 27-28.
- Bruneau, Odette. (2012). *Booktalks: Helping Pre-Service Teachers Connect Literature and Methods Courses*. Retrieved from <http://www.luther.edu/oneota-reading-journal/archive/2012/booktalks-helping-pre-service-teachers-connect/>
- Chang, Jui-Fang Yu. (2015). *The role of children's literature in the teaching of English to young learners in Taiwan*. A Thesis of Doctor of Philosophy. The University of Waikato. New Zealand.
- Crippen, Martha. (2012). *The Value of Children's Literature*. Retrieved from <http://www.luther.edu/oneota-reading-journal/archive/2012/the-value-of-childrens-literature/>
- DeWilde, Mandy L. (2008). *Victorian Restriction, Restraint, and Escape in the Children's Tales of Beatrix Potter*. Graduated Research and Creative Practice.
- Feijo, Alba Alonso. (2015). *Masculinities in English Children's Literature from a Gender Perspective*. Thesis of Department of English, French, and German Studies. University of Virgo. Spain.
- Flood, Alison. (2012). *Study finds huge gender imbalance in Children's literature*. Retrieved from <https://www.theguardian.com/books/2011/may/06/gender-imbalance-children-s-literature>
- Gazda, Courtney. A. (2015). Once pon a time: exposing sexism in children's literature. *Master's Theses and Honors Projects*, 5(20).
- Garaigordobil, Maite & Aliri, Jone. (2013). Ambivalent sexism inventory: standarization and normative data in a sample of the basque country.. *Behavioral Psychology/Psicologia Conductual*, Vol. 21, No. 1, 173-186.
- Ghosh, Shuvo. (2015). *Gender Identity*. Retrieved from <https://emedicine.medscape.com/article/917990-overview>

- Glick, Peter & Fiske, Susan T. (1996). The ambivalent sexism inventory: differentiating hostile and benevolent sexism. *Journal of Personality and Social Psychology* Vol. 70, No. 3, 491-512.
- Glick, Peter & Fiske, Susan T. (2000). Beyond prejudice as simple antipathy: hostile and benevolent sexism across cultures. *Journal of Personality and Social Psychology*, Vol. 79, No. 5, 763-775.
- Glick, Peter & Fiske, Susan T. (2001). *An Ambivalent Alliance: Hostile and Benevolent Sexism as Complementary Justification for Gender Inequality*. American Psychologist.
- Goddard, Kathryn Unverzagt. (2013). *Who Wears What?: Representation and Construction of Gender in Picture Book Illustrations of Anthropomorphic Animal Characters*. Thesis for The Master of Arts in Children's Literature. Hollins University. Roanoke, Virginia.
- Hunt, Peter. (1999). *Understanding Children's Literature*. New York: Taylor & Francis e-Library
- Jacobsen, Joyce P. (2011). *Gender Inequality: A Key Global Challenge: Reducing Losses due to Gender Inequality*. Wesleyan University. USA.
- Kortenhaus, Carole M. & Demarest, Jack. (1993). Gender role stereotyping in children's literature: an update. *Sex Role*, Vol. 28, No. ¾.
- Lowne, Cathy. *The Tale of Peter Rabbit Worked by Potter*. Retrieved from <https://www.britannica.com/topic/The-Tale-of-Peter-Rabbit>
- McMurry, Andrew. (2015). *Children's Literature: A Rhetorical Analysis*.
- Michel, Andrée. (1986). *Down with stereotypes! Eliminating sexism from children's literature and school textbooks*. Paris: United Nations Educational, Scientific and Cultural Organization.
- Paynter, Kelly Crisp. (2011). *Gender Stereotypes and Representation of Female Characters in Children's Picture Books*. Liberty University. USA.
- Potter, Beatrix. (1902). *The Tale of Peter Rabbit*. Retrieved from <http://gutenberg.org/>
- Potter, Beatrix. (1908). *The Tale of Jemima Puddle-Duck*. Retrieved from <http://gutenberg.org/>

- Rollero, C & Fedi, A. (2012). Ambivalent attitudes toward women and men: recognizability of stereotypes and effects on self-perception. *Psicología Política*, No. 44, 69-86
- Seema, Jayachandran. (2015). *The Roots of Gender Inequality in Developing Countries*. Northwestern University.
- Squire, Shelagh Jennifer. (1991). *Meaning, Myths and Memories: Literary Tourism as Cultural Discourse in Beatrix Potter's Lake District*. Thesis of the degree of Doctor of Philosophy. University of London.
- Sultana, Abeda. (2010). Patriarchy and Women's Subordination: A Theoretical Analysis. *The Arts Faculty Journal*. University of Dhaka. Retrieved from http://bdresearch.org/home/attachments/article/nArt/A5_12929-47213-1-PB.pdf
- Tsao, Ya-Lun. (2008). *Gender Issues in Young Children's Literature*. Pennsylvania: The Pennsylvania State University.
- Veselá, Alena .(2014). *Gender Stereotypes in Fairy Tales*. Masaryk University. Ceko.
- Vriends, Sofie. (2015). *'A Strongly Marked Personality': The Discursive and Non-Discursive Posture of Beatrix Potter*. Thesis of Master English Literature. Radboud University. Nijmegen, Netherlands.
- Yeung, Amy W.Y. (2012). *Lay misperceptions of the relationship between men's benevolent and hostile sexism*. A thesis requirement for the degree of Master of Arts in Psychology. University of Waterloo. Waterloo, Ontario, Canada.
- The Council on Interracial Books for Children*. (2011). From Anti-Bias Curriculum: Tools for Empowering Young Children.
- Jemima Puddle-Duck Topic. Retrieved from http://literature.wikia.com/wiki/The_Tale_of_Jemima_Puddle-Duck
- Beatrix Potter's biography. Retrieved from <https://www.britannica.com/biography/Beatrix-Potter>
- Online dictionary <https://www.merriam-webster.com/>
- Urban dictionary <https://www.urbandictionary.com/>

Illustrations from The Tale of Peter Rabbit



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10



Picture 11



Picture 12



Picture 13



Picture 14



Picture 15



Picture 16



Picture 17



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23



Picture 24



Picture 25



Picture 26



Picture 27

Illustrations from The Tale of Jemima Puddle-Duck



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10



Picture 11



Picture 12



Picture 13



Picture 14



Picture 15



Picture 16



Picture 17



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23



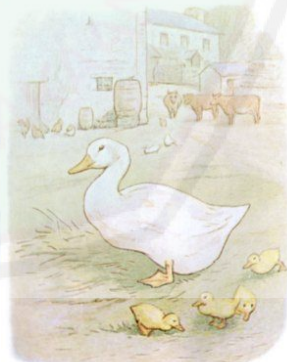
Picture 24



Picture 25



Picture 26



Picture 27







KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
FAKULTAS HUMANIORA
Jalan Gajayana 50 Malang 65144, Telepon (0341) 570872, Faksimile 0341-570872
Website: <http://humaniora.uin-malang.ac.id>. E-mail: humaniora@uin-malang.ac.id

Tabel Bimbingan Skripsi

Nama : Annisa Rahmaniyah Afifah
NIM : 14320078
Jurusan : Sastra Inggris
Fakultas : Humaniora
Judul Skripsi : *Sexism in Children's Literature (The Tale of Peter Rabbit and The Tale of Jemima Puddle-Duck) by Beatrix Potter*
Pembimbing: Dr. Hj. Isti'adah, M.A

No	Tanggal	Catatan Pembimbing	Ttd
1.	23 Februari 2018	Revisi definition of key terms, tambah previous studies, judul disesuaikan	
2.	06 Maret 2018	Reformulasi judul menjadi "Sexism in Children's Literature (.....) by"	
3.	08 Maret 2018	Hindari pengulangan kalimat	
4.	15 Maret 2018	Hilangkan pengulangan paragraf	
5.	20 Maret 2018	Masukkan step by step cara analisis data pada data analysis	
6.	23 Maret 2018	Proposal siap acc, referensi disesuaikan dengan buku pedoman	
7.	11 Mei 2018	Revisi setelah sempro, research question no.2 lebih diperjelas, penulisan sesuaikan dengan buku pedoman	
8.	28 Mei 2018	Bab 3 perhatikan susunan kata, dijabarkan aspek-aspek apa saja yang ada pada tool to views sexism	
9.	31 Mei 2018	Research question no.2 terlalu panjang, penempatan tabel pada bagian analisis	

10.	07 Juni 2018	Research question no.2 tentang ambivalent saja bukan dominasi, butuh keterangan untuk singkatan	
11.	22 Juni 2018	Pada data analisis dan di awal analisis perlu penjelasan tentang tools to view sexism 10 quick ways	
12.	23 Juni 2018	Abstrak pelru ditata ulang, perlu tambahan introductory paragraph pada bagian awal analisis	
13.	25 Juni 2018	Abstrak dibenahi lagi, perhatikan kata penghubung furthermore, moreover, likewise dll	
14.	26 Juni 2018	Conclusion sesuai dengan hasil penelitian, Suggestion ditambah tentang yang berhubungan dengan sexism dan children's self-image	