

PROFEMINISM AND CONTRAFEMINISM
ON THE CHARACTERIZATION OF *THE PORTRAIT OF THE LADY*
BY HENRY JAMES

THESIS

By:

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02320082



ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
STATE ISLAMIC UNIVERSITY OF MALANG

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THESIS

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MOTTO

*MEN'S LIFE WITHOUT WOMEN
IS MEANINGLESS*

DEDICATION

This thesis is dedicated to:

My beloved Father (Drs. H. Andi Duppa) and

Mother (Hj. Hadjrah Syam, S.H, M.H)

My Father in law (Ach. Syaifullah) and Mother in law (Sri Lestari)

My beloved husband (Setiawan Afandi, S.T)

My son (Ach. Nailur Ridho Afandi)

My dearest sister (Andi Fajriyah)

And my whole family members

Thanks for your endless love, support, and pray

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especially my English Language and Letters Department.

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ABSTRACT

Nurul Askina, Andi. 2007, Profeminism and Contrafeminism on the Characterization of *The Portrait of the Lady* by James Henry. Thesis, English Study Program, Language and Letters Department, Humanities and Culture Faculty, State Islamic University of Malang.

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Literature can be seen as a reflection of life. Sometimes we learn the world through our imagination, though we might never have a chance to do. By reading novel, we may acquire amusement that will lead us to know perception of beauty and make us sensitive to artistic work in general.

Feminism is a theory about equality between men and women in politic, economy, and social; or organized movement that fights for the rights and importance of women. Feminism speaks about the equality between men and women in politic, economy, and social; or organized movement that fights for the rights and importance of women. The only cause that makes disposition and oppression of the women's rights is sex distinction. The distinction allows feminists to accept some form of natural sexual difference while criticizing gender inequality. The feminists' movement has occurred mainly in Europe and the United States.

Feminism in literature is about applying feminist literary criticism in literary work. Feminist literary criticism searches for a way of looking at the texts, which is different from the male perspective that has always been dominant in society.

There are two objectives of this research, first is to show the feminism problem on the characterization of *The Portrait of the Lady*. Second is to describe the profeminism and contrafeminism characterization appearing in female characters in *The Portrait of the Lady* by Henry James.

In this research, the researcher uses literary criticism as her research design to conduct the research. Literary criticism is the only research design that is directly related to the literary works. As the approach, the researcher uses Ideology Critic. Ideology Critic is a type of feminist literary criticism. Ideology Critic focuses on the stereotype of women in literary works.

From the novel, the researcher finds feminism problems that are appeared by the characterization of the characters. The feminism problems in the novel are sexual harassment and oppression. In addition, the researcher also finds the profeminism and contrafeminism characterizations that are appeared by female characters in *The Portrait of the Lady*. The characterization of profeminism is

described as independent, strong, and free woman. The characterizations of contrafeminism are obedient and submission to man; also, women v.s women or the way women treat other women badly.

From this research, the researcher hopes that the readers can catch the novel's message that is given by the author especially about feminism and the other researcher who focuses on this topic about the feminism can analyze wider and deeper research. This study is very limited and far from perfection. The researcher hopes that the next researcher can give more attention to this topic.

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CHAPTER I

INTRODUCTION

The chapter below deals with the background of the study, problems of the study, objectives of the study, scope and limitation of the study, significance of the study, research method, and definition of the key terms.

1.1 Background of the study.

In literature, complications of language ultimately have a communicative purpose instead of imagining that the speaker or writer is being uncooperative. The readers struggle to interpret elements of the imagination for some further communicative goal.

“Literature is a speech act or textual event that elicits certain kinds of attention. It contrasts with other sorts of speech acts, such as imparting information, asking question or making promises. Most of the time that leads readers to treat something as literature is that they find it in context that identifies it as literature: in a book of poems or a section of magazine, library, or bookstore” (Culler, 1997:27).

“Literature uses language in peculiar ways” (Eagleton, 1983:2). Peculiar ways here imply that literature is one of the most exciting part in the extent of every language literature. Literature contains the imagination of the author, then, the imagination is expressed into the literary work, and the readers try to understand the literary work.

Reading literature is very advantageous. The readers are entertained by the imagination, which is given by the author. The reading itself will enable the

readers to feel comfortable and see the reflection of real life, so they can relieve their own problem in the family and society.

Literature has three genres; those are prose, poem, and play. Prose or novel becomes another advantage of reading literature. Readers are not only able to get better view of things that happen in other people's mind, but also find the exploration of human's personality, many characters of people and human behavior.

To analyze those things above, some researchers use literary criticism. Literary criticism is the analysis, interpretation, and evaluation of literary works. Academic criticism is commenting on the subject matter and method of the text. Criticism involves spotting the general themes of the work and then seeing how the text presents and develops the themes (Peck and Coyle, 1986:149-150).

In some research, the researchers use feminist literary criticism. Feminist literary criticism exists because of the feminist development in 1960s in America, which discusses the ideology that is dominated by men. Moreover, the feminist criticism opposes against the men's idea and traditional view about women, that leads women to be powerless and oppressed. The feminist movements refer to the demand of the women and men's equality.

Feminism speaks about social theories, political movements, and moral philosophies that are concerned with the liberation of women. In politic, women are considered as irrational and emotional person; therefore, women cannot be a leader and occupies inferior position. In social, women's stereotype is taking care of family and especially their husband. In addition, women in some occasion

experience the violence, which is body and psychology attack or assault, from men (Fakih, 2005:12-17). This indicates that feminist movement tries to demand the rights not only in literature but also in social, politic and economy. Because of the movement, women try to rise. The aim of feminist movement is the equality between men and women in the society and knowledge in general. Since the time of movement, women studies appeared. "Gender studies or women studies appear in every fields of education this study aims to increase our knowledge about women's experiences, importance, and life" (Djajanegara, 2003:16). Women studies here include every topic that is relevant to the women. The women studies in literature is Feminist Literary Criticism. In literature, feminist literary criticism criticizes the literary works, which are inspired by the feminists' movement.

"Feminist literary criticism is reading as a woman" (Culler, 1983).

Actually, feminist literary criticism is not criticizing women, women author, or even a woman critic. The statement *reading as a woman* explains that in women's life, there is the other sex that is related by the culture, literature, and woman's life. By this point, we have to realize that there is the different sex beside woman, which influences literature. Therefore, the woman researchers search for a way of looking at the texts, which is different from the male perspective that has always been dominant in society. For instance, in social life, the women's rights are limited by the matters of family and undeserved to have high education.

The feminists' movement struggle for the development of women's position and level in society. Therefore, woman is able to get out from the domination, oppression, and suppression.

The Portrait of the Lady is a literary work, which shows the ideology of feminism through the characters. The researcher categorizes the characters into two categories; those are profeminism and contrafeminism. The characterization, however, only focuses on the female characters on the novel. The reason why this research focuses on female characters is to find out the female characters that agree and fight for the feminists' idea and the female characters that disagree and oppose against the feminists' idea.

This novel tells us about a girl named Isabel Archer. Isabel Archer has been brought by her aunt Touchett to England from Albany to extend her education, possibly to marry well. However, proud and independent Isabel had other ideas. She had no desire to marry. Actually, she wished to create her own future, rather than finding it as a wife. Consequently, she refused two very eligible suitors: Lord Warbinton and Caspar Goodwood, who had followed her to Europe from America. One day, when her uncle Lord Touchett died, he unwittingly gave Isabel a great disservice by leaving Isabel a wealth. On a visit to Italy, she was introduced by Madame Merle to Gilbert Osmond. Osmond was a charming but worthless dilettante who saw Isabel as a beautiful prize, a mother for his daughter Pansy, and a source of easily attained wealth. Osmond's cruel attitude and behavior caused Isabel's tragic disillusionment. In this novel, Henry James tries to draw the heart and soul of a young woman whose destiny is taken from her own hand.

The reason why the researcher is interested in studying profeminism and contrafeminism on the characterization of *The Portrait of the Lady* by Henry

James is described into two reasons; they are general and specific reasons. The general reason is to improve our knowledge about literature. In addition, novel as one of literary genres is manifestation from sensitivity of the problem in the world. The specific reason is *The Portrait of the Lady* is one of the famous novels off all time, which is written by Henry James and was published in 1887. Beside that, this novel shows that characterization in the novel builds the story, that the character and plot are related in the novel. In addition, each character shows their ideology, point of view, way of speaking, physical and trait, and emotion. Therefore, the researcher wants to analyze this novel based on the feminist literary criticism, which is focused on the characterization. Every character in this novel is adult. However, each character expresses this period of life differently because they have their own interpretation about the destination of life, responsibility, autonomy, society, and personality. These all are the reasons why the characters can be categorized by the researcher into profeminism and contrafeminism. Profeminism is the type of the characterization that agrees and fights for feminists' ideas, which demand for the equality between man and woman. Whereas contrafeminism, is the type of the characterization that not only disagrees but also opposes against the feminists' idea.

Some people have done similar research. Moh. Halili (2004) had studied on *Feminist Literary Criticism on Saman by Ayu Utami*, which is about feminist perspective that is applied into the novel. The feminist perspective in the novel criticizes religion doctrine that downgrades women and about marriage. Anis Safitri (2005) has analyzed on *Feminist Perspective Found in Sense and*

Sensibility by Jane Austen, which talks about the rights of female characters. Moreover, there is some other researcher who has analyzed about *The Portrait of the Lady* such as *Criticism and Interpretation* written by William Dean Howells (November, 1882). Howells' research explains why this novel should be called super-abundance. The studies above show that most of the researchers use feminist literary criticism to express inequality between women and men. So that, the researcher focuses her analysis in analyzing the characterization of each characters. The researcher finds two problem of the study from the characterization of each character in the novel. First is about feminism problem that appear in the story and second is categorizing the characterization into profeminism and contrafeminism.

1.2 Problems of the study

1. What are the feminism problems on the characterization of *The Portrait of the Lady*?
2. How are the characterizations of profeminism and contrafeminism presented by female character in *The Portrait of the Lady*?

1.3 Objectives of the study

1. Showing the feminism problems on the characterization of *The Portrait of the Lady*.
2. Describing characterizations of profeminism and contrafeminism presented by female character in *The Portrait of the Lady*.

1.4 Scope and Limitation of the study

Analysis of literary work has a wide aspect. The analysis of this novel focuses on the detailed and related information that are related to the problem of the study. The researcher uses the feminist literary criticism to analyze novel *The Portrait of the Lady*. Generally, this research involves all of the characters, especially the female characters. This research mentions the feminists' idea and problems through the characterization of *The Portrait of the Lady*. In addition, there are two kinds of the characterization; the profeminism and contrafeminism. Profeminism is the type of the characterization that agrees and fights for feminists' ideas. Whereas, contrafeminism is the type of the characterization that does not only disagrees but also against the feminists' ideas. The way to analyze the novel is describing how the characterizations of profeminism and contrafeminism are presented by female characters in *The Portrait of the Lady* and both the profeminism and contrafeminism female characters play their role in the novel.

1.5 Significance of the study

This study gives both practical and theoretical contribution on the area of literature especially in the novel or prose.

Practically, this research is very useful for the researcher, because by conducting the research, the researcher is trying to implement the theory of literature especially in analyzing the prose or novel. Beside that, this study gives obvious description and guidance in reader's insight to understand the novel.

Furthermore, it can be reference for the other researchers or readers in analyzing the same topic in different novel.

Theoretically, it is expected to give the contribution to develop the study of feminism by using the feminist literary criticism; the researcher tries to apply this in analyzing the characterization, which discusses about the inequality between men and women in education, society, and family. In addition, the researcher tries to find out the feminism problems that appear in *The Portrait of the Lady* by Henry James. From the whole story of the novel, the researcher finds many problems that are against the feminists' ideas.

1.6 Research Method

1.6.1 Research Design

In this research, the writer used literary criticism as her research design to conduct the research. Literary criticism is the only research design that is directly related to literary works. This study focuses on analyzing a literary works.

Literary criticism is the analysis, interpretation, and evaluation of literary works (Peck and Coyle, 1986:149). Also, according to Hardjana (1994:37) "literary criticism is the study which directly related to a certain literary work". Therefore, a critic should clarify the problems related to the literary works by giving interpretation, explanation, and description. In most cases, the critic's general purpose is to enrich the reader's understanding of the literary work. Critics typically engage in dialogue or debate with other critics, using the views of other critics to develop their own points.

The researcher uses the feminist literary criticism to analyze the novel. Feminist literary criticism is based on feminist theory that says that all men and women are equal.

1.6.2 Data Source

In this study, the researcher uses the main data source of an English novel; *The Portrait of the Lady* is one of literary work that was written by Henry James. This novel was first published in 1881. Then, Penguin Popular Classic published this novel in 1997. Furthermore, this novel consists of 55 chapters in 544 pages.

1.6.3 Research Instrument

The researcher herself is the main instrument in collecting and gathering the data. It means that researcher analyzed the data dealing with the study herself. the analysis is based on her understanding on the problem and the existing data about feminism problems that exist in *The Portrait of the Lady*. This decision is based on her understanding about feminism problems that exist in *The Portrait of the Lady* by Henry James. The researcher focused on the characterizations that are classified by the researcher into two: Profeminism and Contrafeminism.

1.6.4 Data Collection

In doing this study, researcher collects the primary source through library research. Firstly, the researcher finds the novel *The Portrait of the Lady*. After reading the novel, the researcher gets the complete understanding on the whole

story. The next step is selecting and gathering the data referring to the problems by classifying the data into paragraph, sentences, dialogs, or even words that match to the objective of the study. Then, the researcher arranges the data systematically in accordance with the objectives of the study.

1.6.5 Data Analysis

After the data is collected, the researcher begins to analyze the feminism problems in the novel. Next, the researcher categories the data into two categorizes profeminism and contrafeminism. Then, each categorize is analyzed based on the classification, which refers to the objectives of the study. The last step is drawing conclusion based on the result of data analysis.

1.7 The Definition of the Key Terms

Here is the list of the concept or meaning dealing with the study to make the readers understand the words.

1. Feminism

A philosophical term for the movement for equality of men and women

2. Profeminism

The type of the characterization that agrees and fights for the feminists' ideas

3. Contrafeminism

The type of characterization that does not only disagree but also against the feminists' idea

4. Feminist criticism

Comments on existing disciplines, traditional paradigms about woman, nature on social rules or document such work by others from the point of view of women

5. Characterization

A complete illustration about a character in the story

6. Feminism problems

These problems are caused by the inequality between both sexes, woman and man, in society, knowledge, and family.

7. Sexual Harassment

Sexual harassment is harassment or unwelcome attention of a sexual nature. It includes a range of behavior from mild transgressions and annoyances to serious abuses, which can even involve forced sexual activity.

8. Oppression

Oppression is ruling or treating somebody in continually cruel or in harsh way.

CHAPTER II

REVIEW RELATED LITERATURE

2.1 Character

The people in a novel are referred to as characters. We assess them based on what the author tells us about them and on the basis of what they do and say. We must avoid loose conjecture about a character and establish everything from the evidence of the text. Another point to remember is that the characters are parts of a broader pattern, they are members of a society, and the author's distinctive view of how people relate to society will be reflected in the presentation of every character. Details are not included just for their own sake but relate to the overall pattern of the novel (Peck and Coyle, 1986:105). Koesnosoebroto (1998:65) tries to define character as an imagined person who inhabits a story.

The characters in novel can be divided based on their appearance: main and minor character. The main character is character that its story becomes the priority in the novel (Nurgiyantoro, 1995:176). Main character or central character can be determined in three ways; those are (1) the character who is most related with the theme, (2) the character who is most related with other characters, (3) the character who needs the longer narration than other characters (Sunarto, 2000:145). Basically, a story is about this character, but on the other hand, he cannot stand on his own; he needs other characters to make the story more convincing and lifelike.

Minor character is character, which has less important than the main character (Koesnosoebroto, 1998:67). Minor character is called secondary character (Sunarto, 2000:146). In addition, minor character is supporting main character that the frequency of his presence is rarely and revives the plot of a story. Minor character has a small influence on the plot and little effect on the story itself.

In addition, with regard to the kinds of characters portrayed, it will helpful to divide fictional characters into two general categories; flat and round characters. Flat character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character (Kenney, 1966:28). As a character, flat character does not express his life-style. Therefore, he has no surprising attitude for readers. Furthermore, the readers can sum up flat or simple character in the whole story of the novel. Whereas the round or complex character, is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitudes (Kenney, 1966: 29). The round character is capable of surprising the readers. In addition, round character is a higher kind of achievement than simple.

2.2 Character and Characterization

Characters are the person of the narrative or dramatic work with the dialog and the action. On the other hand, characterization is complete illustration about the character, which appears in the novel (Sugihastuti and Adib Sofia, 2003:68). Furthermore, character is addressed to the person, the actor. For instance,

the question about who is the main character and minor character. Whereas the characterization, is addressed to the character's behavior and attitude that means characterization is more directed to the character's private qualities such as the character's own ideology, point of view, way of speaking, physical and trait, and emotion. The characterization of the characters give the reason why these characters are called by the readers as main or minor character, or, flat and round character.

2.3 Feminism

Women traditionally had been regarded as inferior to men physically and intellectually. Both law and theology had ordered their subjection. Women could not possess property in their own names, engage in business, or control the disposal of their children or even of their own persons. Therefore, Dzuhayatin (in Sunarto, 2000:34) stated that feminism is ideology that begins from the awareness of women's sexual harassment and oppression in society and women's movement to change the condition. In addition, "feminism is the awareness of women's lower position in society and desire to fix or change this condition" (Saptari and Holzner, 1997:47). Today, women try to fix that condition through feminist movement. Feminism speaks about social theories, political movements, and moral philosophies that are concerned with the liberation of women. In politic, women are considered as irrational and emotional person; therefore, women cannot be a leader and occupies inferior position. In social, women's stereotype is taking care of family and especially their husband. In addition, women in some

occasion experience the violence, which is body and psychology attack or assault from men (Fakih, 2005:12-17). Alternatively, feminism speaks about the equality between men and women in politic, economy, and social; or organized movement that fights for the rights and importance of women. The only cause that makes disposition and oppression of the women's rights is sex distinction. The distinction allows feminists to accept some form of natural sexual difference while criticizing gender inequality (Fakih, 2005:12).

In fact, feminist movement tries to create a harmonious society without any discrimination, democratic, free from the classification, and sex distinction (Sunarto, 2000:34).

Furthermore, in 1920, American women obtained the rights to vote and to be voted after they fight for 70 years. Besides, during the First World War, women show their capability to take over men's job when men go to war. Because of women's capability to take over men's job, American government gives the political rights for women. However, women are more inclined to act as wives and housewives than to be a part of political movement. This condition continued until 1960s. In 1963, the sociologist and feminist, Betty Friedan created a book, *The Feminine Mystique*. This book signs about the beginning of feminist movement (Djajanegara, 2003:10).

Feminism is divided into two waves. First wave include liberal feminism, socialist feminism, and Marxist feminism. Second wave include radical feminism, liberal feminism, and social feminism. (Saptari and Holzner, 1997:422-423). In addition, Rosemary Tong (1992) shows some feminist perspectives; those are

liberal feminism, Marxist feminism, radical feminism, psychoanalytic feminism, social feminism, existential feminism, and postmodern feminism.

2.4 Feminist Literary Criticism

Literary works is the unique phenomenon that expresses something imaginable. Therefore, a literary critic has a task to figure out the problem in the literary works clearly. A literary critic should focus herself or himself about what the story contains. Moreover, literary criticism is the analysis, interpretation, and evaluation of literary works. Academic criticism is commenting on the subject matter and method of the text. Criticism involves spotting the general themes of the work and then seeing how the text presents and develops the themes (Peck and Coyle, 1986:149-150).

Feminist literary criticism is applied in both woman and man authors' work. Women in their literary works are able to express their own experiences, feeling, and thought as women. On the other hand, men's literary works in general describe women's stereotype as wife, loyal mother, and prostitute. Whereas women, have their own private feeling such as suffer, disappointment or restless that only can be explained by women themselves. In describing female character, in some occasion women are described as weak people but sometimes described as strong and independent women. (Djajanegara, 2003:19).

Referring to the explanation above, the important aim in using literary criticism is that the readers are able to analyze and evaluate all the literary works for centuries. According to Djajanegara, feminist literary criticism is used for

analyzing the literary works not only for centuries ago, but also literary works in this era (Djajanegara, 2003:20). Feminist literary criticism is a form to analyze and approach a text. In addition, Kuiper (in Sugihastuti and suharto, 2002:68) gives the aims of feminist literary criticism:

- a. To criticize the canon literature and to focus the standard matters that are based on patriarchal
- b. To show trifling texts that are created for women.
- c. To strengthen gynocritic, which is the study about women's text or literary work and strengthen canon women
- d. To explore cultural construction from gender and identity.

Sugihastuti and Sofia stated the relation between feminism and literary work as below.

Because of its origin in the women' liberation, feminist criticism values literature that is of some use to the movement, prescriptive criticism, then is the best defined in term of the ways in which literature can serve the cause of liberation. To earn feminist approval, literature must perform one or more of the following function: (1) serve as a forum for women, (2) help to achieve cultural androgyny, (3) provide role-models, (4) promote sisterhood, and (5) augment consciousness-raising (2003,26)

The statement above explains that giving judgment to the literary work is useful for women's freedom movement. Giving judgment to the literary work can transform feminists' idea as criticism to the women's condition and social point of view. Moreover, the readers give the influence in applying the feminist literary criticism in literary work.

Culler stated that feminist literary criticism is reading as a woman (1983).

Feminist literary criticism is not criticizing woman, women author, or even a woman critic. The statement *reading as a woman* explains that in women's life, there is the other sex that is related by the culture, literature, and woman's life. By this point, we have to realize that there is the different sex beside woman, which influences literature. Then, literature will speak problems that are caused by the women and men. Therefore, the woman researchers search for a way of looking at the texts, which is different from the male perspective that has always been dominant in society. For instance in social life, the women's rights are limited by the matters of family and underserved to have high education. The feminists' movement struggles for the development of women's position and level in society.

Moreover, the researcher that uses feminist literary criticism focuses the analysis on:

1. The female character position and role in literature.
2. Women oppression in every aspect of life, including education and social activities.
3. Paying attention to the factor of the readers, especially the readers' response to the woman emancipation in literature. (Endraswara, 2003:146)

In the same discussion, Endraswara (2003:146) stated about the important target in analyzing feminism in literary work. The targets are:

1. Expressing the women's literary work in years ago and this era, so it is clear what the women's image that are oppressed by tradition. The domination of patriarchal culture should be clearly analyzed.
2. Expressing pressure for the female characters in men's literary work
3. Expressing the ideology of woman and man author, the way how they see their self in reality.
4. Analyzing from gynocritic aspect, which understands how feminist creativity process, whether women author have special characteristics in style and expression or not.
5. Expressing feminist psychoanalysis aspect, why female, in character or author, is interested in the smooth, emotional, and affectionate things

In addition, Djajanegara (2003:51-54) gives the way to analyze the literary work uses feminist literary criticism. Firstly, the researcher should identify one or some female characters in literary work. Then, find out their position in family and society. Secondly, the researcher figures out the female characters' purpose of life, which is described by the author. The researcher also should give attention to the female characters' attitude, behavior, and their way of thinking. Thirdly, keep track of the author's way of writing, which probably uses ironic, comedy, critic, optimistic, and pessimistic words.

As the explanation above, feminist literary criticism begins from feminists' desire to analyze women's literary work for years ago and to show the women's image in men's literary work as oppressed, underestimated, and trifling

women. On the other hand, sometimes women are described as strong and independent. On this research, the researcher uses feminist literary criticism in analyzing *The Portrait of the Lady* by Henry James.

The researcher focuses on the characterization of each character in novel. In addition, each character in this novel has similar characteristic, which is adult characteristic. According to Kartini-Kartono (1992:170-171) the adult characteristics of a girl are having plan and purpose of life, having job or work, being responsible, being autonomous, being participant, and constructive as citizen. Each character expresses this characteristic differently because they have their own interpretation about the destination of life, responsibility, autonomy, society, and personality. These all are the reasons why the characters can be categorized by the researcher into profeminism and contrafeminism. Profeminism is the type of the characterization that agrees and fights for feminism idea, which is stand for the equal between man and woman. Whereas, contrafeminism is the type of the characterization that does not only disagree but also against the feminists' idea.

2.5 Previous Studies

Before conducting this research the writer got inspirations from several theses which have similar themes. That is about the feminist literary criticism of the novel. Those previous studies are stated below:

Moh. Halili in his theses entitles *Feminist Literary Criticism on Saman by Ayu Utami*. The result of his research is that in sexuality, feminist have their own

perspective when they come to sexuality, in religion, with feminist perspective the female characters of this novel criticize religion doctrine which down grade of women. This thesis also talks about marriage. The researcher says about women's position in marriage, family and society.

that woman in marriage does not state herself under her husband's control and power, then, put herself into inferior position.

Anis Safitri in her thesis entitles *Feminist Perspective Found in Sense and Sensibility by Jane Austen*. She talks about the rights of female characters described in the novel of *Sense and Sensibility*, the men's control to the women position in the society expressed on the novel and also the effect of the author's cultural background on the literary works.

Howell in his analysis entitles *Criticism and Interpretation* (November, 1882); states that this novel should be called super-abundance. The reason is because the novelist's or James Henry's main business in *The Portrait of the Lady* is to possess his reader with a due conception of his characters and the situations in which they find themselves. And as especially Howell analyzes about the main female character of the novel, Isabel Archer. (<http://www.Bartleby.com> accessed on January, 12 2007)

The researcher tries to express the inequality between man and woman by using the feminist literary criticism in different way. She focuses in applying this criticism in analyzing the characterization of each character. Firstly is about feminism problem that appear in the story and secondly is categorizing the characterization into profeminism and contrafeminism.

CHAPTER III

FINDING AND DISCUSSION

In this chapter, the researcher will present the data from the novel. And there are three main points of the data that will be discussed according to the problem of study. The three main points are feminism problems that appear in the novel, profeminism characterization, and contrafeminism characterization in female characters.

3.1 Feminism Problems

Problems always exist in people's life; also, in women's life. In some occasion, women get sexual harassments and oppression. Sexual harassment is harassment or unwelcome attention of a sexual nature. It includes a range of behavior from mild transgressions and annoyances to serious abuses, which can even involve forced sexual activity. Oppression is ruling or treating somebody in continually cruel or in harsh way. Sexual Harassment and oppression appear because of gender distinction. Women experience both problems, sexual harassment and oppression, from men's words and treatments. For the more examples, the researcher will describe the analysis as below.

3.1.1 Sexual Harassment

The first feminism problem that appears in the novel is women's sexual harassment by the men. This problem indicates that women are considered as the

fun for the men. On the other hand, if the women do not present as the fun for them, they reserve to break off the relationship between them. It is the same with what is done by Lord Warbuton when he makes conversation with Mr. Touchett and his son, Ralph Touchett.

“You ought to take hold of a pretty woman” said his companion. “He is trying hard to fall in love,” he added, by way of explanation, to his father.

“The pretty women themselves may be sent flying!” Lord Warbuton exclaimed (emphasized by the researcher).

“No, no, they will be firm,” the old man rejoined; “they will not be affected by the social and political changes I just referred to.”

“You mean they won’t be abolished? Very well, then, *I will lay hands on one as soon as possible, and tie her round my neck as a life-preserver (emphasized by the researcher).*”

“The lady will save us,” said the old man; “that is (The Portrait of the Lady,11)

Lord Warbuton states the woman as the entertainer as he says that the woman is life preserver. Life preserver here seems that woman has an inferior position. It means that woman has not an equal position as a couple, which it needs much understanding and sacrifices between them. Lord Warburton assumes that marrying woman is interesting because he can make a woman as his life preserver. In addition, Lord Warburton considers that woman needs man in her life when he says *“the pretty woman themselves may be sent flying”*. Therefore, woman will look for him because he is a nobleman. Lord Warburton is only waiting who is the woman that needs him.

As independent girl, Isabel is free to make any decision. She decides to reject Lord Warburton’s purposing because she does not want be a life preserver for Lord Warburton. However, when Lord Warburton purposes her, she confuses

whether going or not to make her as entertainer in his life. And this is difficult to her, until she refuses Lord Warburton's proposing.

Isabel herself was nervous, but she was not affected, as she would have imagined. What she felt was not a great responsibility, a great difficulty of choice; for it appeared to her that there was no choice in the question. She could not marry Lord Warburton; the idea failed to correspond to any vision of happiness that she had hitherto entertained, or was now capable of entertaining. (The Portrait of the Lady, 102)

There is another data, which is found by the researcher, about the reason why Isabel refuses Lord Warburton's proposing.

"That reason that I wouldn't tell you," she said, "I will tell it you, after all. It is that I can't escape my fate."

"Your fate?"

"I don't understand. Why should not that be your fate, as well as anything else?"

"Because it is not," said Isabel, femininely. "I know it is not. It's not my fate to give up-I know it can't be."

Poor Lord Warburton stared, with an interrogative point in either eye.

"Do you call marrying me giving up?"

"Not in the usual sense. It is getting-getting-getting a great deal. But it is giving up other chances." (The Portrait of the Lady, 123)

Isabel believes that being married by Lord Warburton will make her far from her destiny, which is being free woman. Therefore, she rejects Lord Warburton's proposing. Isabel knows if she accepts his proposing, she will give up other chances to get more experiences and knowledge especially in rounding the Europe.

Sexual harassment is not the only about considering woman as life preserver, but also man's doubt to woman. In some occasion, men always in doubt to believe that women can do better than they can. This problem also happens to Isabel, when Mrs. Touchett gives her a priceless chance to have a journey round

the Europe. Her older sister, Lily, and husband, Mr. Ludlow, involve in debate in allowing Isabel go.

“Well, she ought to go abroad,” said Mrs. Ludlow. “She’s just the person to go abroad.”

“And you want the old lady to take her. Is that it?” her husband asked

“She has offered to take her-she is dying to have Isabel go! But what I want her to do when she gets her there is to give her all the advantages. I am sure that all we have got to do,” said Mrs. Ludlow, “is to give her chance!”

“A chance for what?”

“A chance to develop.”

“Oh Jupiter!” Edmund Ludlow exclaimed. “*I hope she isn’t going to develop any more! (Emphasized by the researcher)*” (The Portrait of the Lady, 29).

The statement that is given by Mr. Ludlow to his wife seems that he does not expect the change or development from Isabel. He assumes that Isabel is enough to stay and learn at home and without any development anymore. Furthermore, Mr. Ludlow thinks his wife’s sacrifice by allowing Isabel goes will be in vain, because he thinks that Isabel is incapable to develop. On the other hand, Mrs. Ludlow maintains her opinion that her sister, Isabel, will develop when she allows Isabel to go. This proves that man does not expect woman to develop.

Not only Mr. Ludlow, but also Caspar Goodwood shows the doubt about Isabel. He assumes that woman in Isabel’s age cannot be an independent. For this age, Isabel still needs another person to accompany her.

“*An unmarried woman-a girl of your age-is not independent (emphasized by the researcher)*. There are all sorts of things she can’t do. She is hampered at every step.”

“That’s as she looks at the question,” Isabel answered, with much spirit.

“I am not in my first youth-I can do what I choose-I belong quite to the independent class. I have neither father nor mother; I am poor; I am of a serious disposition, and not pretty. I therefore am not bound to be timid and conventional; indeed I can’t afford such luxuries. Besides, I try to judge thing

for myself; to judge wrong, I think, is more honorable than not to judge at all. I don't wish to be a mere sheep in the flock; I wish to choose my fate and know something of human affairs beyond what other people think it compatible with propriety to tell me." She paused a moment, but not long enough for her companion to reply. He was apparently on the point of doing so, when she went on—"let me say this to you Mr. Goodwood . you are so kind as to speak of being afraid of my marrying. If you should hear a rumour that I am on the point of doing so-girls are liable to have such things said about them-remember what I have told you about my love of liberty, and venture to doubt it. (The Portrait of the Lady, 150)

Isabel tries hard to fight against Mr. Goodwood's opinion about her.

Because she believes that she is an independent young lady and the evidences are she has no both mother and father, lives as a poor lady, is in a serious disposition, and also not pretty; but she can stay alive and survive in the world. Moreover, she is sure that she can be an independent young lady. In her last statement, she tells Mr. Goodwood that she loves being free.

Another sexual harassment is man's thought that women do not reserve good opportunities to get more knowledge and education because one day they will return to home as housewives. Mr. Touchett, as the male character, also considers the same things.

"The books?" he once said; "well, I don't know much about the books. You must ask Ralph about that. I have always ascertained for myself-got my information in the natural form. I never asked many questions even; I just kept quiet and took notice. *Of course, I have had very good opportunities-better than what a young lady would naturally have (emphasized by the researcher)*. I am of an inquisitive disposition, though you mightn't think it if you were to watch me; however much you might watch me, I should be watching you more. I have been watching these people for upwards of thirty-five years, and I don't hesitate to say that I have acquired considerable information. It's a very fine country on the whole-finer perhaps than what we give it credit for on the other side. There are several improvements that I should like to see introduced; but the necessity of them doesn't seem to be generally felt as yet. When the necessity of a thing is generally felt, they usually manage to accomplish it; but they seem to feel more at home among

them than I expected to when I first came over; is suppose it's because I have had a considerable degree of success. When you are successful you naturally feel more at home."

"Do you suppose that if I am successful I shall feel at home?" Isabel asked. (The Portrait of the Lady, 52)

Here, Mr. Touchett confirms to Isabel that he has good opportunity better than Isabel had. Alternatively, as generally, Mr. Touchett assumes that man has better occasion than woman does in learning some knowledge or information from either books or society. Mr. Touchett always believes that he is capable to figure out the problem of life by his knowledge and information from book and society. In addition, he thinks that woman has no better chance to figure out the problem of life better. Mr. Touchett assumes that someday when woman in success, she will return to home. Until, Mr. Touchett predicts that someday Isabel also will return to home because she is woman.

3.1.2 Oppression

The first oppression in novel appears in Isabel's childhood. When Isabel's father replaces her mother's position, she had bad condition. Her father treated her very badly by having no regular education and no permanent home. She lived with very bad nursemaid and governess. Moreover, she kept with the amateurish manner in school. Therefore, she is very interested in seeking knowledge.

They had no regular education and no permanent home; they had been at once spoiled and neglected; they had lived with nursemaid and governess (usually very bad ones), or had been sent to strange school kept by foreigners, from which, at the end of a month, they had been removed in tears. This view of the matter would have excited Isabel's indignation, for to

her own sense her opportunities had been abundant (The Portrait of the Lady, 31-32)

The other oppression that appears in this novel is about wedlock. As the tradition in Albany, New York, woman is always engaged by her father.

“You have no plan of marrying her?” he said, smiling.
“I don’t know about a husband, but there is a young man in Boston—”
Ralph went on; he had no desire to hear about the young man in Boston.
“as my father says,” he exclaimed, “*they are always engaged!*” (*Emphasized by the researcher*). (The Portrait of the Lady, 42)

When Ralph asks his mother about Mrs. Touchett’s plan for Isabel to marry her with a man, she says that she heard about a young man in Boston but she doesn’t know who exactly he is. On the other hand, when Mrs. Touchett says about a man in Boston, Ralph assumes that Isabel is already engaged as the tradition in Albany. Here, woman has not the right to make her own decision. Being engaged is very harmful for women, they could not reconsider if the man, which is engaged to her, is he the good husband for her or not? Women must accept this wedlock.

Wedlock tradition is also happens in Pansy’s life, Osmond’s daughter. Pansy will always obey her father’s words. When her father chooses the prospective husband for her, she also must accept it. Osmond want her daughter has a rich husband or nobleman. Of course, Osmond will be pleased by marrying his own daughter with a nobleman or rich man because he can get money from this marriage. Pansy lost her rights of decision. Actually, Pansy has boy friend, Edward Rosier, but Osmond disagrees if one day they are getting married.

Therefore, Osmond try hard to take Lord Warburton as his son in law. Lord Warburton is exactly appropriate with his criteria.

It would please him greatly to see Pansy married to an English nobleman, and justly pleased him, since this nobleman was such a fine fellow. (The Portrait of the Lady, 382)

The follow up of the oppression problem is classifying women into classes. Women's classification is the evidence of cultural oppression. These classifications are based on the wealth. In some culture, women are classified into levels, it also happens in London.

“I believe the novels have a great deal of ability, but I don't suppose they are very accurate. We once had a lady who wrote novels staying here; she was a friend of Ralph's, and he asked her down. She was very positive, very positive; but she was not the sort of person that you could depend on her testimony. Too much imagination-I suppose that was it. She afterwards published a work of fiction in which she was understood to have given a representation-something in the nature of a caricature, as you might say-of my unworthy self. I didn't read it, but Ralph just handed me the book, with the principal passages marked. It was understood to be a description of my conversation; American peculiarities, nasal twang, Yankee notions, stars and stripes. Well, it was not at all accurate; she couldn't have listened very attentively. I had no objection to her giving a report of my conversation, if she liked; but I didn't like the idea that she hadn't taken the trouble to listen to it. Of course I talk like an American- I can't talk like a Hottentot. However I talk, I have made them understand me pretty well over here. But I don't talk like the old gentleman in that lady's novel. He wasn't an American; we wouldn't have him over there! I just mention that fact show you that they are not always accurate. Of course, as I have no daughters, and Mrs. Touchett resides in Florence, I haven't had much chance to notice about the young ladies. *It sometimes appears as if the young women in the lower class were not very well treated; but I guess their position is better in the upper class. (emphasized by the researcher)*”

“Dear me!” Isabel exclaimed; how many classes have they? About fifty, I suppose.”

“Well, I don't know that I never took much notice of the classes. That's the advantage of being an American here; you don't belong to any class!”

“I hope so,” said Isabel. (The Portrait of the Lady, 53-54)

From the long dialogue above, the researcher finds the important data which states about women's classification. Mr. Touchett tells Isabel that in Europe especially in London women are classified into classes. Moreover, the classes are not about upper and lower but about fifty classes. Mr. Touchett also adds that woman in lower class are not very well treated; and in upper position, they are very well treated. However, Isabel is the lucky one because she is an American. An American is not belonging to any classes.

Another oppression problem is considering woman who has money is in upper position. This problem is the effect of the women's classification. This situation also happens in Isabel's life when he gives the wealth to Isabel. Because he believes that Isabel need money to support her intelligence and he knows that Isabel is poor young lady. This case can be the other feminism problem, which states that woman always needs money to get position in the society.

“Isabel is poor, then. My mother tells me that she has but a few hundred dollars a year. I should like to make her rich.”

“What do you mean by rich?”

“I call people rich when they are able to gratify their imagination. Isabel has a great deal of imagination.”

“So have you, my son,” said Mr. Touchett, listening very attentively, but a little confusedly.

“You tell me I shall have money enough for two. What I want is that you should kindly relieve me of my superfluity and give it to Isabel. Divide my inheritance into two equal halves, and give the second half to her.” (The Portrait of the Lady, 170)

Another oppression appears when Isabel asks to Ralph what she is going to do. Ralph assumes that the question is not proper being questioned by women because they are considered as passive person or in waiting position for men's

decision. 'Women are waiting men to furnish their life' this statement is only valid for women only not men.

She was intelligent and generous; it was fine free nature; but what was she going to do with herself? This question was irregular, for with most women and had no occasion to ask it. Most women did with themselves nothing at all; they waited, in attitude more or less gracefully passive, for a man to come that way and furnish them with a destiny. Isabel's originality was that she gave one an impression of having intentions of her own. "Whenever she executes them," said Ralph, "may I be there to see!" (The Portrait of the Lady, 59)

Marrying a man with love is not the only way to woman to get through her life, because by this marriage woman can be involved in bad situation. For instance, Osmond marries Isabel and she leaves her first aim of seeking for knowledge and experiences. This is Isabel's great fault. She believes that she is really in love with Osmond until she refuses her best friend's, Ralph, advice that she will in cage if marry with Osmond. She is sure that she can take the risk if one day she has any trouble. This is the beginning of taking Isabel's dream from her own hand.

"I think I have hardly got over my surprise," he said at last. "You were the last person I expected to see caught."

"I don't know why you call it caught."

"Because you are going to be put into a cage (emphasized by the researcher)."

"If I like my cage, that needn't trouble you," said Isabel.

"That's what I wonder at; that's what I have been thinking of."

"If you have been thinking, you may imagine how I have thought I am satisfied that I am doing well." (The Portrait of the Lady, 316)

From Ralph and Isabel' dialogue, Isabel shows that she is able to take the risk by allowing herself enter to the cave because of love. Then, the fact is she has unhappy marriage.

“I think Mrs. Osmond would favour me.”
“Very likely-if her husband does not.”
Edward Rosier raised his eyebrows.
“Does she take the opposite line from him?”
“In everything. They think very differently.”
“Well,” said Rosier, “I am sorry for that; but it’s none of my business. She is very fond of Pansy.”
“Yes, she is very fond of Pansy.”
“And Pansy has a great affection for her. She has told me that she loves her as if she were her own mother.” (The Portrait of the Lady, 333)

During the conversation between Edward Rosier and Madame Merle, the researcher finds out that Isabel and Osmond are not happy couple and that they seem to conduct a sort of war since they got marry. Their way of thinking is different. Osmond loves money; whereas Isabel loves Pansy.

Both Isabel and Osmond are different in their way of thinking will be described more in the data below.

Rosier hesitated a moment.
“I don’t in the least desire that he should. But I may remark, all the same, that he lives like a rich man.”
“The money is his wife’s; she brought him a fortune.”
“Mrs. Osmond, then, is very fond of her stepdaughter; she may do something.”
“For a lovesick swain you have your eyes about you!” Madame Merle exclaimed, with a laugh.
“I esteem a dot very much. I can do without it, but I esteem it.”
“Mrs. Osmond,” Madame Merle went on, “will probably prefer to keep her money for her own children.”
“Her own children? Surely she has none.”
“She may have yet. She had a poor little boy, who died two years ago, six months after his birth. Others, therefore, may come.”

“I hope they will, if it will make her happy. She is a splendid woman.”
(The Portrait of the Lady, 334)

Firstly, the researcher learns that Isabel had a boy two years ago who died when he was six month old. Actually as rich woman, Isabel wants to keep her money for her own children but she has none. However, she loves Pansy, Osmond’s daughter, very much. Secondly, the researcher learns that Osmond loves money more than his daughter, Pansy. For him, Isabel is a great fortune for giving him the wealth.

The data below tells about how Isabel states her self in the inferior position in family after Osmond’s position. This problem is often happens to woman by conscious or unconscious.

She was not afraid of him; she had no apprehension that he would hurt her; for the ill will he bore her was not of that sort. He would, if possible, never give her a pretext, she would often put herself in the wrong. Isabel, scanning the future the future with dry, fixed ayes, saw that he would have the better of her there. She would give him many pretexts, she would often put herself in the wrong. There were times when she almost pitied him; for if she had not deceived him in intention she understood how completely she must have done so in fact. She had effaced herself, when he first knew her; she had made herself small, pretending there was less of her than there really as. It was because she had been under the extraordinary charm that he, on his side, had taken pains to put forth. He was not changed; he had not disguised himself, during the year of his courtship, any more than she. (The Portrait of the Lady, 393)

Actually, Isabel is not afraid of Osmond. However, he never gives a chance for Isabel to pretext herself if she does wrong. He always considers that he never does something wrong. In his point of view, he is always right. Isabel still believes that someday he will change. Therefore, she always forgives him. In fact,

she loves him very much for his extraordinary charm when their first meeting. She always obeys his words. Day by day, she realizes that Osmond will never change. She has put herself in the wrong occasion, that is being married by Osmond.

Moreover, men usually intimidate women to be what he wants. He forces woman to follow his opinion, ambition, and preferences. If woman does not do exactly what he wants, then she is wrong. Isabel confesses that this character is unwarranted demand on the part of husband. On the other hand, a couple or husband and wife must be in equal for everything, in family and society. They understand each other's different characters.

He had expected his wife to feel with him and for him, to enter into his opinions, his ambitions, his preferences; and Isabel was obliged to confess that this was no very unwarrantable demand on the part of a husband. But there were certain things she could never take in. (*The Portrait of the Lady*, 398)

Isabel realizes that she makes a mistake by marrying Osmond because she knows that Osmond intimidates her to be what he wants. However, she can do nothing, because she has to obey her husband's demand. The only way to repair it is to accept this marriage.

When a woman had made such a mistake, there was only one way to repair it-to accept it. One folly was enough, especially when it was to last forever; a second one would not much set it off (*The Portrait of the Lady*, 374)

Then in the last story, Isabel's confused, between her love to Caspar and her husband, makes her decide to go through the life with Gilbert Osmond who by his hand takes Isabel's destiny. Isabel makes this decision because she realizes if

she leaves Osmond she will be called as bad woman that involves in divorce.

When Caspar tries hard to maintain Isabel beside him, precisely the opposite of that, Isabel refuses his request.

Isabel gave a long murmur, like a creature in pain; it was as if he were pressing something that hurt her. "The world is very small," she said, at random; she had an immense desire to appear to resist. She said it at random, to hear herself say something; but it was not what she meant. The world, in truth, had never seemed so large; it seemed to open out, all floated in fathomless waters. She had wanted help, and here was help; it had come in a rushing torrent. I know not whether she believed everything that he said; but she believed that to let him take her in his arms would be the next best thing to dying. This belief, for a moment, was a kind of rapture, in which she felt herself sinking and sinking. In the movement she seemed to beat with her feet, in order to catch herself, to feel something to rest on.

"Ah, be mine as I am yours!" she heard her companion cry. He had suddenly given up argument, and his voice seemed to come through a confusion of sound.

This, however, of course, was but a subjective fact, as the metaphysicians say; the confusion, the noise of waters, and all the rest of it were in her own head. In an instant she became aware of this. "Do me the greatest kindness of all," she said "I beseech you to go away!"

"Ah, don't say that. Don't kill me!" he cried.

She clasped her hands; her eyes were streaming with tears.

"as you love me, as you pity me, leave me alone!" (The Portrait of the

Lady, 543)

3.2 Profeminism Characterization

Profeminism is the type that agrees and fights for feminists' idea. The characterization of profeminism describes as independent, strong, and free woman. These characterizations are proven in the characters' behavior and attitude. The researcher finds these characterizations in Isabel Archer and Henrietta Stackpole's character. As the female characters, they are intelligent,

independent, strong, clever, and free woman in facing their problem of life, especially in gender problems.

3.2.1 Isabel Archer

The first characterization that is shown by Isabel Archer is intelligent. Isabel Archer is a woman from Albany, New York. In his family, she has two sisters; the eldest is Lily and Edith. The two sisters have been becoming as wives for Mr. Ludlow and Mr. Keyes. Isabel is single. From the three, Isabel is the most intelligent one.

Mrs. Ludlow was the eldest of the three sisters, and was usually thought the most sensible; the classification being in general that Lilian was the practical one, Edith the beauty, and *Isabel is the intellectual one (emphasized by the researcher)*. (The Portrait of the Lady, 28)

Becoming the intellectual one, Isabel realizes that her child education is unexpected education. By that time, the society believes that education was not important thing. The education only focuses on how to make a girl be a good wife later. However, this education is not appropriate for Isabel. It is explained in the data below

It was occupied by a primary school for children of both sexes, kept in an amateurish manner by a demonstrative lady, of whom Isabel's chief recollection was that her hair was puffed out very much at the temples and that she was the widow of some one of consequence. The little girl had been offered the opportunity of laying a foundation of knowledge in this establishment; but having spent a single day in it, she had expressed great disgust with the place, and had been allowed to stay at home, where in the September days, when the windows of the Dutch House were open, she used to hear the hum of childish voices repeating the multiplication table-an

incident in which the elation of liberty and the pain of exclusion were indistinguishably mingled (*The Portrait of the Lady*, 23).

Actually, the school allows both sexes male and female to follow the education. On the other hand, the teacher has an amateurish manner to teach student, also Isabel. The teacher just thought how Isabel's performance should be when she becomes a wife. Nevertheless, Isabel has unexpected education as what she wishes. But she never gives up, she tries to cope it by studying in her own library. She believes that she reserves to get better education or knowledge. Moreover, by the knowledge, she believes that she is able to subjugate the world.

In addition as young lady, she is an independent and strong woman and it is shown in her physical character, which is the way she is standing, dressing and also carrying her little dog.

The person in question was a young lady, who seemed immediately to interpret the greeting of the little terrier. He advanced with great rapidity, and stood at her feet, looking up and barking hard; whereupon, without hesitation, she stopped and caught him in her hands, holding him face to face while he continued his joyous demonstration. His master now had had time to follow and to see that Bunchie's new friend was a tall girl in a black dress, who at first sight looked pretty. She was bare-headed, as if she were staying in the house- a fact which conveyed perplexity to the son of its master, conscious of that immunity from visitors which had for some time been rendered necessary by the latter's ill health. Meantime the two other gentlemen had also taken note of the new comer.

"Dear me, who is that strange woman?" Mr. Touchett had asked.

"Perhaps it is Mrs. Touchett's niece-the independent young lady," Lord Warbunton suggested. "I think she must be, from the way she handles the dog." (*The Portrait of the Lady*, 15)

From Isabel's performance, the men can conclude that she is an independent young lady and pretty one. The way she is dressing a black dress

with her tall body, makes her elegant. Especially Lord Warbutton, he can judge Isabel just from the way she handles the dog little.

In addition, the researcher finds another data that shows the description about Isabel.

She had everything that a girl could have: kindness, admiration, flattery, bouquets, the sense of exclusion from none of the privileges of the world she lived in, abundant opportunity for dancing, the latest publications, plenty of new dresses, the London Spectator, and a glimpse of contemporary aesthetics. (The Portrait of the Lady, 33).

These descriptions, kindness, admiration, flattery, bouquets, the sense of exclusion, opportunity for dancing, latest publication, plenty of new dresses, London spectator, and a glimpse of contemporary aesthetics, confirm that she is really pretty and independent young lady. The researcher adds another data to supports the data above.

“Do you mean that she is a gifted being?”

“I don’t know whether she is a gifted being, but she is a clever girl, with a strong will and a high temper. She has no idea of being bored.” (The Portrait of the Lady, 39)

When Mrs. Touchett and her son, Ralph, talk about Isabel, they figure out that Isabel is a clever girl, with a strong will and a high temper. In addition, she is an interesting girl.

Moreover, Independent Isabel is under no obligation to charm any man for loving her.

Isabel answered that she should be delighted to see Miss Osmond, and that if Madame Merle would show her the way to the hill-top she should be very grateful. Upon this assurance the visitor took his leave; after which Isabel fully expected that her friend would scold her for having been so

stupid, Madame Merle, who indeed never fell into the manner of course, said to her in a few moments: "You were charming, my dear; you were just as one would have wished you. You are never disappointing."

A rebuke might possibly have been irritating, though it is much more probable that Isabel would have taken it in good part; but, strange to say, the words that Madame Merle actually used caused her the first feeling of displeasure she had known this lady to excite. "That is more than I intended," she answered, coldly. "I am under no obligation that I know of to charm Ms. Osmond." (The Portrait of the Lady, 230)

When Isabel accepts Osmond's invitation to come to his house and see Miss Osmond, she feels like a stupid. But, Madame Merle praises her for what she did. Madame Merle tells her that she is perfectly charming and that she couldn't ask for any other of behavior. Isabel is displeasure with this praise. Then, she says to Madame Merle that she is under no obligation to charm Gilbert Osmond.

Isabel's strong personal of being clever, independent, anxious to find out something are supported by her fond of liberty.

"I see," said Ralph. "She has adopted you."

"Adopted me?" the girl stared, and her blush came back to her, together with a momentary look of pain, which gave her interlocutor some alarm. He had under-estimated the effect of his words. Lord Warburton, who appeared constantly desirous of a nearer view of Miss Archer, strolled toward the two cousins at the moment, and as he did so, she rested her startled eyes upon him. "Oh. No; she has not adopted me," she said. "I am not a candidate for adoption."

"You meant she has taken me up. Yes; she likes to take people up. She has been very kind to me; but," she added, with a certain visible of eagerness of desire to be explicit, "*I am very fond of my liberty (emphasized by the researcher).*" (The Portrait of the Lady, 20)

The data above shows that Isabel still hold on her freedom. Ralph tries to assume that his Mother, Mrs. Touchett, has adopted Isabel. However, Isabel says that she was not adopted by his mother; furthermore, she is very fond of liberty. Isabel does not want in someday later; she must obey to Mrs. Toucheet's demand.

She will not make her life like a cave but she wants to be a woman that can stay free.

Furthermore, Isabel as clever and independent young lady has desire to leave the past behind her with the bad experiences. She has to obtain better occasion in her life. Therefore, she needs learning the new thing that appears in her life. It is described in the story.

What it would bring with it was as yet extremely indefinite; but Isabel was in a situation which gave a value to any change. She had a desire to leave the past behind her, and, as she said to herself, to begin afresh. This desire, indeed, was not a birth of the present occasion; it was as familiar as the sound of the rain upon the windor, and it had led to her beginning afresh a great many times. (The Portrait of the Lady, 30).

When Isabel's mother passed away, her father changed his mother position. She is proud to have a father that loves her, but she realizes that her father could not replace her mother. Actually, she had an unexpected education, but she wants to fix it by learning more in her own library. However, the things above just a sad memory to her; and now, she will face the better future by getting a fresh experience that is given by her aunt Mrs. Touchett. She has big desire that she reserves to obtain this priceless chance and she believes that she can make any changes in her life.

The researcher also finds another data, which shows how big Isabel's desire to leave the past behind; and, begin a new life.

What it would bring with it was as yet extremely indefinite, but Isabel was in situation which gave a value to any change. She had a desire to leave the past behind her, and, as she said to herself, to begin afresh. This desire, indeed, was not a birth of the present occasion; it was as familiar as the sound

of the rain upon the window, and it had led to her beginning afresh a great many times. (The Portrait of the Lady, 30)

Beyond Isabel's desire, she knows that she loves knowledge, especially the printed information or novels. From the novel, she knows the world. She reads about life, war, revolution and history. Furthermore, she realizes that someday she will subjugate the world. Therefore, she needs to learn about the situation, the crowd, the problem that all of them exist in the world.

She had a great desire for knowledge, but she really preferred almost any source of information to the printed page; she had an immense curiosity about life and was constantly staring and wondering. She carried within herself a great fund of life, and her deepest enjoyment was to feel the continuity between the movements of her own heart and the agitations of the world. for this reason she was fond of seeing great crowds and large stretches of country, of reading about revolutions and wars, of looking at historical pictures-a class of efforts to which she had often gone so far as to forgive much bad painting for the sake of the subject.(The Portrait of the Lady, 33)

Her immense curiosity about life makes her try hard to find the answer of her question about life. Of course, it is the reason why she is interested in reading novels.

In addition, the researcher finds the data about Isabel is fond of knowledge.

"I told you just now *I was very fond of knowledge (emphasized by the researcher),*" the girl answered.

"Yes, of happy knowledge-of pleasant knowledge. but you haven't suffered, and you are not made to suffer. I hope you will never see the ghost!" (The Portrait of the Lady, 45)

As a clever woman, Isabel also knows how to learn everything through her life. In addition, she is sure that she does not need everyone else or man to teach her about life. From her childhood until she grows up, life has been giving her much about how to face problems in life.

“No, I don’t; I shall try and console myself with that. But there are a certain number of very clever men in the world; if there were only one, it would be enough. You will be sure to take no one who is no.”

“I don’t need the aid of a clever man to teach me how to live,” said Isabel. “I can find it out for myself.” (The Portrait of the Lady, 146)

In addition, Isabel has a good friend, Ralph, as best supporter to make her as an independent young lady. The data that shows Ralph’s support is below.

“Do you think it good for me suddenly to be made so rich? Henrietta doesn’t.”

“Oh, hang Henrietta!” said Ralph, coarsely. “If you ask me, I am delighted at it.”

“Is that why your father did it-for your amusement?”

“I differ with Miss Stackpole,” Ralph said, more gravely. “I think it’s very good for you to have means.”

Isabel looked at him a moment with serious eyes. “I wonder whether you know what is good for me-or whether you care.”

“If I know, depend upon it care. Shall I tell you what it is? Not to torment yourself.”

“You can’t do that; I am proof. Take things more easily. Don’t ask yourself so much whether this or that is good for you. Don’t question your conscience so much-it will get out of tune, like a strummed piano. Keep it for great occasions. Don’t try so much to form your character-it’s like trying to pull open a rosebud. Live as you like best, and your character will form itself. Most things are good for you; the exceptions are very rare, and a comfortable income is not one of them.” Ralph paused, smiling; Isabel had listened quickly. “You have too much conscience,” Ralph added. “It’s out of all reason, the number of things you think wrong. Spread your wings; rise above the ground. It’s never wrong to do that.” (The Portrait of the Lady, 206)

Ralph supports Isabel when she isn't satisfied with the wealth, which is given by Ralph to support Isabel's life. She considers the justice that she does not want to be treated as a high-level woman because of the money. She wants to know if he agrees with Henrietta Stackpole, her friend, or not, which says that the fortune will be bad for her. Furthermore, Ralph is impatient with this kind of thinking. She says Isabel should stop worrying over the rights and wrongs of life. He says most of life is good for one and that a fortune certainly is one of those things. He tells her, she should spread her wings. Isabel is happy to hear this. She agrees that she usually does treat her life like a doctor's prescription, wondering what is good for her and what is not.

Finally, Isabel understands that woman vs woman also happens in her life. Madame Merle traps her in a dangerous situation that involves her in an unhappy marriage and having a greedy husband. When Madame Merle visits Isabel and Osmond, it makes Isabel think once again of her relationship with Gilbert. Isabel makes a point that Madame Merle is very dangerous. She also feels such a dread at the thought that she will suddenly realize something about the two of them that she often pushes the thoughts away.

This latter event had been preceded by an incident of some importance to Isabel—the temporary absence, once again, of Madame Merle, who had gone to Naples to stay with a friend, the happy possessor of a villa at Posilippo. Madame Merle had ceased to minister to Isabel's happiness, who found herself wondering whether the most discreet of women might not also by chance be the most dangerous. Sometimes, at night, she had strange visions; she seemed to see her husband and Madame Merle in dim, indistinguishable combination. It seemed to her that she had not done with her; this lady had something in reserve. (*The Portrait of the Lady*, 446)

As clever and strong woman, Isabel wants involves herself in any part or event in her family's life. As a woman, she understand that she must be able to handle everything that happen in internal or external of her house. Also, she believes that it is her duty or obligation to make her family's condition is better than before.

It seemed to Isabel that if she could make it her duty to bring about such an event, she should play the part of a good wire. She wanted to be that; she wanted to be able to believe, sincerely, that she had been that. Then, such an undertaking had other recommendations. It would occupy her, and she desired occupation. (The Portrait of the Lady, 382)

in addition, Isabel is not always profeminism. she is independent, strong, and free woman indeed, but these profeminism characterizations are lost when she marries Osmond. The researcher finds that Isabel is lost by contrafeminism. For instance, when Madame Merle traps her to marry Osmond. Osmond considers Isabel as wealth for him. Isabel can not gives her opinion in family because she is in inferior position in family; Osmond is the only person who handle the family. The researcher in feminism problems discusses all of these problems.

3.2.2 Henrietta Stackpole.

Henrietta Stackpole had the advantage of remarkably talent; she was thoroughly launched in journalism. She has encouragement, energy, and good humor. For Isabel, Henrietta is a good friend. The first characterization that is shown by the data is independent.

Henrietta for Isabel was chiefly a proof that a woman might suffice to herself and be happy. Her resources were of the obvious kind; but even of

one had not the journalistic talent and a genius for guessing, as Henrietta said, what the public was going to want, one was not therefore to conclude that one had no vocation, no beneficent aptitude of any sort, and resign one's self to being trivial and superficial. If one should wait expectantly and trustfully, one would find some happy work to one's hand. Of course, among her theories, this young lady was not without a collection of opinions on the question of marriage. the first in the list was a conviction that it was very vulgar to think too much about it. From lapsing into a state of eagerness on this point she earnestly prayed that she might be delivered; she held that a woman ought to be able to make up her life in singleness, and that it was perfectly possible to be happy without the society of a more or less coarse minded person of another sex. (The Portrait of the Lady, 49)

Henrietta is very interested in marriage. But, it is not about her in marriage, in her first list stated that talking much about marriage is vulgar. She believes that being alone in the world offers the freedom to make some decision without any intervention from the other people or another sex. This is the evidence that she is independent woman.

Another data that shows about independent Henrietta is below.

Henrietta Stackpole had the advantage of remarkable talent; she was thoroughly launched in journalism, and her letters to the Interviewer, from Washington, Newport, the White Mountains, and other places, were universally admired. Isabel did not accept them unrestrictedly, but she esteemed the courage, energy, and good humour of her friend, who without parents and property, had adopted three of children of an infirm and widowed sister, and was paying their their school-bills out of the proceed of her literary labour. (The Portrait of the Lady, 49)

This data shows how Henrietta is an independent woman. She has courage, energy, and good humor. Moreover, she takes the risk of being mother for three children that need responsibility; even though, she is poor and orphan woman.

Moreover about independent Henrietta

“Well,” said Isabel, smiling, “I am afraid it is because she is rather vulgar that I like her.”

“She would be flattered by your reason!”

“If I should tell her, I would not express it in that way. I should say it is because there is something of the people in her.”

“What do you know about the people? And what does she, for that matter?”

“She knows a great deal, and I know enough to feel that she is a mind of emanation of the great democracy-of the continent, the country, the nation (emphasized by the researcher). I don’t say that she sums it all up, that would be too much to ask of her. But she suggests it; she reminds me of it.” (The Portrait of the Lady, 86-87)

In Ralph and Isabel’s discussion, Ralph asks about Henrietta to Isabel.

Because when he and Henrietta involve in discussion, they both couldn’t have the same point of view about life. Then, Isabel tries to describe that Henrietta represents the new woman. Henrietta is independent, disinterested in marriage, and career-driven, because her thought of great democracy.

The researcher finds another data about Henrietta’s interesting in journalism and how big her desire to become an independent young lady.

Henrietta was a literary woman, and the great advantage of being a literary woman was that could go everywhere and do everything. (The Portrait of the Lady, 117)

3.3 Contrafeminism Characterization

Contrafeminism is the type that disagrees and fight against feminists’ idea. Contrafeminism is not only done by the man, but also woman. In some occasion, woman let herself be a life preserver for man. She has an expression of submission to man for what he does to her life. Moreover, woman also tries to

make the independent woman becomes dependent woman. Alternatively, the characterizations of contrafeminism are obedient and submission to man; also, woman vs woman. These characterizations are found in Madame Merle.

3.3.1 Madame Merle

Madame Merle is a woman who is introduced by Mrs. Touchett to Isabel. Isabel just knows that she is the person who will help her to make dreams come true by rounding the Europe. Actually, there is something about Madame Merle that Isabel try to find out. Mrs. Touchett convinces her that Madame Merle is too fond of mystery. Moreover, from Madame Merle's word, she confesses that she is exactly too fond of mystery by her great faults but she doesn't think that these faults should be known by the other. However, she try to describe to Isabel and Mrs. Touchett who she is. She comes from Brooklyn Navy Yard. In addition, she loves the land not the sea; she hates it.

"She is too fond of mystery (emphasized by the researcher)," said Mrs. Touchett; "that is her great fault."

"Ah," exclaimed Madame Merle, "I have great faults, but I don't think that is one of them; it certainly is not the greatest. I came into the worlds in the Brooklyn Navy Yard. My father was a high officer in the United States Navy, and had a post-a post of responsibility-in that establishment at the time. I suppose I ought to love the sea, but I hate it. That's why I don't return to America. I love the land; the great things is to love something." (The Portrait of the Lady, 162)

Moreover, about Madame Merle, she is not clever and interesting woman.

“Pray who is Madame Merle?”
“The cleverest woman I know, excepting yourself,” said Ralph
“I thought she seemed very pleasant.”
“I was sure you would think her pleasant,” said Ralph. (The Portrait of the Lady, 164)

Madame Merle is not exactly interesting and cleverest woman as said by Ralph and Isabel because she gives her ambition and life to Gilbert Osmond. She really understood how Osmond's character as indolence. Therefore, her ambition is to make him happy. Beyond her ambition, she becomes a slave to Gilbert Osmond, she will do everything for him. Especially in Isabel's case, Madame Merle wants to make Isabel as beautiful object for Gilbert Osmond for the reason of wealth. However, she believes Isabel is going to make him happy by Isabel's money.

“My ambitions are principally for you,” said Madame Merle, looking up at him with a certain nobleness of expression.
“That comes back to what I say. I am part of your life-I and a thousand others. You are not selfish-I can't admit that. If you were selfish, what should I be? What epithet would properly describe me?”
“You are indolent. For me that is your worst fault.”
“You don't care,” said Madame Merle, gravely.
“No, I don't think I care much. What sort of a fault do you call that? My indolence, at any rate, was one of the reasons I didn't go to Rome. But it was only one of them.”
“It is not of importance-to me at least-that you didn't go; though I should have been glad to see you. I am glad that you are no in Rome now-which you might be, would probably be, if you had gone there a month ago. There is something I should like you to do at present in Florence.” (The Portrait of the Lady, 220)

The researcher finds the data that supports the data above. The data that shows Isabel as beautiful or good object for Madame Merle and Gilbert Osmond.

“My dear lady,” she said at last, “I advise you not to agitate yourself. The matter you allude to concerns three persons much stronger of purpose than yourself.”

“Three person? You and Osmond, of course. But is Miss Archer also very strong purpose?”

“Quite as much so as we.”

“Ah then,” said the Countess radiantly, “Of I convince her it’s her interest to resist you, she will do so successfully!”

“Resist us? Why do you express yourself so coarsely? She is not to be subjected to force.”

“I am not sure of that. You are capable of anything, you and Osmond. I don’t mean Osmond by himself, and I don’t mean you by yourself. But together you are dangerous-like some chemical combination.”

“You had better leave us alone, then,” said Madame Merle, smiling. (The Portrait of the Lady, 248)

This data shows that Madame Merle will eliminate person who wants to fail her planning. This case happens in Countess Gemini’s life because she will tell Isabel Madame Merle’s planning. Madame Merle tries to threaten Countess Gemini by her word “*You had better leave us alone*” by smiling which signed of underestimating. Moreover, Countess Gemini calls Madame Merle and Osmond as dangerous people.

Furthermore, Countess Gemini believes that Osmond will not be a good husband for Isabel. She states it in the data below

“And will you provide the husband as well?”

“I shall certainly take an interest in her marrying well. I imagine you will go the same.”

“Indeed I shan’t!” cried the countess. “Why should I, of all women, set such a price on a husband?”

“You didn’t marry well; that’s what I am speaking of. When I say a husband, I mean a good one.”

“There are no good ones. *Osmond won’t be a good one (emphasized by the researcher).*” (The Portrait of the Lady, 250)

Why Countess Gemini believes that Isabel will not be happy if she marries with Osmond? The reason is Isabel and her money. In fact, that Mrs. Touchett and Madame Merle plans to marry Isabel with Osmond aiming to give happiness for Osmond and his daughter, Pansy, with the money. They hope that they can maintain and a dowry for Pansy's life by Isabel money. Moreover, Pansy is an insipid schoolgirl and unlucky young girl. They will make Isabel as charming stepmother.

“The early masters are worth a good deal of money,” said Madame Merle, “and the daughter is a very young and very harmless person.”

In other word she is insipid schoolgirl. Is that what you mean? Having no fortune, she can't hope to marry as they marry here; so that Isabel will have to furnish her either with maintenance or with a dowry.

“Isabel probably would not object to being kind to her. I think she likes the child.”

“Another reason for Mr. Osmond stopping at home! Otherwise, a week hence, we shall have Isabel arriving at the conviction that her mission in life is to prove that a step-mother may sacrifice herself-and that, to prove it, she must first become one.”

“She would make a charming stepmother,” said Madame Merle, smiling; “but I quite agree with you that she had better not decide upon her mission too hastily. Changing one's mission is often awkward! I will investigate and report to you.” (The Portrait of the Lady, 256)

Since Isabel's marriage, Madame Merle has been almost constantly absent from Rome. Because, she is already achieved her aim that making Isabel as Osmond's wife.

Isabel had not seen much of Madame Merle since her marriage, this Lady having indulged in frequent absences from Rome. (The Portrait of the Lady, 370)

Isabel knows that Madame Merle is the person who gives hand to Osmond for the marriage. When she realizes about Madame Merle's influence and her unhappy marriage, there is no thank for what Madame Merle has done.

The fact of Madame Merle having had a hand in Gilbert Osmond's marriage ceased to be one if her titles to consideration; it seemed, after all, that there was not so much to thank her for. As time went on there was less and these things would not have been. (The Portrait of the Lady, 372)

Madame Merle gives the evidence, which shows her as the person who has great role in marrying her with Osmond, when she and Isabel argue.

Madame Merle had proceeded very deliberately, watching her companion and apparently thinking she could proceed safely. As she went on, Isabel grew pale; she clasped her hands more tightly in her lap. It was not that Madame Merle had at last thought it the right time to be insolent; for this was not what was most apparent. It was a worse horror than that. "Who are you-what are you?" Isabel murmured. "What have you to do with my husband?" it was strange that, for the moment, she drew as near to him as if she had loved him.

"Ah, then you take it heroically! I am very sorry. Don't think, however, that I shall do so."

"What have you to do with me?" Isabel went on.

Madame Merle slowly got up, stroking her muff, but not removing her eyes from Isabel's face.

"Everything!" she answered.

Isabel sat there looking up at her, without rising; her face was almost a prayer to be enlightened. But the light of her visitor's eyes seemed only a darkness.

"Oh, misery!" she murmured at last; and she fell back, covering her face with her hands. It had come over her like a high-surgings wave that Mrs. Touchett was right. Madame Merle had married her! Before she uncovered her face again, this lady had left the room. (The Portrait of the Lady, 476-477)

Madame Merle says the truth what is exactly happening between her and Osmond. She says "*everything*" to Isabel, that means she confesses that she is the

problem maker in Isabel's life. Her honesty makes Isabel realize that she is wrong and broken heart. Before Madame Merle say the truth, Isabel feels that there is something wrong between her husband and Madame Merle. After saying the truth, Madame Merle leaves Isabel.

3.3.2 Mrs. Touchett

Mrs Touchett here describes as dependent woman. Mrs. Touchett is a person who is swaying with wind. Alternatively, the researcher can say that she is today in this way but tomorrow she in on the other way, especially in her words. It was true that Mrs. Touchett's conversation had never appeared more brilliant than that first afternoon in Albany, when she sat in her damp waterproof and sketched the opportunities that Europe would offer to a young person of taste. And the data below is the dialogue between Mrs. Touchett and Isabel in the first meeting.

“How much money so you expect to get for it?” Mrs. Touchett asked of the girl, who had brought her to sit in the front parlour, which she had inspected without enthusiasm.

“I haven't the least idea,” said the girl

“That's the second time you have said that to me,” her aunt rejoined.

“And you don't like at all as stupid.”

“I am not stupid; but I don't know anything about money.”

“Yes, that's the way you were brought up-as if you were to inherit a million. In point of fact, what have you inherited?”

“I really can't tell you. You must ask Edmund and Lilian; they will be back an hour.”

“In Florence we should call it a very bad house,”said Mrs. Touchett. (The Portrait of the Lady, 26)

From the long dialogue above, the researcher, catch the data, which shows Mrs. Touchett belittles or underestimates Isabel just because she doesn't know

about money. She considers that someone can be named as clever one if she or he knows about money. However, Isabel realizes that she doesn't understand about the money but she also realize that she is not stupid one.

However, underestimating Isabel disappears in compliance with Isabel is condition to become the rich young lady.

“Now, of course you are completely your own mistress,” she said.
“Excuse me; I don't mean that you were not so before. But you are on a different footing-property erects a kind of barrier. You can do a great many things if you are rich which would be severely criticized if you were poor. You can go and come, you can travel alone, you can have your own establishment: I mean of course if you will take a companion-some decayed gentlewoman with a darned cashmere and dyed hair, who paints on velvet. You don't think you would like that? Of course you can do as you please; I only want you to understand that you are at liberty. You might take Miss Stackpole as your dame de compagnie; she would keep people off very well. I think, however, that it is a great deal better you should remain with me, in spite of there being no obligation. It's better for several reasons, quite apart from your liking it. I shouldn't think you wouldlike it, but I recommend you to make the sacrifice. Of course, whatever novelty there may have been at first in my society has quite passed away, and you see me as I am-a full, obstinate, narrow-minded old woman.”

“I don't think you are at all dull,” Isabel had replied to this.

“But you do think I am obstinate and narrow-minded? I told you so!” said Mrs. Touchett, with much elation at being justified. (The Portrait of the Lady, 204)

Here, when Isabel becomes rich, Mrs. Touchett tries to appeal Isabel's attention. Mrs. Touchett underestimates herself in front of Isabel by saying that she is dull, old, narrow-minded woman. When Isabel says that she is not dull, Mrs. Touchett still tries to convince Isabel that she is a dull person. Not only underestimating herself but also admires Isabel as independent and free young lady. Isabel can go and come wherever she wants; also, she can buy everything she wants. This is the reaction of Isabel's wealth indeed.

3.3.3 Countess Gemini

The other character is Countess Gemini, which is Osmond's vapid sister. Countess Gemini is unhappily married and a frenetic talker who can't pause for a moment, it seems to be real with a new person she meets. These characters above are described in the data below.

"Miss Archer, what do you think of my sister?"

Isabel turned, with a good deal of surprise.

"Ah, don't ask me that-I have seen your sister too little."

"Yes, you have seen her very little; but you must have observed that there is not a great deal of her to see. What do you think of our family tone?" Osmond went on, smiling. "I should like to know how it strikes a fresh, unprejudiced mind. I know what you are going to say-you have had too little observation of it. Of course this is only a glimpse. But just take notice, in future, if you have a chance. I sometimes think we have got into a rather bad way, living off here among things and people not our own, without responsibilities of attachments, with nothing to hold us together or keep us up; marrying foreigners, forming artificial tastes, playing tricks with our natural mission. Let me add, though, that I saw that much more for myself than for my sister. She's a very good woman-better than she seems. She is rather unhappy, as she is not of a very serious disposition, she doesn't tend to show it tragically; she shows it comically instead. She has got a nasty husband, though I am not sure she makes the best of him. Of course, however, a nasty husband is an awkward thing. Madame Merle gives her excellent advice, but it's good deal like giving a child a dictionary to learn a language with. He can look out the words, but he can't put them together. My sister needs a grammar, but unfortunately she is not grammatical. Excuse my troubling you with these details; my sister was very right in saying that you have been taken into the family. Let me take down that picture; you want more light." (The Portrait of the Lady, 241)

Moreover, Osmond describes her sister's, Countess Gemini, character as a sad woman who has sad condition of her marriage. Countess Gemini has a nasty or bad husband. Everyone has given her good advice but it is difficult to apply in

her life. Therefore, they call her as a sad woman. However, as Osmond says, she also has tried all the best for her husband but it couldn't make the condition better.

Even though, Countess Gemini is contrafeminism, but she tries to prevent Isabel in entering Madame Merle's Trap. She considers that Isabel reserves to get better husband than Osmond.

3.3.4 Pansy Osmond.

Pansy is Osmond's daughter. His daughter is praised for her object submissiveness. She always obeys her father's words. For Isabel, Pansy's life like in the cage. However, Isabel tries to make her happy by saying that it is good for her to obey her father. On the other hand, she cannot go out from the house without her father's permission. Until she says to Isabel that she will always obey to her father. Both Isabel and Pansy are influenced by Osmond's demand. Therefore, she wants Isabel will always come to see her for entertainment because Pansy realizes that she, Isabel, and Osmond involve in unhappiness household.

"I may go no further," she said. "I have promised papa not to go out of this door."

"You are right to obey him; he will never ask you anything unreasonable."

"I shall always obey him. But when will you come again?"

"Not for a long time, I am afraid."

"As soon as you can, I hope. I am only a little girl," said Pansy, "but I shall always expect you." (The Portrait of the Lady, 294)

Pansy always obey his father's words or demands. However, this characteristic makes her tortured because she can make her own way of life. Day by day, Pansy's life depends on her father words.

“Would you really be very kind to her?” she said, in a low tone.
He dropped his eyes, devoutly, and raised the little flower which he held in his finger to his lips. Then he looked at her. “You pity me; but don’t you pity her a little?”
“I don’t know; I am not sure, she will always enjoy life.”
“it will depend on what you call life!” Rosier exclaimed. “She won’t enjoy being tortured.” (The Portrait of the Lady, 403)

This dialogue is between Isabel as Mrs. Osmond and Rosier. They argue about Pansy’s feeling. Isabel, as Pansy’s stepmother, wants Rosier to be able to protect Pansy as her lover. Here, Rosier assumes that being Pansy is not in happy condition. Pansy is tortured under her father’s words or demands. Moreover, Rosier knows that both woman, Mrs. Osmond, Isabel, and Osmond’s daughter, Pansy, will not always enjoy life because of Osmond.

Sometimes, Pansy felt disappointed because her obedient.

“Kindly permit us to retire,” said Sister Catherine. “Be good, in any case, my daughter.”
“I shall certainly come back and see you,” Pansy declared, recommencing her embraces, which were presently interrupted by Madame Merle.
“Stay with me, my child,” she said, “while your father takes the good ladies to the door.”
Pansy stared, disappointed, but not protesting. She was evidently impregnated with the idea of submission, which was due to any one who took the tone of authority; and she was a passive spectator of the operation of her fate.
“may I not see Mamman Catherine get into the carriage?” she asked very gently.
“it would please me better if you would remain with me,” said Madame Merle, while Mr. Osmond and his companions, who had bowed low again to the other visitor, passed into the ante-chamber.
“oh yes, I will stay,” Pansy answered; and she stood near Madame Merle, surrendering her little hand, which this lady took. She stared out of the window; her eyes had filled with tears. (The Portrait of the Lady, 217-218)

When Sister Catherine permits to go, Pansy desires to accompany her to the door. unfortunately, Madame Merle, her father's friend, says to stay. Pansy feels disappointed by this request. Because she cannot reject this request, but must obey it. Moreover, it is because in her father's eyes she is a child, which must obey the elder's demand. However, she tries to ask for permit once again. But, Madame Merle still asks her to stay.

CHAPTER IV

CONCLUSION AND SUGGESTION

After finding and discussion, the researcher gives the conclusion about the feminism problems; those are sexual harassment and Oppression. The conclusion of profeminism and contrafeminism characterization of *The Portrait of the Lady* by Henry James. The researcher also gives the suggestion for the other researcher who will focus in analyzing the same topic in different novel.

5.1 Conclusion

In the previous chapter, the writer analyzed the problem of the study by explaining the analysis clearly; in this chapter, the researcher presents the conclusion essence of the whole story:

In James Henry's *The Portrait of the Lady*, we can see two main feminism problems are sexual harassment and oppression that exist in education, family, and social. Sexual harassment is harassment or unwelcome attention of a sexual nature. It includes a range of behavior from mild transgressions and annoyances to serious abuses, which can even involve forced sexual activity. In some occasion, man considers that woman is life preserver. Sexual harassment is not the only about considering woman as life preserver, but also man's doubt to woman. In some occasion, men always in doubt to believe that women can do better than they can. Another sexual harassment is man's thought that women do not reserve

good opportunities to get more knowledge and education because one day they will return to home as housewives.

The second problem is oppression. Oppression is ruling or treating somebody in continually cruel or in harsh way. The first oppression in novel appears in Isabel's childhood. Her father treated her very badly by having no regular education and no permanent home. The other oppression that appears in this novel is about wedlock. The follow up of the oppression problem is classifying women into classes. Women's classification is the evidence of cultural oppression. The next oppression problem is marrying a man with love is not the only way to woman to get through her life, because by this marriage woman can be involved in bad situation.

The characterizations of the characters in this novel is divided into profeminism and contrafeminism. Profeminism is the type that agrees and fights for feminists' idea. Isabel Archer is profeminism. The first characterization that is shown by Isabel Archer is intelligent, strong woman, a young lady with a strong will, independent, and the beauty. In addition, Isabel is not always profeminism. she is independent, strong, and free woman indeed, but these profeminism characterizations are lost when she marries Osmond. Henrietta Stackpole, a friend of Isabel Archer, is also profeminism. She has encouragement, energy, good humor, and independent.

Contrafeminism is the type that disagrees and fight against feminists' idea. Contrafeminism is not only done by the man, but also woman. The first character is Madame Merle. She is obedient and submission to man. Secondly, Mrs.

Touchett as dependent woman. Thirdly, Countess Gemini is unhappily married and a frenetic talker. The last is Pansy Osmond. She is obedient to man or her father.

5.2 Suggestion

Since this study focuses on feminist literary criticism especially in characterization, it can give a contribution on the improvement of understanding the literature studies especially on feminist literary criticism, and understanding literature in form of novel deeper.

The study also can lead the next researcher who conducts the same field of research as a reference of comparison that might be relevant to the researcher. The researcher hopes that it can give a big contribution on increasing the quality of literary world and can improve the knowledge of the writer herself and the readers.

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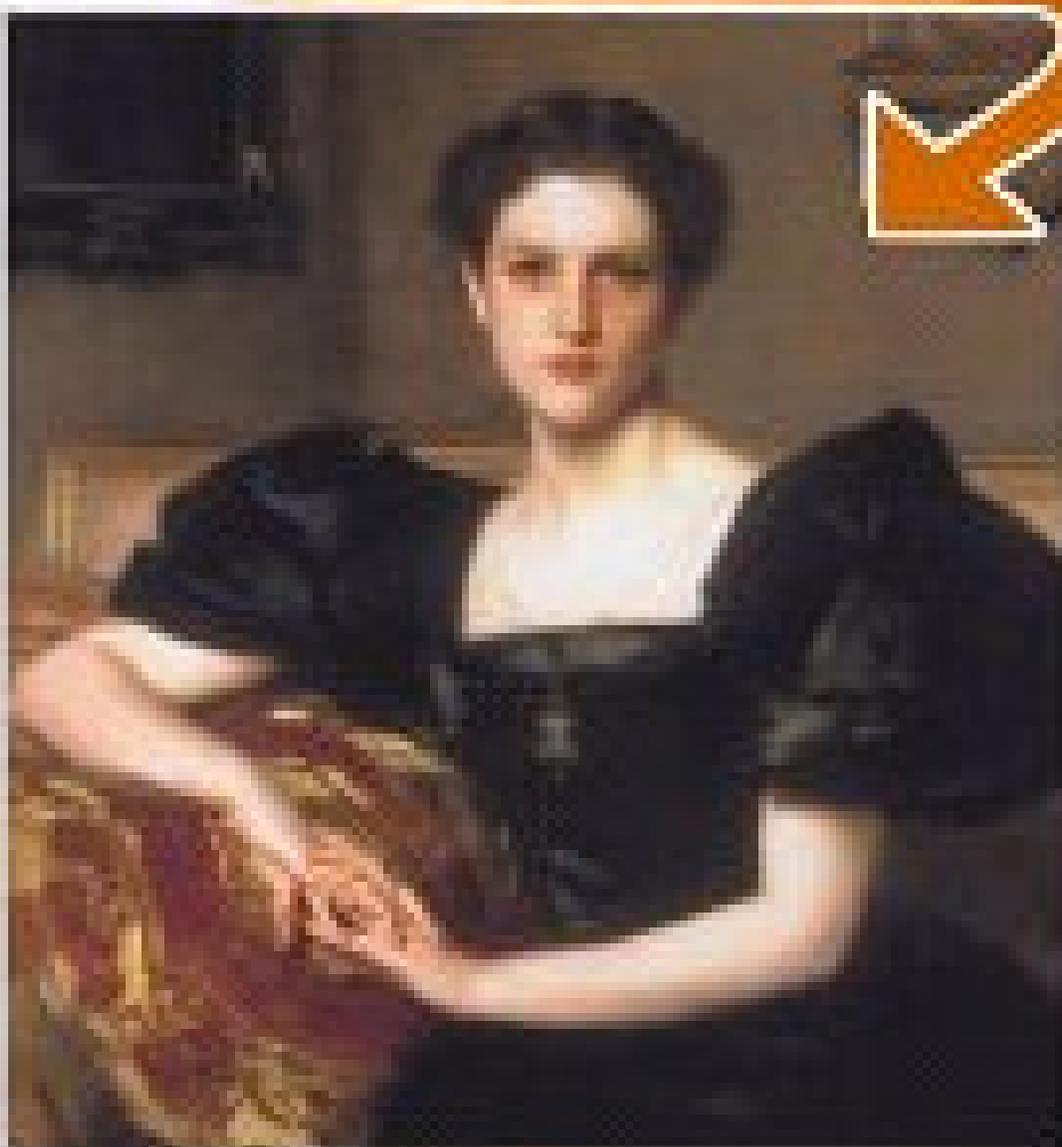
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APPENDIX



————— **D** —————

HENRY JAMES

The Portrait of a Lady

THE BIOGRAPHY OF HENRY JAMES

Henry James (1843-1916), American-born writer, gifted with talents in literature, psychology, and philosophy. James wrote 20 novels, 112 stories, 12 plays and a number of works of literary criticism.

Henry James was born on April 15, 1843 in New York City into a wealthy family. His father, Henry James Sr. was one of the best-known intellectuals in mid-nineteenth-century America. In his youth James traveled back and forth between Europe and America. He studied with tutors in Geneva, London, Paris, Bologna and Bonn. At the age of 19 he briefly attended Harvard Law School, but preferred reading literature to studying law. James published his first short story, "A Tragedy of Errors" two years later, and devoted himself to literature. In 1866-69 and 1871-72 he was a contributor to the *Nation* and *Atlantic Monthly*.

From an early age James had read the classics of English, American, French and German literature and Russian classics in translation. His first novel, *Watch And Ward* (1871), was written while he was traveling through Venice and Paris. After living in Paris, where he was contributor to the *New York Tribune*, James moved to England, living first in London and then in Rye, Sussex. During his first years in Europe James wrote novels that portrayed Americans living abroad. In 1905 James visited America for the first time in twenty-five years, and wrote "Jolly Corner".

Among James' masterpieces are *Daisy Miller* (1879), where the young and innocent American, Daisy finds her values in conflict with European sophistication and *The Portrait Of A Lady* (1881) where again a young American woman becomes a victim of her provincialism during her travels in Europe. *The Bostonians* (1886) was set in the era of the rising feminist movement. *What Maisie Knew* (1897) depicted a preadolescent young girl, who must chose between her parents and a motherly old governess. In *The Wings Of The Dove* (1902) a heritage destroys the love of a young couple. James considered *The Ambassadors* (1903) his most 'perfect' work of art. James's most famous short story must be "The Turn of the Screw", a ghost story in which the question of

childhood corruption obsesses a governess. Although James is best known for his novels, his essays are now attracting a more general audience.

Between 1906 and 1910 James revised many of his tales and novels for the New York edition of his complete works. His autobiography, *A Small Boy And Others*, appeared in 1913 and was continued in *Notes Of A Son And Brother* (1914). The third volume, *The Middle Years*, appeared posthumously in 1917. The outbreak of World War I was a shock for James and in 1915 he became a British citizen as a declaration of loyalty to his adopted country and in protest against the US's refusal to enter the war. James suffered a stroke on December 2, 1915. He died three months later in Rye on February 28, 1916.

THE SYNOPSIS OF *THE PORTRAIT OF THE LADY*

Isabel Archer, originally from Albany, New York, is invited by her aunt to visit her rich uncle Daniel Touchett at his estate near London, following the death of her father. There she meets her cousin Ralph Touchett, a friendly invalid, and the Touchetts' robust neighbor, Lord Warburton. Isabel later declines Warburton's sudden proposal of marriage. She also rejects the hand of Caspar Goodwood, charismatic son and heir to a wealthy Boston mill owner. Although Isabel is drawn to Caspar, her commitment to her independence contradicts such a marriage, which she feels would be sacrificial to her freedom. The elder Touchett grows ill and, at the behest of his nephew, leaves much of his estate to Isabel upon his death shortly thereafter.

With her legacy Isabel travels through the Continent and meets an American expatriate, Gilbert Osmond, in Florence. Although Isabel had previously rejected both Warburton and American businessman Caspar Goodwood, she accepts Osmond's marriage proposal. Isabel is unaware that the marriage was actively promoted by the accomplished but untrustworthy Madame Merle, another American expatriate who Isabel had met at the Touchetts' estate.

Isabel and Osmond settle in Rome, and the marriage rapidly sours due to Osmond's overwhelming egotism and lack of genuine affection. Isabel grows fond of Pansy, Osmond's daughter presumably by his first marriage, and wants to grant her wish to marry Ned Rosier, a young art collector. The snobbish Osmond would rather Pansy accept Warburton's gauche proposal of marriage (after he had previously proposed to Isabel).

This leads to even more strain on Isabel's marriage. She learns that Ralph is dying at his estate in England, and prepares to go to him for his final hours. Osmond selfishly opposes her plans to visit Ralph. Meanwhile, Isabel learns from her sister-in-law that Pansy is really the daughter of Madame Merle, who had an adulterous relationship with Osmond for several years.

Isabel confronts Madame Merle, then leaves to comfort the dying Ralph in England, where she remains until his death. Goodwood encounters her at Ralph's

estate and begs her to leave Osmond and come away with him. He passionately embraces and kisses her, but Isabel will not consent to his demands. She returns to Osmond in Rome.

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