

**PORTRAIT OF WOMEN'S STRUGGLE PERFORMED BY THE MAIN  
CHARACTER IN FERN MICHAELS' *TEXAS RICH***

**THESIS**

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

**2007**

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CHARACTER IN FERN MICHAELS' *TEXAS RICH***

**THESIS**

**Presented to  
The State Islamic University of Malang,  
In partial fulfillment for degree of *Sarjana Sastra (S.S)***

**By:**

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT**

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**THE STATE ISLAMIC UNIVERSITY OF MALANG**

**2007**

## APPROVAL SHEET

This is to certify that Nanda A. Surya Permana's thesis entitled *Portrait of Women's Struggle Performed by the Main Character in Fern Michaels' Texas Rich* has been approved by the thesis advisor for further approval by the board of examiners.

Malang, 24 October 2007

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MOTTO:

Love doesn't have to end with happy  
ending,  
'coz love never ends at all...

*“You can live your day with the  
first smile...on yourself!”*  
(Ethel Barrymore)

## DEDICATION

*This Thesis is proudly dedicated to:*

My Angel of heart, beloved Mother  
(Ibu Suryonowati, S.Pd)  
and my Hero, Father (Bpk. Suparman,  
S.Pd)  
who always give supports, prays and  
endless love.

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Nanda A.S. Permana



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## ABSTRACT

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Key words : Struggle, Military Family, Feminist Literary Criticism

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One of the most apprehensive problems is the women oppression in several aspects of life. Around the situation of society and national development, women always become the victims who are suffering the worst treatments. In military world, moreover military family, women have been in an inferior position to get their right equal in position to men's position. In Fern Michaels' *Texas Rich*, the main character shows her struggle in military family, not only struggle to get the same position, but also struggle to defend her marriage and her family. The researcher in his research states one main point problem that is the form of woman's struggle in military family performed by the main character in Fern Michaels' *Texas Rich*.

Feminist literary criticism has begun from the reality that traditional cannon and person's view in literary works still has differentiated, especially in drawing of women and men's character in literary work that is so different. Feminist Literary Criticism demonstrates women's point of views that emphasizes on the critical way through the female points of views, concerns, and values in literary works.

This research is categorized into *literary criticism* because the researcher conducts the discussion of literature, including description, analysis, and the interpretation of literary work. The researcher uses feminist literary criticism. It emphasizes on the finding the data related to the woman's struggle in military family and female main character's survival way in the story.

Based on the objectives of the study, the researcher analyzes one main problem that is the forms of the woman's struggle in military family. The researcher found the struggle in pre-marital life, in post-marital life, and after having children. The researcher also found the struggle of the main character in defending the marriage and family beside the struggle in gaining the same position in the family.

# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

We have known that literature is part of human life that reflects the reality in each aspects of life. Scott (1962:123) stated that literature cannot be created in vacuum; it is the work not simply for person, but of an author fixed in time and space, answering to a community of which he is an important, because articulate part. It means that literature cannot stand by itself, because many factors which influence the existence of literature. A literary work is called an autonomous and independent, but if we talk about the influence of the literature to the society or its opposite, we have to relate this aspect to the society and reality. So, literature depends on the human experiences that are reflected by imaginative arrangement in social, culture and so on.

Novel is one of literary works and as the literature genre. Novel is usually closely related to human beings and has the message of life through the story.

John Peck and Martin Coyle explained the novel by the definition below:

Novel presents a documentary picture of life. There are so many characteristics of the literature genre, which is given by novel. The authors also experienced what they had seen and what they had done, and then they brought them to the written things by own language that came from their thoughts. Novel, however, are long works with a great amount of detail on every page. They thus present all the complicating facts that need to be taken into account before we can reach any sort of judgment (Peck and Coyle, 1986: 102-103).

Literary criticism is one of the literary studies. Literary criticism is a literary study that directly concerns with literary work which emphasizes on the

value and the advantages of literary works. But literary criticism does not only limit on the text, interpretation, or literary consideration, but also consists of the problems more broadly about the literature, what the literary for, and how the relationship between literary and the human problems in reality.

Most modern criticism stresses the importance of close attention to the literary text. Feminist literary criticism claims that traditional criticism has silenced or suppressed the debate about gender because it is in its own interests to do so. Culler (1997:128) said that feminist theorist champion the identity of women, demand rights for women, and promote women's writings as representation of the experience of women.

Recent literary critics have come into an agreement that there is still no conventional definition of literary criticism as well as the function of literary itself. As we know that literature has changed time by time because the literature itself depends on the society responses in understanding and accepting the information, especially in literature. The dynamic of literature is also closely related to society development and concerned with the cultural context in certain period.

Feminist literary criticism is literary criticism informed by feminist theory, or by the politics of feminism more broadly. Its history has been broad and varied, from classic works of nineteenth-century women author. Feminist Literary Criticism grew out of women's movement following WW II. This approach analyzes the representation of women in literature. Though the projects of individual critics differ, there is general agreement that interpretation of literature

involves critique of patriarchy. Patriarchy is an ideology that privileges masculine ways of thinking or points of view and marginalizes women politically, economically and psychologically.

In the history of science, the role of women movement was hardly involved in the development element. The feminists thought that the historians always only focused their attention to the politic, war, or the law. Whereas, the women history had never been touched. Feminists also regret the American history writing that only tells about the nation power. Usually they tell about white American men who changed the American history in several decades. The feminists also thought that the women had never contributed the history because they had almost never been given place in politic, economic, and military and other aspects.

Nowadays, one of the most apprehensive problems people is women oppression in several aspects of life. Women always become the victims who are suffering from the worst treatments by men. Moreover, the existence of women was marginalized inside of the society's way of thinking caused by the early socialization.

By understanding the concept of feminism, and also by reading this novel, the researcher hopes that the reader or anyone else could change their way of thinking and their point of view about women position in society; how to treat the women, how the women should be in society or the other opinion about feminism. In order to know more about the existence of the women itself in particular, and their community who are marginalized and suffer the oppression in general, the

researcher would like to describe those problems and find the feminist values in Fern Michaels' *Texas Rich*.

We always see oppressions in almost every aspect of life that were faced by women such as in education, politic, economic, social, and etc. The researcher thought that woman should be placed in the right way, and she should get the equal position as man's position. In Fern Michaels' *Texas Rich*, the main character is a wife who is under controlled by her husband's family. Although woman is expected to obey and entertain her husband and family, provide everything that her husband wants and obey his orders, she also has to fight when she is suffering from oppression and harassment. This is the story of the Colemans dynasty of Moss and his father who obsessed with power and building a dynasty. But, the most is about Billie Ames herself who has trouble in living up to the family expectations and her struggle to become her own in a world dominated by Colemans.

*Texas Rich* with sets the beginning of WW II and young Willa (Billie) Ames, who is working class in Philadelphia, is courted by Moss Coleman of the wealthy Coleman family of Texas and their sprawling Coleman family "Sunbridge" ranch ala "Southfork" in Austin, Texas. Both Billie Ames and Moss Coleman are about 18 years old. This is the captivating story of four generations. There's Moss, living in the shadow of a father whose obsession with power overshadows the needs of his only son; Jessica, the doomed mother who gave up everything to become the perfect Coleman wife; Moss and Billie's children, struggling against the family's legacy while desperately trying to live up to

insurmountable expectations; and the grandchildren, heirs to a tarnished empire who just might fulfill their dreams.

Fern Michaels, who is a very popular, best-selling author of romance, mystery, suspense and historical novels, originally published this book in 1985. This novel can also be described as somewhat of a suspense novel, because there is always something going on that has nothing to do with romance. Although her first manuscript did not sell, the second did. Since then, Michaels has sold over sixty books, many of them *New York Times* bestsellers. She has been quoted as saying that she loves breathing life into her characters. She also loves writing books about women who prevail under difficult circumstances, which she feels reflect her struggle for success early in her career.

With more than sixty million copies of her books sold worldwide, *New York Times* bestselling author Fern Michaels writes big, bold, provocative stories of love and heartbreak, drama and desire that are impossible to put down. Standing out amongs her most treasured works is the breathtaking Texas series. Now for the first time in a new hardcover edition comes *Texas Rich*, the extraordinary novel that introduces the unforgettable Coleman family and the brilliant heroine who began a powerful American dynasty.

The reasons why the researcher is interested in studying this theme on Fern Michaels' *Texas Rich* are firstly, the characteristic of the main character and her survival struggle to become her own person in a world which is dominated by men, especially in military. Secondly, the heroine phenomena which is representing a powerful American woman.



The researcher found there were several other researchers who had analyzed on feminism aspect especially focuses on the main character within the novel. The same theme had been done by the previous researchers by using different sources. Mohammad Halili (2004), analyzed *Feminist Literary Criticism on Saman* by Ayu Utami. He focused on the feminist perspectives reflected by the female main character and also he found the women's rights in society, including right of giving opinion, equality as same as the men's position, and the others. Ayu Diah Rahmasari (2001), analyzed *Woman's Rights and Equality Position in Elizabeth Haily's A Woman of Independent Means*. She focused on the idea of American women that suffered the discrimination in the aspect of life and the researcher analyzed on the female character's way to make equal in position as same as the men position. Then, Laili Makhfudhoh (2006) studied *Women's Inheritance Right on Sense and Sensibility novel by Jane Austen (Feminist Perspective)* and analyzed about the women's inheritance right, what is the form and how does the women's inheritance right influences the position of female main character. And also from the student of State University of Malang, Arcci Tusita (2007) wrote her thesis entitled *The Opposition Against Notion of Ideal Women in Nineteenth Century as Reflected Through Emma Woodhouse in Jane Austen's Emma*.

All the previous researchers had analyzed the criticism about women position or the existence of women in literature. Different from the previous studies that focused on the feminist perspective, women rights or the other research, the researcher in his study here writes the research entitled **Portrait of**

## **Women's Struggle Performed by the Main Character in Fern Michaels'**

*Texas Rich*. In this study, the researcher focuses on the forms of women's struggle performed by main character in military family.

### **I.2 Problem of the study**

The problems of the study in this research are wants to know more about the forms of the women's struggle in family performed by main character in Fern Michaels' *Texas Rich*.

### **I.3 Objective of the study**

Based on the statement of the problem of study above, the researcher wants to find out the forms of the women's struggle in family performed by main character in Fern Michaels' *Texas Rich*.

### **I.4 Scope and Limitation**

The researcher focuses on the main point based on the statement of the problem in order the research does not spread to the wider discussion. Based on the statement of problems, the researcher focuses in feminist literary criticism, especially the woman's struggle to survive in family reflected by the main character in this novel. The researcher limits his study on two main points; the problems that cause the struggle of main character and the forms of the women's struggle faced by main character in military family.

### **I.5 Significance of the study**

Theoretically, this study is supposed to give a contribution and new point of view in understanding of literary criticism using feminism theory. This research is also expected to give an advantage and contribution for the literature in term of feminism theory when it is applied to criticize a literary work.

Practically, the reader can get the knowledge by reading this novel about the role of woman, especially in military world. So, we can appreciate what the woman did and how she survived in her complicated life. Then the result of this study can be used as the reference to the next researchers who are interested in conducting similar study.

### **1.6 Definition of Key Terms**

1. Feminist Literary Criticism: term of criticizing literary works that demonstrates women's point of views that emphasizes on the critical way through the female points of views, concerns, and values in literary works.
2. Struggle: very hard effort to get something, usually by hard working
3. Military Family: an organization or unit of family that is part of armed forces.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Concept of Literature

One of the fundamental questions of literary theory is “What is literature?”, though many contemporary theorists and literary scholars believe either that the term “literature” is indefinable or that it can potentially refer to any use of language. Specific theories are distinguished not only by their methods and conclusion, but even by how they define a text.

Why was literature created for along time of human life? The answer is that human being needs literature. Horatius said in his writing entitled *Ars Poetica*, found the term of *dulce et utile*. It means that literature has double functions, those are as the pure entertainment and also has advantage for the readers. Based on Budianta (2003:19), “Sastra menghibur dengan cara menyajikan keindahan, memberikan makna terhadap kehidupan (kematian, kesengsaraan, maupun kegembiraan), atau memberikan pelepasan ke dunia imajinasi .”

Culler (1997: 28) says that literature, we might conclude, 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. Everyone who studies literature, either for an examination or simply for the skill knowledge, often experiences the classical problem that is how to understand and

respond the literary works because literary is primarily concerned with the discussing individual works of literature.

Hamlyn (1998:7) said that literature is defined as 'writing' in which expression and form, in connection with idea of permanent and universal interest, those are the main components characteristic or essential features, as poetry, romance, history, prose, essay and etc. Literary work can be used to express the author's feeling or ideas about the environment surround them. In this case, literary work is like the portrayal or reflection of real life. But the 'portrayal' is not the same with "mirror", because as the human creature, literature has the author's opinion and point of view.

Literature is language in which the various elements and components of the text are brought into a complex relation. It means that from the statement above, whether the elements of the text is can not be separated to the reality because its parts relate and also influence each other. In literature, everyone can express what they want including their deep thought. Moreover, everyone, especially the author can use everything whether their innovation, creativity and other to make a change through the ideas, delivered in literary work.

The relationship between literature and society is very close. Because both literature and society influence each other and they can represent the aspect of life. Literature is like a mirror that reflects and shows the reality and conception of life. Wellek and Warren in Abram (1956:95) stated that literature is an expression of society. It does not mean that literature reflects the whole social condition of a given time.

Literature is also called the expression of life in words of truth and beauty, it's the written record of man's spirit of the author's thoughts, emotions, and aspiration; it's the history and the only history of human soul. It's characterized by its artistic, its suggestive, and its permanent qualities. Further, Wellek (1964:94) stated that:

Literature is a social institution, using as medium language; a social creation is conventions and norms that could have arisen only in society. But furthermore "represent life" and "life" is in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been as an object of literary "imitation".

For twenty-five centuries people have written works that we call literature today, but modern sense of literature is scarcely two centuries old. Prior to 1800 literature and analogous terms in other European languages meant 'writings' or 'book knowledge'. Even today, a scientist who says, "literature on evolution is immense" means not that many poems and novels treat the topic but that much has been written about it.

### **2.1.1 Concept of novel**

In this part, the researcher would like to introduce the concept of novel in first. Novel is one of literary works and as the literature genre. It is usually closely related with human beings and has the message of life through the story. John Peck and Martin Coyle (1986: 102) explained that novel presents a documentary picture of life. Alongside the fact that novels look at the people of society, the other major characteristic of the genre is that novel tells the story.

In studying novel, we have to know the concept of the novel itself.

One concept that we need to keep in mind is that there are two main attitudes or position we can take when we study a novel. The first attitude we can hold is that what important is the content or the 'world' which the author has created. It includes the people, place, things and events. The second is to see the novel as the 'text', as a created work of art, and to look at it in a much more detached and analytical way.

Peck and Coyle (1986: 103) also said that novel is a form of literature, which looks at people in society. It ensures the novel as a work of literature and the writers as a creator of literature have a close relationship and also mutual influences. These aspects inscribe on how the writers compose social fact as an inspiration and how the novel all at once giving characterizations to the writers that they have been interested in the world around them.

The authors of novels also experienced what they had seen and what they had done, and then they brought them to the written things by their own language that came from their thoughts. Novels, however, are long works with a great amount of detail on every page. They thus present all the complicating facts that need to be taken into account before we can reach any sort of judgment (Peck and Coyle, 1986:103).

Everyone knows, more or less, what a novel is, but it is a term that is not easily defined. The *Oxford Dictionary* says: "A fictitious prose narrative of considerable length, in which characters and actions representative of real

life are portrayed in a plot of more or less complexity”, and dates the use of the word in that sense to the mid-17<sup>th</sup> century.

Peter B. High (1986) said that novels were the first popular literature of the newly independent United States. This was astonishing because almost no American novels were written before the revolution. Like drama, the American puritans had considered the novel a dangerous form of literature.

### **2.1.2 Character**

The people in literary works are referred as characters. We assess them on the basis of what the author tells us about them and on what they do and what they say. Kennedy (1983: 45) stated that character as an imaginative person who inhabits a story. Character is one of the most important elements in novel or every literary work.

Much of interest in novel lies in the characters whose world we enter and in whose lives we share. We usually respond to them first as people. We can analyze their personalities, trace how they are affected by events and empathize or disapprove of them. As Helen Cross and Steven Croft in her books, *Literature, Criticism, and Style*, characters are revealed to us in various ways:

#### **1. Description**

The author often provides an introductory ‘pen-portrait’ and then builds up our knowledge with details as the narrative



proceeds. Key passages describe main characters or make us aware of how they change and develop.

## **2. Dialogue**

Other characters often give important clues when they discuss the character concerned. We may also find out a lot about someone from his or her own speech.

## **3. Thoughts and feelings**

The 'inner life' of a character can be revealed directly, particularly in first person narrative.

## **4. Action and reactions**

How the characters behave in the various situations will inform our view of them.

The reader may find it more difficult, however, to think of character in these terms. If there are no plots on life, there certainly are people. And most of us tend to expect the people-or "character"- in fiction work to be similar to the people in life. Whatever degree of artifice we are willing to allow in plot, we expect characters to be "natural" or "lifelike" (Kenney, 1966:24).

### **2.1.3 Women in Literature**

Feminist literary criticism has begun from the reality that traditional cannon and person's view in literary works still has differentiated, especially the role of women and men's character in literary work. We have known that

everybody in the world has the same rights and position, both men and women are the creature of God. They have same position in every aspect of life, including in literature.

However, we often look and hear about women oppression of patriarchal society not only in economic, social, and politic, but also in literary world. From that problem, the struggle and movement of women were begun. Some analysts have different views about men and women's works in literature. It means that there is separation between two works, but the difference is only the quality of their literary works, whether good or not. For about six decades ago, female novel entered a new dynamic phase, which has been strongly influenced the international women's movement. Some female novelists concerned with the life problems such as love, family and also between self-fulfillment and duty. They have insisted upon the right way to reserve for male authors and to describe formerly the taboo areas of female experience.

They (women) realized that their position was inferior, so that in the middle of 1960's in United States the feminist movements had influenced all sectors. Peck and Coyle (1986: 152) explained that one of the real achievements of feminist criticism has been to draw attention to the fact that gender and relationships between men and women are central themes in literature.

## 2.2 Feminist Movement

Masculine and feminine roles have been rather rigidly defined in the more recent past. Men have been associated with such qualities as achievement, independence, physical strength, aggressiveness, competitiveness, and sexual power. Women have been allied with nurturance, supportiveness, understanding, passivity, lack of aggressiveness and competitiveness. Such sex-related stereotyping begins in the earliest years of life (Stinnet, 1984: 115).

From the explanation above, women can be described as weak creature but have strong inside. It can be seen by some women movement in whole countries, especially in United States. Feminist philosophy emerged in the US in the 1970s following only a decade behind the rise of the US women's movement in the 1960s. Although Simone de Beauvoir published her now highly influential *The Second Sex* in 1953, it would take at least a decade for women in the US to begin to organize around the injustices Beauvoir identified, and even longer for feminist philosophers in the US to turn to her work for inspiration.

John Stuart Mill was a notable exception, arguing in *The Subjection of Women*, that the inequality of women in the family was incompatible with their equality in the wider social world. Consider, he asks, the consequences of “the self-worship, the unjust self preference” nourished in boys growing up in male dominated households in which “by the mere fact of being born male he is by right the superior of all and every one of an entire half of the human race” (1988: p 86-87). How will such boys grow up into men who treat women as equals?

Feminist scholarship has continued, extended and deepened this attack on the conception of the family as a private personal realm.

Based on Carol Gould and Marx Wartofsky (1976), clearly there are a number of reasons for the startling expansion of feminist philosophical work in the U.S. Although I cannot trace all of them, I would like to identify a few that are particularly significant. First is the fact that many philosophers in the U.S. were involved in the social justice movements of the 60s. Most of the philosophers who contributed to the emergence of feminist philosophy in the 70s in the U.S. were active in or influenced by the women's movement. As a result of this participation, these philosophers were attentive to and concerned about the injustices caused by unfair practices emerging from the complex phenomena of sexism.

While feminists have clearly embraced approaches from various traditions and philosophy, they have also argued for the reconfiguration of accepted structures and problematic of philosophy. For example, feminists have not only rejected the privileging of epistemological concerns over ethical concerns common to much of U.S. philosophy, they have argued that these two areas of concern are inextricably intertwined. This has often led to feminists using methods and approaches from more than one philosophical tradition.

Many of the early writings of U.S. feminist philosophers arose from attempts to grapple with issues that emerged from the women's movement: the identification of the nature of sexism and the underlying causes of the oppression of women, questions of how to best obtain emancipation for women — e.g., equal

rights within the current political and social structure vs. revolutionary changes of that structure, the issue of 'woman's nature' and etc (Spelman, 1998:36).

### **2.3 Feminist Literary Criticism**

Feminist literary criticism is literary criticism informed by feminist theory, or by the politics of feminism more broadly. Its history has been broad and varied, from classic works of nineteenth-century women author. Peck and Coyle (1986: 152) stated that feminist criticism might only seem to be concerned with demonstrating that literature exist in potrayal of women, with showing how the text reveal the injusties of a male society where women are regarded as inferior.

Culler (1997:128) said that feminist theorist champion the identity of women, demand rights for women, and promote women's writings as representation of the experience of women. Feminist literary criticism is term for criticizing literary works through the examination of female points of views, concerns, and values. Feminist literary criticism emphasizes the critical concern for the impact of gender upon reading and writing, especially in literary works. (<http://en.wikipedia.org/wiki/feministliterarycriticism>).

Ian Ousby (1993:328) in his book, *Literary in English* said that other feminists reject the very notion of some essential differences between male and female writing. In their view, culture establishes gender-roles, in which condition men and women to behave differently and accept a dominant patriarchal order.

Different feminists seek to celebrate and revalue those characteristics traditionally associated with women. On their view, there is no necessary problem

with a sex-based division of labor, provided it is voluntary and that male and female roles are appropriately valued. This different perspective is perhaps best summed up by the words of the familiar quip: women who want to be equal with men lack ambition.

## **2.4 Concept of Family**

Almost all of people agree that family is the smallest unit of society that consists of parents and children. The family can be divided into two categories, nuclear family and extended family. Nuclear family consists of father, mother and children, while extended family consists of the more member of nuclear family (Grandparents and grandchildren, etc.). For many traditional theorists of the family, nature itself necessitates the division of tasks within the family. Women naturally want to have and raise children; men by nature do not (Rousseau: 1979). There is thus a physiologically grounded basis of gender difference: women's predominant role in childrearing and domestic labor is their biological destiny.

Despite the advances prompted by the feminist movement during the last quarter of the twentieth century, most families are based on an unequal division of labor. Around the globe, women still do the vast majority of domestic labor — not only tending the house, but also raising and caring for children. Feminist scholars have attacked traditional approaches to the family that obscure this inequality.

We have known that in a family, there are some factors of postmarital related to the being a better family. Stinnet (1984: 75) stated various studies that

the following attitudes by one or both marriage partners are strongly associated with dissatisfaction and low adjustment in marriage:

1. Husband is more dominant than wife
2. Wife is more dominant than husband
3. One partner is extremely jealous of the other
4. One partner feels superior to the other
5. One partner feels more intelligent than the other

The function of a family structure for the family unit can be defined simply as the contribution (positive or negative) that the structure makes to keeping the marriage stable and viable (Geerken and Gove, 1984: 13). In general, society, family and the individual can each be described as a system that has its own boundaries and interacts with other system. Family structure can refer to many patterns of relationships, including typical decision-making processes, accepted methods of caring child, patterns of relations and so on.

The concept of family cannot be separated with marriage. Geerken and Gove (1984: 124) stated that marriage is not simply a legal form or contract. As it is used by most researchers, and as it is viewed by the lay populace, marriage also refers to an ongoing relationship between two people. If marriage is defined as a relationship rather than simply a legal status, it becomes possible to treat the legal certification aspect and the relationship aspect separately.

Most people, married or not, enjoy pleasant companions. Obviously, all who marry hope to enjoy a close companionship with their spouse (Stinnet, 1984: 75). Many factors can determine whether two people enjoy each other's company.

One obvious component is common interests. Couples with shared interests are more likely to participate in activities together and because of their interests in the same types of things, they often have greater understanding, empathy and love each other to make a closer relationship.

In virtually all cultures, the family serves as the basic institution for bearing children, caring for them during their early years, and preparing them to function effectively in society. Families around the world must provide all the members' need. In addition, families meet important psychological needs, such as for love, support, and companionship.

## **2.5 Women's Struggle in Society**

Women's struggle is closely related to the women's rights. We have known and we are sure that everybody in the world has the same rights to get something to fulfill their needs. Traditionally, women had been regarded as the inferior to the men physically or intellectually. Women could not possess property in their own, whether in family or in society.

To put it another way, sometimes people tend to overlook the importance of social movements in changing society. I think the biggest thing that people ought to notice from the history of the women's movement is that it took two generations, who came out of two very different experiences, but both based on social change movements that were very indigenous to American society. Older women and younger women took those experiences and then began to hold society accountable and ask the question, "What about women now?" People



often overlook the importance of social movements in creating and making social change. (<http://globetrotter.berkeley.edu/people/Rosen/rosen-con5.html>).

The roles of women began to expand in 1971. The Canadian Forces gradually expanded employment opportunities into such non-traditional areas as vehicle drivers and mechanics, aircraft mechanics, air-traffic controllers, military police and firefighters. In 1989, a human rights tribunal directed the Canadian Forces to remove any remaining employment restrictions based on sex, with the exception of submarine duty. That was successfully challenged in 2002. ([www.recruiting.forces.gc.ca](http://www.recruiting.forces.gc.ca))

### **2.5.1 Women and Society**

The years between 1820 and 1860 witnessed the development of an intensive campaign to define the proper place of women in American society. Sponsored initially by established male religious leaders, the impulse to create a distinctive “woman’s sphere” spread rapidly throughout America (Faragher: 1979). Woman’s experience as it is reflected in various kinds of writing has also been reinterpreted. This requires identifying explicitly with female characters, often against the grain of a dominant ideology that tends to distort, repress or simply ignore their experience.

Naomi Wolf (1997: 87) explained that the revolution of history caused by feminism is the most successful revolution and without bleeding process during the human lifetime. We have to face out to the revolution in society to understand more about feminism as the origin of the changes. Based on

Webber (1988), to the extent that men and women have different concerns, it is likely in any society that they will draw on divergent forms of expressive culture to comment upon and explore those concerns.

Different feminists accept that there are essential biological or psychological differences between men and women. But they seek to challenge the normative and social implications of these differences. Even if women are by nature more nurturing than men, or more concerned with their relationships with others, the effects of these differences depend on how we value them (Noddings: 1986).

### **2.5.2 Women in Military Society**

Women and men were often engaged in identical tasks, but official military policy and the dominant ideology of gender perpetuated the division of labor by sex. Women's nontraditional activities were interpreted in ways that supported a traditional sex role arrangement. The constraints placed on the women who served in the Second World War and show how the maintenance of a specific ideology of femininity was a top priority of policymakers and how this "femininity maintenance" prevented any challenge to the sexual segregation of the military work force.

World War II was the largest and most violent armed conflict in the history of mankind. However, the half century that now separates us from that conflict has exacted its toll on our collective knowledge. While World War II continues to absorb the interest of military scholars and historians, as well as

its veterans, a generation of Americans has grown to maturity largely unaware of the political, social, and military implications of a war that, more than any other, united us as a people with a common purpose.

Women's lives are devalued more than ever. When a 22-year old woman is raped by US military in the Philippines and her plight ridiculed by her own government, when a 14-year old is raped, killed and burned by US military in Iraq, when thousands of women survivors of systemic sexual enslavement by the Japanese Imperial Army in WW II are denied a pardon and redress, when up to 2.5 million Filipinos are exported into life-threatening work, when sex trafficking in the Philippines increases at an annual rate of 10%, when every year sex traffickers prey on half a million Filipino women, the whole of womankind is further dehumanized (Mendoza: 2004).

Gerkeen and Gove (1984: 11) described that the depression and World War II provided strong evidence of the importance of the larger socio-economic system to individual adjustment and happiness. Looking back in the 1975 edition to her landmark study of the U.S. Women's Movement in 1959, Eleanor Flexner explains:

First in the South and eventually everywhere in this country, women were involved in these struggles. Some white women learned the degree to which black women were worse off than they were, or than black men. White and black women learned what the minority of women active in the organized labor movement had learned much earlier: that women were typically excluded from policy-making leadership roles of even the most radical movement, a lesson that would have to be relearned again and again in the political and peace campaigns of the late sixties (1975, xxix).

Women and children are the main victims of war. For about 90% of people killed or wounded in armed conflicts worldwide are women and

children compared to 5% during the world wars (UN figures, Olira Otunno, Children in Armed Conflict, Reforma 4 April 1998 p.2). Most of the 45 people massacred by government Para-militaries at Acteal, Chiapas, on 22 Dec 1997, were women and children - 22 women, 14 children and 9 mainly older men. The women couldn't run fast enough, they were carrying small children.

Since 1994, there are 684 documented assaults on women and girls, including over 300 rapes mainly by government forces. "Before the massacre at Acteal those who organize the Priistas [government forces] told us: 'The daughters of Zapatistas will be raped. First the wives, then the daughters.'" The whole community of Taniperlas has been threatened with rape if the men who escaped military attack do not return (<http://www.militarywomen/arm>).

### **2.5.3 Women in Military Family**

Military families come in all sizes, shapes, and ethnic mixes. Military families reflect the history, and the diversity of the people of the world, especially in the United States. A family that is "military" is a particular type of American family, living a particular style of life, which incorporates the values of its American nation, while also generously blending the cultural practices of its people.

Women in military family or wider in the military society have the minimum of role. Although they could get the position in the government, they are always dominated by the men. Everything that is concerned with the military is still handled by the men as the conqueror and the decision maker.

*Social constructivists* deny that there are some essential differences between male and female bodies or psychologies that explain women's position in the family. Social constructivists have explored the ways in which culture and society have shaped even the most ostensibly natural differences between men and women. They argue that many of the differences between men and women alleged to be the source of gender inequality should instead be viewed as the outcome of that inequality (Joan Scott: 1988).

For example, they claim that we cannot understand sex-based differentials of height and physical strength without considering the influence of diet, division of labor, and physical training. Feminist historians and anthropologists have sought to demonstrate the significant roles that culture, religion and social class have played in shaping women's lives (Joan Scott: 1988).

During much of the twentieth century, wives of service members were often relatively "silent" participants in their husbands' careers. During the Cold War era, they began to be seen more publicly in roles that supported their husbands' careers and American political agendas. Their roles were oriented toward social participation in the public and social spheres of their communities and toward making sure that their families were taken care of so that their husbands weren't distracted from their duties. These women were regarded as either assets or detriments to their husbands' careers, as persons whose social skills could either enhance, or undermine their husbands' careers.

Women work a double and triple day: knitting, fetching water and firewood are vital to the economic survival of the family. In military family, those works must be added to serve their husband and women have been the most exploited . . . We get up at three in the morning to prepare corn for our husband's breakfast and we don't rest until late at night. If there is not enough food we give it to our children and our husbands first. Based on the one of some facts at <http://womanwork.com>, since 1994 in Zapatistas, there are 684 documented assaults on women and girls in military, including over 300 rapes mainly by military government forces. Safety measures enabling women and men refugees to return to their homes.

Women in military family or wider in the military society have the minimum of role values of their activities. Although they could ruled the government, but they always been dominated by the men. Everything that is concerned with the military, still handled by the men as the conqueror and the decision maker. However, women should be respected as the God creatures who always give affections, loves, and attentions. Although in military family, women can make their position as same as the men in making decision and struggling their rights in family.

## **2.6 Previous Studies**

The researcher found there were several other researchers who had analyzed on feminism aspect especially focusing on the main character within the novel. Perhaps, the point of study is actually the same, especially in carrying out the same theme. That theme is about gender or related to the existences of women's roles or struggles. One main point that the researcher can conclude is that the previous researchers conducted the same analysis of female character's struggle in gaining position, in fighting their rights and the other ways to get something in their lives.

Sri Kartini (2002), in her thesis entitled *A Study on Social and Cultural Background of Female Character in San Pek Eng Tay*, focuses on the idea of women socio-cultural background of Chinese society. She also applied her study by using gender analysis and examines the relationship between the character in the novel and the Chinese society.

Mohammad Halili (2004), analyzed *Feminist Literary Criticism on Saman* by Ayu Utami. He focused on the feminist perspectives reflected by the female main character and also he found the women's rights in society, including right of giving opinion, equality as same as the men's position, and the others.

Ayu Diah Rahmasari (2001), student of State University of Malang, analyzed *Woman's Rights and Equality Position in Elizabeth Haily's A Woman of Independent Means*. She focused on the idea of American women that suffered the discrimination in the aspect of life and the researcher analyzed on the female character's way to make equal in position as same as the men position.

Then, Laili Makhfudhoh (2006) in her thesis entitled *Women's Inheritance Right on Sense and Sensibility novel by Jane Austen (Feminist Perspective)*, analyzed about the women's inheritance right, what is the form and how does the women's inheritance right influences the position of female main character in Jane Austen's novel through the feminist perspective.

The researcher also found the research from other institutions, one of them is thesis from the student of State University of Malang, Arcci Tusita (2007) with her thesis entitled *The Opposition Against Notion of Ideal Women in Nineteenth Century as Reflected Through Emma Woodhouse in Jane Austen's Emma*.

Different from the previous studies that focused on the feminist perspective, women rights or the other research, the researcher in his study here writes the research entitled **Portrait of Women's Struggle Performed by the Main Character in Fern Michaels' Texas Rich**. In this study, the researcher focuses on the forms of women's struggle performed by the main character in military family. In Fern Michaels' *Texas Rich*, or based on the story, the main character is a wife that is under controlled by her husband's family. The researcher wants to emphasize that women is not always be the inferior and the victim of oppression, she or they could make their move to struggle their rights to make an equal position as same as men.



## **CHAPTER III**

### **RESEARCH METHOD**

In conducting the research, we have to use the appropriate the research method because it is very important. In this chapter, research method consists of the discussion about research design, data sources, data collection, and data analysis.

#### **3.1 Research Design**

This research is categorized into *literary criticism*. The researcher collected data from written source (novel) as the main source. The data are analyzed and presented as criticism. It is literary criticism because the researcher conducts the discussion of literature, including description, analysis, and the interpretation of literary work. Ferman and Levin (1975: 1) explained primary method of research is based upon systematically observing of reality.

The researcher formulates the statement of problems before going to research process. Based on the diagram, the researcher makes the specific analysis in order the research can be resulted in a better form. After formulating the problem, the researcher search the information related to the problem and then the researcher goes to process of research. In designing the research, the researcher specifies the problem and the purpose the study, so that the research can be described by the interpretation based on the literary work.

To make the criticism, the researcher uses feminist literary criticism. In this research, the researcher wants to describe the data by conducting the discussion of literature, including description, analysis, and the interpretation of literary work. The research began to comprehend the Fern Michaels' *Texas Rich* novel to start the study. It's emphasized on the finding the data related to the woman's struggle in military family and female main character's survival way in the story.

### **3.2 Data Sources**

In this research, the researcher uses the primary data, the researcher uses Fern Michaels' *Texas Rich* novel. The novel was published firstly in 1985 by Ballantine Books.

### **3.3 Data Collection**

Actually, the data were collected through some ways as follows: the first step is finding out the novel, and then understanding by reading the novel. The next step is selecting the data from the novel as the primary data concerned with the statement of the problem and from the other sources such as the literary books, Internet and so on to support the analysis.

### **3.4 Data Analysis**

The way to analyze the data from relevant sources is needed in the research process. After data have been collected, the researcher begins to analyze

in some steps. Firstly, transcribing the data from the novel. The researcher writes the data from the primary data before the data are identified. Secondly, identifying by making quotation. The researcher identifies the sources by making quotation through the process of classification and determining the related data concerned with the problems of study. Thirdly, describing the woman's struggle implied in *Texas Rich* novel and from the other data related to the statement of problems. Finally, making the conclusion, the researcher draws conclusion based on the research that has been conducted.

## CHAPTER IV

### ANALYSIS

Based on the objectives of the study, this chapter covers one main problem that is the forms of the women's struggle in military family performed by the main character in Fern Michaels' *Texas Rich (TR)*.

#### **4.1 Forms of Woman's Struggle in Military Family**

In this part, researcher presents the forms of woman's struggle in military family performed by Billie Ames, the main character in Fern Michaels' *Texas Rich (TR)*. It consists of struggle before Billie gets married or pre-marital life, in post marital life and after she had children. The researcher will also describe the forms of woman's struggle in gaining the same position in family. Then, Billie Ames also struggle for defending her marriage and family from divorce.

##### **4.1.1 Struggle in Pre-marital Life**

Women in military family or wider in the military society have the minimum of role values of their activities. Although they could ruled the government, but they always been dominated by the men. Everything that is concerned with the military, still handled by the men as the conqueror and the decision maker. This condition deals with the main character of Fern Michaels' *Texas Rich* novel, Billie Ames, who is working class in Philadelphia, is courted by Moss Coleman of the wealthy Coleman family of Texas and their sprawling Coleman family.

Billie Ames had already signed up for a major in English and she would like to go to New York City to take a good design and textile school. But her mother, Agnes Ames disagree and she said that continuing to design school in one of big cities in the world wouldn't be safely for Billie, and young girls like Billie couldn't be allowed live there alone. But, Agnes couldn't make her stay if her daughter has high motivation to study there. However, Agnes always says hardly to socialize with acceptable youngsters and dress well.

“Then you'll marry a young man from an old mainline family and your future will be secured. And always remember that no man wants used merchandise. Virginity is your most prized possession. Guard it well!” (TR, page 4)

Like never before, Billie feels strange with her existence in military world like in Navy Yard, Philadelphia. There are something so different with her previous life. Between ordinary life and military life. Moreover, after she met a Navy pilot, Moss Coleman. She might be accustomed with a Moss's life in military family.

There was something frightening, but beautiful for Billie. She had seen the newsreels and marveled at the skill of the pilots in Philadelphia. That was the first time Billie met a Navy Yard pilot, Moss Coleman. How immature she must seem to him with her round circles of rouge. Moss was at least twenty-five years old. All he was doing was talking to Billie. In this case, Billie realized how unsophisticated she must seem to him. Moss made Billie wonder where he had been before coming to Philadelphia.

Billie realized that her new life has stronger way to be survived in that situation. She has to be accustomed with the military academy, battleships, ears and the other conditions which often happened in military life. The statement below shows the situation of the Navy Yard that is so different with her previous life.

The sight of the Philadelphia Navy Yard frightened Billie. This wasn't a Movietone newsreel; this was a real thing. Battleships, destroyers, cruisers, all with their camouflaged green-and-brown superstructures reaching for the sky. Even from the distance and seen through the chainlink fence, they seemed enormous and ominous. The boys pointed out the classification of each ship, but it all remained a mystery to Billie, who couldn't tell the battleship from a cruiser. (TR, page 11)

Billie knew that she has to do more to survive. After her father was died, she only has a mother in family. There is no a change if she only hopes. Her mother said that pray wasn't only the answer, and it is hard to bring a miracle without struggle.

His father gave her a view that her mother found the affection, approval and easygoing ways she had needed for so long. But her mother, Agnes, was much more interested in the very real and very passionate present. All about Thomas, his things, intoxicated her. Agnes was determined to have him.

Agnes married Thomas Ames at the age of seventeen in a civil ceremony in Elkton, Maryland. Predictably - it wasn't long after Billie's birth - she came to the conclusion that she'd traded one life for another just like it. Once passion's glow dimmed, she merely tolerated Thomas, forcing herself to share her body with him on Friday nights.  
.....Thomas Ames, husband, father, mediocre provider, died of a lack of imagination. (TR, page 66)

By the time Billie met Moss Coleman at the first time, Billie had fallen in love with Moss. Billie had tried to make her mother understand about her feeling to Moss. Billie is growing adult and she is also expected to distinguish a good or bad thing for herself. But, in this case, her mother was shocked about Billie's decision. So many years of study and practice was gone to waste because of this Navy pilot.

Billie is growing adult now, and she has to know which one is good and which is not good for her. Everything is going to be hers. Decision, way of life and even for the future. Although her mother disagree with Billie now, but that's Billie's own business. And she also has to struggle her rights to defend her arguments about her choice. She has been living with her mother for many years, and she absolutely knew what her mother wants. She realized that military life is full of authority, ambition of getting position and about the power. And Billie wants to make her own choice and no body can force her, even her mother like the statement as follow:

“That's just it. You've never done anything like this. Billie, ever since you've met that fly-boy you've changed. You aren't the same anymore, and I don't like what I see. You're spending entirely too much time with him.” She hated to ask, fearing the answer, but she had to do it. “Just how fond are you of this Moss Coleman?”

“Mother, I wish you wouldn't ask questions like that. I'm grown now, and really none of your business.”

“Oh, isn't it my business! It's my business when I have to lie to school and tell them you've got the sniffles. As soon as I heard you weren't in school, I knew whom you were with and I don't like it.”(TR, page 39)

Young and pretty Billie Ames naively fell for the exciting pilot Moss Coleman at the Philadelphia Navy Yard during World War II. Within a few

months she was pregnant, married, and traveling across the country to Austin, Texas to face her new life that was known as Sunbridge and into the military world of the Texas rich. In a vast land dominated by the industrious Colemans, and the Coleman's entire thing made her to struggle in the family and fights to maintain control of herself and her marriage.

In fact, everything is not easy to do in a world that we have never known before. As like Billie, she should have struggled in doing everything in military world. She didn't know well what she had to do there after her meeting with Moss Coleman. American life is a wild world that she has known. She realized to maintain herself from some negative acts in her new life in Texas.

#### **4.1.2 Struggle in Post-Marital Life**

Moss Coleman and Billie Ames marry but their happiness is short-lived because Moss keeps being called away to war, or on business, and finally to a mistress far away from Texas in New York. Meanwhile back at the ranch: Billie is left to deal with Moss's squabbling-backstabbing Coleman family in-laws and a sprawling, wealthy ranch (Sunbridge) that she doesn't feel comfortable with.

After getting married, there was no doubt in Billie's mind that she was pregnant. Billie was aware how her husband's glance went to Agnes, and sometimes it seemed that Billie and Moss had more in common thing than she had first realized. Billie is always mistaken in her mother's eyes. Everything that is understood between them had happened. She only wants to be trusted, moreover



when Billie and Moss moved into the new house that is very privacy and she was so happy marrying Moss.

Cause of her struggle in this case is her commitment of her marriage with Moss Coleman. She's young, beautiful and when she meets Moss Coleman, a dashing pilot she's a goner. They met in Philadelphia, at the Navy Yard, during World War II. Once married her home will be a far cry from what she has known - she moves to a gigantic ranch in Texas. Agnes never says anything except to gives Billie to keep herself and aware of everything that happens to her. When Moss left her to Navy yard, Agnes never lets Billie doing everything by self as she wants. But Billie was married and she was growing up, but not absolutely as the Colemans as they want to her.

June gave way to July and the days were long and hot. Billie was plagued with morning sickness, which she tried to cover by not rising for the day until after Moss left for the Navy yard. But Agnes had the eyes of the hawk and always seemed to be standing outside the bathroom door just as Billie made her wild dash each morning to retch in the bowl. And always there was the satisfied expression in Agnes's eyes, which Billie mistook for a gloating judgment. "Bad things happen to bad girls." How often she heard Agnes repeat the smug little saying as she was growing up. By now her mother should have forgiven her little indiscretion. After all, she was married now. Happily married to a wonderful man. (TR, page 83)

The statement above shows that Billie never doubt about her marriage. She was simply a young married woman with ordinary physical things like another women. In her post-marital life, Billie would never disappointed marrying Moss because Billie loves him as like he loves her. Billie also respects her mother so much, but in this case she wants to make her decision by her own and her marriage is absolutely hers and her husband's.

Nobody can force her, including Agnes Ames, her mother. This is the reason why a couple marries relates to their chance of happiness and want a successful marriage in their life. They or the couple who marry because of their loves, genuine affection and understanding to have a successful marriage as like Billie Ames wants.

Jessica, Billie's mother in-law had been wildly in love with the larger-than-life, Seth Coleman. Seth shared his dreams of his own which spread in all of Texas. It was also happened with Billie. But Billie has different social background with Moss. Billie doesn't come from the high educational class like Jessica when she'd known that Seth only wanted her refinement and respectability.

Jessica talked to Billie and took Billie's hand in her. She was wishing that she could make the strength for herself in her new-life and she had never possessed. Jessica wanted Billie to be a strong woman whatever happens in her family. She'd hoped to keep the Colemans and this house for her children and being the Colemans.

Living with her parents hadn't prepared her for a life with Seth Coleman. Her father had been a gentleman with a classical education and a small family fortune. Her mother had been a lady. They hadn't been rich, merely comfortable. Life had been pleasant – filled with affection, genuine affection and love – and simple: church suppers, quiet dinner parties with well-bred people carrying on intelligent conversations, good wine, delicately prepared food, discreet service.

She'd never gotten used to the shindigs Seth threw. Raw whiskey, beer by the keg, and the "wheeling-dealing," as Seth called it; that was the underlying reason. Things had changed recently, though. Instead of raw whiskey there was champagne and the wheeler-dealers had somewhere come by parlor manners. But underneath it was al, the same, attended by the same people for the same reasons: money. (TR, page 102)

Concerning with the statement above, we can see that Billie had struggled in an authority family after she had married. She had wanted to keep her family she had inherited from her parents as like she was an unmarried woman. In Coleman family, Billie realized that in the military society has the minimum of role values of their activities. Moreover, she had been an inferior when she had met Seth Coleman, her father-in-law. From the same reason, Billie was only an old lady who living in a monstrous house she had, with a 'father' who didn't care if she took the next breath in family, because sooner or later, Billie should understand that military community delivered someone like Seth to be an ambitious and authority man.

Billie was faced on the Seth's authority in her new family and she must understand him as her second father. Billie lowered her eyes but not before Jessica saw the pain in them. But Seth said that Billie hasn't had her sherry. Moss should be understanding and complimenting his wife, telling her how beautiful she was as she carried their child. They didn't know what Seth wanted. But Tita knew, her father wanted her must have everything ready to serve.

"Hurry up with that sherry, Billie. You heard what Jessica said. Tita has everything ready and Moss could use a good meal under his ribs." Seth broke the moment. His expression was intense, as though he were silently trying to convey a message to Moss. (TR, page 143)

A strong, intense and breaking the loneliness! Statement above shows that Billie feels uncomfortable. She just could have wept her tears slowly in her heart. Why did there have to be so many problems she faced in this family? Why

couldn't she have a little time with her husband as Jessica said and she had never forgotten about it?

When Billie opened her eyes, the first person she saw Seth Coleman. He stated down at her accusingly. Her mother stood next to him with a judgmental look on her face. Seth would be disappointed when he knew that the baby was a girl. Seth's eyes told something to her that Billie must had delivered a boy for him, not a girl.

Seth wants a grandson from Billie and Seth wants him to be the next Coleman in his military academy. Seth wants a boy has to be the superior in the family's offspring. A boy is a great treasure in military family because he is going to be a leader, even the conqueror in the future, for Coleman dynasty of course. And it had damn well better been a boy this time and Seth was so disappointed. It can be seen in these statements that show Seth's disappointed to the family.

On February fourth, Billie began her labor. A private ambulance was dispatched on Seth's excited phone call. Billie was trundled into the back of the vehicle and a nurse held her hand. Agnes and Seth followed the ambulance in the chauffeur-driven Packard. Jessica watched the ambulance and Packard leave, her rosary clutched tightly in her hand. At that moment she didn't know whom she'd feel sorrier for, Billie or Seth. Billie, if the baby was a girl, Seth, if he should be disappointed. (TR, page 153)

Her struggle after being a Coleman's wife was so hard to get her rights as same as the other Colemans in this family. Even, when she had a baby named Maggie who is a girl, Seth was so disappointed because he wanted a boy to continue her dynasty and build a large power in Sunbridge. But Billie was a strong woman and she is going to survive in her new family.

### 4.1.3 Struggle after having children

Billie is a Coleman now, and of course she will accept the Colemans what the way they are. She is also a fighter, how and when she is going to do her struggle would be what is important. She couldn't tell Seth after four month of Amelia's pregnancy, even to Moss. She hoped that both Seth and Moss would realize the fact. They might not debate about the baby who will be born.

There is more for her to learn than military life, she must also come up with ways to retain her individuality and raise her children as she sees fit among the overpowering Coleman clan. Moss, too, has his work cut out for him as his father is a domineering man whose aphrodisiac is power, and everything in Colemans is his power, as like statement below:

“Where's Billie?” Moss asked again.

“Back at Sunbridge. She's not up to par these days and you'll have to go easy on her. I hate to say it, but you didn't pick yourself a breeder when you picked that one. Pity we men can't try them out first. I had the same trouble with your mother. Seems like the finer bred they are, the harder time they have. Why, I've seen Mexican peasants give birth on the side of the road and go right back to work in the fields.”

“What's wrong with Billie, Pap? Give it to me straight. Is the baby, okay?”

“Fine, fine, according to the doctor, anyway. But your little Yankee is having a hard time of it. Sick and pukey all the time. She tries to hide it but I can see it just a plain as the nose on your face. You got any fool ideas of picking up where you left off, just cancel them. You're not going to take chances with my grandson. You get my drift, boy?”

Moss stared at his father. “Is that your way of telling me I should take my biological needs to a cathouse, Pap?”

Seth grimaced. “The navy teach you to sass your pap, boy?”

“The nut doesn't fall from the tree, Pap. You've got a strong way of talking yourself, if I remember.”

“Damn well you remember. Just be nice to that gal. She's carrying Riley Seth Coleman.” (TR, page 136)

In other case, Billie had tried to say carefully to her stubborn daughter, Maggie Coleman. Maggie is almost fourteen years old and all what she want to do must be true. She never felt comfortable in Texas, and she is now mistress of Sunbridge. Billie wants Maggie as a part of Coleman family and act like a Coleman because in ordinary life and Military life is so different. Billie understood that talking with Maggie now only would intensify her anger and it would be more destructive than helpful.

Billie should have controlled her emotion facing her stubborn daughter. Maggie's expression became a sneer because her father was ignoring the family for military affairs. Maggie wants her father pay for that if she was her mom while she can do it. Billie was challenged in this condition because her daughter cannot stop speaking and always attacked her mother who made sure and gave understanding to her like the statement as follow:

The challenge was there. Billie felt defeated but her motherly concern prompted her to try reasoning with Maggie.

“Maggie, we have to talk. These friends of yours, I don't – “

“Forget it, mother. You don't like anyone except that man you married, but the question is, does pap like you? I think after last night the answer should be clear to you. You don't count, mother. I don't count. Susan doesn't count. Only Riley matters. Riley and Grandpap. Go ahead and tell me it isn't true.”

“Maggie...”

“Spare me, mother. No more lectures. I'm up to here with words that don't mean a damn thing.”

“Maggie, watch your language. You sound like a ranch hand. Why can't you-“

“Behave and act like a Coleman? Do you want to know something? I'm sick of the Colemans. I'm just plain sick to death of the whole lot of us. I didn't ask to be born into this stinking family. I can't wait till I can leave home and breathe some other kind of air. Air that Colemans don't own. God! They even own a damn air!”

“That's stupid,” Billie said harshly. “Maggie, get control of yourself.”

“Sure, everything I say is stupid. When did you ever hear me say anything that wasn’t stupid? I’m no good. I’m ugly. I’m stupid. But I *am* a Coleman, so that makes me something, doesn’t it, Mother?” (TR, page 308)

Billie glanced at her daughter and again, she thought about Maggie, who was watching her deeply. She could miss her art class today when she debated useless thing with Maggie. Maggie was only a sickness girl of being a Coleman. Billie didn’t want to be in this situation, with her rebellious daughter who was beyond person.

In more contemporary times, women who are wives also serve their family and their husbands. In the statement above, we learn about the ideological importance of military family living overseas as tools of American foreign policy during the War that is represented by Colemans. Billie Ames realized that she was a wife and also a mother who has to understand what her family wants and how to struggle for herself, moreover for her family.

#### **4.1.4 Struggle to Make the Same Position in Family**

Billie is a part of Coleman family now, she has to be a Coleman and she has to do like a Coleman. Billie and her mother were brought to Texas by Moss. Moss loves Billie so much. Moss ensures that Billie and her mother will enjoy Texas. Everything that they need will be required. But Billie also struggle her rights and defend her family in an authority military family.

Moss's father is obsessed with building a dynasty. Billie's mother will sacrifice anything, including her daughter, to secure her position in the Coleman family. Billie loves Moss with all her heart and she always struggles how to make

the same position in Colemans. Billie had never really dealt with the finality of the death before. Her father, Thomas and grandparents had died when she was too young to realize what was happening at that time. In Colemans, Jessica Coleman (her mother in-law) loved Billie as like she loved her own children. Jessica had become a second mother for her, a mother who is more sympathetic and understanding than her mother, Agnes Ames.

When Jessica died, Billie looks like has no one who loves her in Colemans. Moreover her husband, Moss didn't hear about her mother's death because he is in a war mission. Billie'd like to inform him about it, but Seth disagrees with her act. But Billie ignored him because she is now a Coleman and she also has a right to tell her husband everything that happened in this family.

“Seth, I'd like to talk to you,” Billie said firmly.

“Talk away,” Seth said gruffly as he pored over his open ledger. Billie knew it was a ploy. Agnes handled the books.

“Are you going to call the Red Cross so they can get word to Moss about his mother's death?” there, she couldn't be more blunt. It was out in the open.

“In good time. I don't want Moss endangered. When he gets into port.”

“I'm sorry, Seth. I don't agree. I will not be a party to this deception. If Moss is man enough to fight a war, he's certainly man enough to handle his mother's death. And he will handle it. You cannot keep this from him. I doubt that he would forgive you. I can't write to him and not mention it – what will he think of me?”

“That's not important.”

“Well, I think it's very important. You're asking me to lie to my husband. I won't do it.” (TR, page 233)

Seth has the highest authority power in Coleman family. He has an ambition to build a big dynasty in Sunbridge, even Texas. Billie should have known about this. But she is a Coleman now, she is a wife from one of Coleman's offspring. Billie also has rights to struggle her position in Coleman. The statement



below, describes one of Seth's characteristics who has ambition creating a dynasty and pride for him is everything to get wealth as like he plays with money business.

Seth was an old man and Moss was the apple of his eye, the old man's chance for immortality, as Pap liked to put it. Seth loved him and in return for that love, Moss owed it to Pap to go along. Seth was set on creating a dynasty, and his fierce pride demanded that Moss produce future generations of Colemans to inherit the fabulous wealth he'd created out of nothing but shrewd business dealings and a lot of luck. (TR, page 58)

In this part, shows Billie's struggle to help Amelia, her sister-in-law.

Amelia felt so sick and she was bleeding so badly. Billie tried to call Dr. Ward to help her and give the first aid to Amelia. And that was so worse than Amelia probably know that her baby almost born. Billie looked for someone else, anyone to help her and then Billie with her brave heart, decided to bring Amelia to hospital by driving her car by herself in the dark of night.

No one would have to know she brought Amelia to emergency. Billie promised to Amelia that her baby will be born immediately. Billie would tell to the Coleman first because no one realized that Billie and Amelia left the house at midnight. Billie couldn't think anything except struggling to save Amelia and help her baby.

It had been so quick, so callously done. She felt as though her own had been ripped. Billie had come to her decision. This family seems had ignored what was happened to her. From the quotation above, Billie has rights to cover Amelia because she is also a part of Coleman family. Billie and Amelia were not to let Seth know where they were or how could this situation happen in Colemans.

Billie struggled with the Coleman family Packard through the death of night. The ribbon of highway stretched out before the headlights like a long, narrow tongue. Amelia sat beside her, head thrown back against the seat, beads of perspiration glistening on her brow. The clock on the dash read twelve-thirty. As far as she knew, no one realized they'd left the house. But in the morning there would be explanations to be made, lies to be told, guilt to be hidden. She wouldn't think about that now. She had to keep her mind on the driving. This limousine was too long, too wide, and she was having difficulty judging distances. Her eyes kept going to the odometer. Twenty miles, thirty, thirty-five. Nearly an hour had passed. Amelia was quiet now, too quiet and too pale. (TR, page 250)

Billie realized that Moss loves her, but Moss also has an authority in family. Everything is about him. Moss was decision maker. When Billie's foot pressed down on the accelerator, sending a sudden power of the Italian-made car engine. Even this damn car was one of Moss's choosing. Billie has tried to understand him, she knew that Moss was the one who understood about the engineering and motor machines; and this was the car she was to have.

Billie regretted that she hadn't insisted on the Chevrolet she so admired to be owned. Italian sports cars were for women like Alice Forbes. Billie was distinguished and this was her own choice for her to be her own without ignoring her family because this is only a choice for a woman like her.

Moss made every decision on every aspect of her life, even aesthetic ones like choosing cars and travel plans, and even the vital ones concerning the children, like where they should go to school. She'd followed Moss's "suggestions" for so long that she hadn't even realized how long it had been since she'd made a choice of her own, a decision of her own, for herself. (TR, page 345)

Concerning with statement above, Billie obtained to struggle her rights to make the same position in family, moreover she was a part of military family. Generally, women's struggle is closely related to women's rights, including struggle in equality of position. A smallest thing should be reconsidered not only

by man or husband as the head of family - even though in military family, but also by woman who has choices, rights, and her own decisions.

#### **4.1.5 Struggle to Defend the Marriage and Family**

Billie thinks that how she loves Moss very much. She always thinks about him; even when she is doing other things, thinking other things; Moss is always there, like a friendly shadow who always smiling down at her. And Billie will always struggle her love to Moss for their family unity, because she is always sure that Moss loves her too even though he is far away from her.

Now, Moss is in the battleship. Billie is aware that Moss loves her as much as he could love anyone, and it would have to be enough. What Billie thinks, and she always do without stay way from her affection for her family, especially for her husband, Moss. And she thinks that with always loving him, she could defend her family from the worst possibility, divorce.

How she loved him! It came from somewhere deep within her, welling, rising like a mountain river during spring thaw, rushing and turbulent until it found its own level. She knew Moss loved her; otherwise he'd never have asked her to marry him, but she guessed it wasn't with the overwhelming, consuming love she felt for him. (TR, page 70)

Billie heard the sound of Agnes preparing breakfast in the kitchen. She steeled herself and waited for her mother to open the conversation between them. Billie realized that her mother was disappointed in her when they spoke yesterday. Billie understood why her mother would be that. Billie was not asking about Agnes forgiveness, but she was only asking her mother to understand her. Billie

loves Moss and none of this love was his fault. She emphasized when two people love each other, it should be that they want to be together.

Agnes occupied herself with her coffee, and everything was planned. She just reminds Billie to be careful to say the right thing at the right time. Strength was not a trait, which she associated with her lovely daughter. When Moss Coleman entered their lives she had seen that strength grow and bloom. Everyone in the Coleman family knew that Billie Ames was a talented, lovely girl. Although it was thought that Billie is too young to get married, but her love to Moss and her strength couldn't against her to marry Moss, always loves him and live with him in a new family.

“Billie, you're so young. Moss is older, more sophisticated. You're certainly no match for him. I imagine he's had many women and he's the type to have many, many more. I don't want to see you hurt. Worse, I don't want you used and left behind. That kind of thing can become a habit. Look at Cissy. It's not what I want for you, Billie. It would be best if you didn't see Moss anymore, forget last night, and go on from there.”

“No, I love Moss and he loves me. He's going to ask me to marry him and I will. And if he doesn't ask me, I'll wait for him, forever if necessary. I love him!” Tears were bright in Billie's eyes and Agnes felt pity for the daughter. Still, she mustn't allow it interferes. Billie tossed her napkin onto the table and fled from the room. (TR, page 61)

After getting married, Billie Ames should be faced on the different situation in her new family. There were so many differences between she was unmarried and after being a Coleman's wife. Marriage changed her life, her thought, her personality and her view. If anything happened to her family, even Moss died, her mother would be in total control unless Billie had children. It was more different to change her thought and she had to receive her family share to her children and the Colemans.

But in her view, she just wants to be an independent woman who totally controls her children and defend her family since her children, Maggie, Riley and Sawyer were child until growing adult. On the other hands, she must be in Agnes's control who had alliance with her father in-law, Seth Coleman. Everything depends on her hands to do something what she has to do. She has to realize that she wasn't the same young girl when Moss had met her in Philadelphia and after they had married. Moss could see it and feel it. She was learning everyday after she had a new family, and maybe it was the time to change better, to grow up and face her real life with the rest of her new family, defend it, struggle it and always loves her family.

Marriage certainly hadn't changed much in her life, she thought with a grimace. Agnes had controlled everything she did up until the day she'd married Moss – and she hadn't relinquished that hold yet. If anything, her mother had even more control because of her alliance with Seth. Her very existence was in their hands. Moss, dear, sweet Moss, trusted them to take care of her and that was exactly what they were doing. (TR, page 280)

Agnes asked to Billie surely that she weren't thinking of divorce after she knew about Moss's affair with a playwright, Alice Forbes. How did he know about the children? What happen next when Billie surely demand the divorce and sacrifice her family? The affair has been going on for three years. Thad know everything about Alice, about the affairs and also what was she doing with Moss. Sleeping with Billie's husband, doing the same things Billie did with her husband.

Alice Forbes, the girl in the photograph hanging in Moss's boyhood room. Billie felt sick to her stomach. Alice Forbes, playwright. Broadway playwright. Backed by Forbes money. Forbes money was right up there next to Coleman money. A real threat. Three years was a long time, almost an eternity. Three years! A wife could possibly forgive, never forget, a one-night stand, a chance encounter where

two people were caught up in a moment of passion. But three years? All the planning, all the lies, all the covering up. (TR, page 342)

Family is everything for Billie Ames. After Moss went back to home and knew that Seth had his stroke. Before Jessica passed away, she told Billie that Seth was so worried about her marriage, especially Moss and also for their grand children. Maggie is so wild and she feels that she is sick of the Colemans, Riley begins to grow and understand about the Coleman and it was something about his feelings about being in Coleman family.

Although Billie knew about her husband's affair with Alice Forbes, Billie said to Moss about their commitment to defend the marriage, even more for their future and their children. They might be known that defend the family or marriage was more difficult than they start to begin that family.

Billie turned her head so as not to witness Moss weeping in Seth's arms. Her lip curled with disgust, as much for herself as for Seth's blind acceptance. What right had she know to hurl accusations, when she was just as guilty as Moss in betraying their marriage and the commitment to their family? She glanced at her husband kneeling at his father's side. For all his tears and grief she knew he would never change. He would continue living his life exactly as he wanted, as it pleased him. And if she herself were to do the same, where would that leave all of them; the children, the family? (TR, page 403)

Billie lay quietly on the bed, she is aware of her daughter light breathing in the next room. She felt she wasn't fooling herself for a certain time. Especially, for this family, she had choices and options to do something. Maybe she was capable of making decision, but Moss was stronger than her. She just wants to make her marriage in a better way. She doesn't have to reinforce her wish, but in

family, she must reinforce her commitment to her husband and she would honor it because she loves Moss and always loves him.

She pretended that she didn't know about her husband's affair with Alice Forbes. She tried to make a regard to their children. She had lied to herself even though in her deepest heart, she didn't. Billie ensured over and over again that her family is the most important. She still believes that Moss is the best father for their children. Everything wasn't supposed to be like this. Her marriage was supposed to be the fairy tale and they could live happily ever after. Their commitment is showed in statement below:

She loved Moss. She would always love him. But now it was a different kind of love. The breathtaking grand passion was gone. The closeness and the intimacy of early marriage were gone. All that remained were biological needs that required exercising from time to time. And the commitment to each other. To do what? To live in the same house. To unite when the need arose in regard to the children. The name of the game was pretend. Pretend she didn't know about Alice Forbes. Pretend she never smelled perfume or saw lipstick on her husband's shirt. Pretend she didn't mind if he went off to Europe. Pretend that he cared about her work. (TR, page 378)

October 1<sup>st</sup>, twenty-four years after marrying Moss, Billie prepared for her divorce with Moss. Billie insisted on her decision and she decided to announce it. Seth absolutely disagrees with Billie's decision. Billie had not enough to make her marriage survive, so it would be a divorce as the final conclusion.

This case shows us that Billie wants to make her decision by herself without someone's force. Billie can't be forced again. Now, she can do what she wants to do. No one can't intimidate her, even Seth. Billie ensures to her family,

her mother and her children about that divorce. But firstly, she has to tell Moss about in private.

Billie Ames Coleman filed for divorce on the first day of October, twenty-four years after marrying Moss. She joined Seth and Agnes at dinner to inform them of her action. Moss was out of town on business, but Billie decided to make the announcement anyway. Seth picked up his cane and swiped at the flower arrangement in the center of the table, scattering bits of crystal, flower petals, and emerald leaves. "Over my dead body!" he bellowed.

"If you want to drop dead over a divorce, that's your affair," Billie said coolly. "Personally, I think it's a little foolish. Why should you care? You never liked me from the moment I arrived here. You can no longer control my life. I'm forty-two years old and I want what's left of my life for myself. Accept it, Seth, because in the end that's all you can do. Sawyer will go with me. You'll finally have your son to yourself. He's always been yours anyway. I never for one moment felt as though he were mine. You did that to me. You made me feel like that. Now you can have him."

"There will be no divorce in this family!" Seth thundered.

"There will be a divorce. Count on it, Seth. I filed for it this very morning."

"Then you'll damn well unfile it."

"No!"

"Yes!"

"You can't intimidate me anymore, Seth. I've had enough!" (TR, page 423-424)

Riley Coleman didn't go home on the weekend. He just needs his father come home when Christmas season next month. Billie understands him and Billie surely knew Sunbridge was divided, even between father and the children. There was no joyful reunion moment between Moss and Riley. Both looked to Billie as if they were squaring off to do battle. But Billie knew, she realized that Riley would do whatever his father wanted to do.

Moss wanted Riley to remind his act as like the Colemans. Moss was disappointed, but Riley just wanted his father to understand him like his mother did. Riley stared at his father. What had he expected? Love, understanding? None



of them. Out of the corner of his eye, he could see his mother wringing her hands as she followed the one-sided conversation. Instead of answering his father directly, Riley turned to home and he said to his father that he wish he had never been a Coleman. Billie tried to ensure him, but that was too late. Billie wanted Moss understand Riley and she hoped that moss act as like a father of him as like the statement below:

“You were hard on him. Too hard, Moss. Why can’t you try to understand?”

“Is that what you think, that I don’t understand? I understand. He’s afraid. Don’t tell me you didn’t think it for a minute or two yourself.”

“Riley isn’t a liar. If he says he isn’t afraid, then he isn’t afraid. He simply doesn’t believe in Vietnam.”

“Billie, he burned his draft card! Do you know what that means? Stop thinking like a mother for a minute.”

“Moss, I *am* his mother and I’m simply trying to understand our son.”

“You’re condoning all of this, aren’t you?” Moss exploded.

“I’m trying to understand! If you take that to mean I’m condoning it, then, yes, I am.”

“Well, I’ll never understand it, not in a million years. My son!” Moss said bitterly.

“Our son,” Billie corrected Moss. “Why don’t you go up to the house and talk to him? Talk to him like a father, not like the head of Coleman Enterprises. Don’t spoil what you have with your son.” (TR, page 437)

Billie met Moss in home after Billie saw her daughter, Sawyer. When they sat on the sofa, neither seemed sure of what have to say. But Moss understood, he was sorry and he supposed that he still need Billie and their children. Perhaps, it was too late for apologize. But hoe about their dreams which were going to have to be reached. Their children need a father, they were realistic enough to make commitment and Billie reminded what have they promised when the first time they had married.

And about Thad Kingsley, Moss's best friend in Navy yard, Billie doesn't love him even though Thad secretly loves Billie. That was only Moss's friend whom Moss didn't know about Billie's feeling to him. There were many things that couldn't be given by Thad as like Moss gave to her. One thing that Billie needs, always needs, her love and her family.

Billie turned her head, her eyes searching his. Her fingers had already found his hand and she willed some of her strength to pour into him. "In many ways, Moss, today is my wedding day. This is the day of commitment. We've shared something together, you and I. I've always loved you, Moss; I love you now, and if I could, I'd live it all again, even the bad times." Billie swallowed past the lump in her throat. Tears coursed down her cheeks.

"And Thad? You love him, don't you?"

Billie nodded. "Yes, Moss, I do. But there's one thing he can never give me, one thing that I need. My dream, Moss. Only you can give me that. The home, the family...our children. It's all I've ever wanted and it's what I still want." She was crying now, trembling with the force of her sobs. Moss took her into his arms, sharing her tears, grieving for the past. (TR, page 521)

However, Billie wanted to make her family doesn't have to end, because she loves her family, her children even though she had to struggle to gain and to reach the happiness in her new family. She and her children was struggling against the family's legacy while desperately trying to live up to insurmountable expectations; and the grandchildren, in the possibility to make their dreams will be coming true and be the happiness family ever after.

## CHAPTER V

### CONCLUSION AND SUGGESTION

After analyzing and making the criticism, the researcher comes to this part which consists of conclusion and suggestion. In this chapter, the conclusion is drawn based on the research problems, while the suggestion is given for everyone who is interested in this study and especially for the next researchers.

#### 5.1 Conclusion

Billie Ames has never particularly thought about being rich. Her ambitious mother Agnes has, however, thought a lot about it. In Fern Michaels' *Texas Rich*, Billie as the main character is a wife that is under controlled by her husband's family. Although woman is expected to obey and entertain her husband and family, provide everything that her husband wants and obey his orders, but she also has to fight when she is suffering the oppression.

Billie's life was written with such detail that anyone could have felt her pain. The author did a splendid job at detailing the lives of the Coleman's. The family is the most original set of characters that the researcher has read about in a very long time. Fern Michaels starts the reader on a journey with the young and naive Billie Ames Coleman to a place where her heart, her courage and her beliefs will be tested - Texas. The new bride of Coleman heir apparent Moss Coleman, we follow Billie through her acclimation to Texas and her new home at Sunbridge (the Coleman family home), her role as Moss' wife and the challenges she faces

from her social-climbing mother, her gruff and demanding father-in-law and the events of the world around her. We see Billie grow stronger in heart, mind and belief as her children are born, her marriage to Moss changes and she comes into her own as a Coleman.

In military world, moreover military family, women have been in an inferior position to get their right become equal in position as equal as men's position. In Fern Michaels' *Texas Rich*, the main character shows her struggle in military family, not only struggle to get the same position, but also struggle for her life and her family. However, women in the world want to be the same as the men in whole of the aspect of life. Through the feminist literary criticism, is shown the traditional cannon and person's view in literary works still has differentiated, especially in drawing of women and men's character in literary work. This criticism grew out of women's movement following WW II, this approach analyzes the representation of women in literature. *Texas Rich* is also the story about the situation during and after of WW II about Billie Ames who has trouble living up to the family expectations and her struggle to become her own in a world dominated by Colemans.

In this study, the researcher focuses on the problems that cause the struggle of main character (Billie Ames) and also the forms of struggle faced by main character in military family. The main point that wants to give is the reader or anyone else could change their way of thinking and their point of view about women position in society, how to treat the women, how the women should be in society or the other opinion about feminism. In order to know more about the

existence of the women itself in particular, and their community who are marginalized and suffer the oppression in general.

The researcher can conclude that this is the story of the Colemans dynasty of Moss and his father who obsessed with power and building a dynasty. But the most is about Billie Ames herself who have trouble living up to the family expectations and her struggle to become her own person in a world dominated by Colemans. The main character struggled with her way to make the same position in family and also how she defend her family from her father in-law's authority, moreover from the worse possibility, that is the divorce.

## **5.2 Suggestion**

In this study, the researcher tries to analyze the problems as well as possible. From the analysis, there should be many weaknesses and lack of perfection. So, the researcher would like to give some suggestions for the next researchers who want to make a similar study to be better.

In conducting this research, hopefully this study can enrich the understanding about feminist literary criticism in literary work. For the first the researcher suggests to feminist activist who care about the feminism values, can apply this research as the one of references for the research field. Secondly, the researcher suggests for the readers or the next researchers who want to conduct this study, can analyze the whole of feminist aspect in literary work and understand the researcher's view, not only in literature, but also in the real life.

Furthermore, by exploring this Fern Michaels' *Texas Rich* on the women movement and the struggle of make position in the family and society, it seems to the researcher of this thesis that the writer (Fern Michaels) takes us from the 1940's to the 1980's with the Coleman family. She creates wonderful visuals of these places. This story is filled with love (and great love scenes), hard struggle and with heartbreak. The story of this novel is based on Fern Michaels own ideas, so that this analysis will be a suitable analysis, especially for the next researchers who are interested in conducting this research of feminist literary criticism in a better form.

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## APPENDIXES

- “Then you’ll marry a young man from an old mainline family and your future will be secured. And always remember that no man wants used merchandise. Virginity is your most prized possession. Guard it well!”
- The sight of the Philadelphia Navy Yard frightened Billie. This wasn’t a Movietone newsreel; this was a real thing. Battleships, destroyers, cruisers, all with their camouflaged green-and-brown superstructures reaching for the sky. Even from the distance and seen through the chainlink fence, they seemed enormous and ominous. The boys pointed out the classification of each ship, but it all remained a mystery to Billie, who couldn’t tell the battleship from a cruiser.
- Agnes married Thomas Ames at the age of seventeen in a civil ceremony in Elkton, Maryland. Predictably - it wasn’t long after Billie’s birth – she came to the conclusion that she’d traded one life for another just like it. Once passion’s glow dimmed, she merely tolerated Thomas, forcing herself to share her body with him on Friday nights.  
.....Thomas Ames, husband, father, mediocre provider, died of a lack of imagination.
- “That’s just it. You’ve never done anything like this. Billie, ever since you’ve met that fly-boy you’ve changed. You aren’t the same anymore, and I don’t like what I see. You’re spending entirely too much time with him.” She hated to ask, fearing the answer, but she had to do it. “Just how fond are you of this Moss Coleman?”  
“Mother, I wish you wouldn’t ask questions like that. I’m grown now, and really none of your business.”  
“Oh, isn’t it my business! It’s my business when I have to lie to school and tell them you’ve got the sniffles. As soon as I heard you weren’t in school, I knew whom you were with and I don’t like it.”
- June gave way to July and the days were long and hot. Billie was plagued with morning sickness, which she tried to cover by not rising for the day until after Moss left for the Navy yard. But Agnes had the eyes of the hawk and always seemed to be standing outside the bathroom door just as Billie made her wild dash each morning to retch in the bowl. And always there was the satisfied expression in Agnes’s eyes, which Billie mistook for a gloating judgment. “Bad things happen to bad girls.” How often she heard Agnes repeat the smug little saying as she was growing up. By now

her mother should have forgiven her little indiscretion. After all, she was married now. Happily married to a wonderful man.

- Living with her parents hadn't prepared her for a life with Seth Coleman. Her father had been a gentleman with a classical education and a small family fortune. Her mother had been a lady. They hadn't been rich, merely comfortable. Life had been pleasant – filled with affection, genuine affection and love – and simple: church suppers, quiet dinner parties with well-bred people carrying on intelligent conversations, good wine, delicately prepared food, discreet service.

She'd never gotten used to the shindigs Seth threw. Raw whiskey, beer by the keg, and the “wheeling-dealing,” as Seth called it; that was the underlying reason. Things had changed recently, though. Instead of raw whiskey there was champagne and the wheeler-dealers had somewhere come by parlor manners. But underneath it was all, the same, attended by the same people for the same reasons: money.)

- “Hurry up with that sherry, Billie. You heard what Jessica said. Tita has everything ready and Moss could use a good meal under his ribs.” Seth broke the moment. His expression was intense, as though he were silently trying to convey a message to Moss.
- On February fourth, Billie began her labor. A private ambulance was dispatched on Seth's excited phone call. Billie was trundled into the back of the vehicle and a nurse held her hand. Agnes and Seth followed the ambulance in the chauffeur-driven Packard. Jessica watched the ambulance and Packard leave, her rosary clutched tightly in her hand. At that moment she didn't know whom she'd feel sorrier for, Billie or Seth. Billie, if the baby was a girl, Seth, if he should be disappointed.
- “Where's Billie?” Moss asked again.

“Back at Sunbridge. She's not up to par these days and you'll have to go easy on her. I hate to say it, but you didn't pick yourself a breeder when you picked that one. Pity we men can't try them out first. I had the same trouble with your mother. Seems like the finer bred they are, the harder time they have. Why, I've seen Mexican peasants give birth on the side of the road and go right back to work in the fields.”

“What's wrong with Billie, Pap? Give it to me straight. Is the baby, okay?”

“Fine, fine, according to the doctor, anyway. But your little Yankee is having a hard time of it. Sick and pukey all the time. She tries to hide it but I can see it just as plain as the nose on your face. You got any fool ideas

of picking up where you left off, just cancel them. You're not going to take chances with my grandson. You get my drift, boy?"

Moss stared at his father. "Is that your way of telling me I should take my biological needs to a cathouse, Pap?"

Seth grimaced. "The navy teach you to sass your pap, boy?"

"The nut doesn't fall from the tree, Pap. You've got a strong way of talking yourself, if I remember."

"Damn well you remember. Just be nice to that gal. She's carrying Riley Seth Coleman."

- The challenge was there. Billie felt defeated but her motherly concern prompted her to try reasoning with Maggie.

"Maggie, we have to talk. These friends of yours, I don't –"

"Forget it, mother. You don't like anyone except that man you married, but the question is, does pap like you? I think after last night the answer should be clear to you. You don't count, mother. I don't count. Susan doesn't count. Only Riley matters. Riley and Grandpap. Go ahead and tell me it isn't true."

"Maggie..."

"Spare me, mother. No more lectures. I'm up to here with words that don't mean a damn thing."

"Maggie, watch your language. You sound like a ranch hand. Why can't you–"

"Behave and act like a Coleman? Do you want to know something? I'm sick of the Colemans. I'm just plain sick to death of the whole lot of us. I didn't ask to be born into this stinking family. I can't wait till I can leave home and breathe some other kind of air. Air that Colemans don't own. God! They even own a damn air!"

"That's stupid," Billie said harshly. "Maggie, get control of yourself."

"Sure, everything I say is stupid. When did you ever hear me say anything that wasn't stupid? I'm no good. I'm ugly. I'm stupid. But I *am* a Coleman, so that makes me something, doesn't it, Mother?" (TR, page 308)

- "Seth, I'd like to talk to you," Billie said firmly.
- "Talk away," Seth said gruffly as he pored over his open ledger. Billie knew it was a ploy. Agnes handled the books.
- "Are you going to call the Red Cross so they can get word to Moss about his mother's death?" there, she couldn't be more blunt. It was out in the open.
- "In good time. I don't want Moss endangered. When he gets into port."

“I’m sorry, Seth. I don’t agree. I will not be a party to this deception. If Moss is man enough to fight a war, he’s certainly man enough to handle his mother’s death. And he will handle it. You cannot keep this from him. I doubt that he would forgive you. I can’t write to him and not mention it – what will he think of me?”

“That’s not important.”

“Well, I think it’s very important. You’re asking me to lie to my husband. I won’t do it.”

- Seth was an old man and Moss was the apple of his eye, the old man’s chance for immortality, as Pap liked to put it. Seth loved him and in return for that love, Moss owed it to Pap to go along. Seth was set on creating a dynasty, and his fierce pride demanded that Moss produce future generations of Colemans to inherit the fabulous wealth he’d created out of nothing but shrewd business dealings and a lot of luck.
- Billie struggled with the Coleman family Packard through the death of night. The ribbon of highway stretched out before the headlights like a long, narrow tongue. Amelia sat beside her, head thrown back against the seat, beads of perspiration glistening on her brow. The clock on the dash read twelve-thirty. As far as she knew, no one realized they’d left the house. But in the morning there would be explanations to be made, lies to be told, guilt to be hidden. She wouldn’t think about that now. She had to keep her mind on the driving. This limousine was too long, too wide, and she was having difficulty judging distances. Her eyes kept going to the odometer. Twenty miles, thirty, thirty-five. Nearly an hour had passed. Amelia was quiet now, too quiet and too pale. (TR, page 250)
- Moss made every decision on every aspect of her life, even aesthetic ones like choosing cars and travel plans, and even the vital ones concerning the children, like where they should go to school. She’d followed Moss’s “suggestions” for so long that she hadn’t even realized how long it had been since she’d made a choice of her own, a decision of her own, for herself.
- How she loved him! It came from somewhere deep within her, welling, rising like a mountain river during spring thaw, rushing and turbulent until it found its own level. She knew Moss loved her; otherwise he’d never have asked her to marry him, but she guessed it wasn’t with the overwhelming, consuming love she felt for him.

- “Billie, you’re so young. Moss is older, more sophisticated. You’re certainly no match for him. I imagine he’s had many women and he’s the type to have many, many more. I don’t want to see you hurt. Worse, I don’t want you used and left behind. That kind of thing can become a habit. Look at Cissy. It’s not what I want for you, Billie. It would be best if you didn’t see Moss anymore, forget last night, and go on from there.”

“No, I love Moss and he loves me. He’s going to ask me to marry him and I will. And if he doesn’t ask me, I’ll wait for him, forever if necessary. I love him!” Tears were bright in Billie’s eyes and Agnes felt pity for the daughter. Still, she mustn’t allow it interfere. Billie tossed her napkin onto the table and fled from the room.

- Marriage certainly hadn’t changed much in her life, she thought with a grimace. Agnes had controlled everything she did up until the day she’d married Moss – and she hadn’t relinquished that hold yet. If anything, her mother had even more control because of her alliance with Seth. Her very existence was in their hands. Moss, dear, sweet Moss, trusted them to take care of her and that was exactly what they were doing.
- Alice Forbes, the girl in the photograph hanging in Moss’s boyhood room. Billie felt sick to her stomach. Alice Forbes, playwright. Broadway playwright. Backed by Forbes money. Forbes money was right up there next to Coleman money. A real threat. Three years was a long time, almost an eternity. Three years! A wife could possibly forgive, never forget, a one-night stand, a chance encounter where two people were caught up in a moment of passion. But three years? All the planning, all the lies, all the covering up.
- Billie turned her head so as not to witness Moss weeping in Seth’s arms. Her lip curled with disgust, as much for herself as for Seth’s blind acceptance. What right had she know to hurl accusations, when she was just as guilty as Moss in betraying their marriage and the commitment to their family? She glanced at her husband kneeling at his father’s side. For all his tears and grief she knew he would never change. He would continue living his life exactly as he wanted, as it pleased him. And if she herself were to do the same, where would that leave all of them; the children, the family?

- She loved Moss. She would always love him. But now it was a different kind of love. The breathtaking grand passion was gone. The closeness and the intimacy of early marriage were gone. All that remained were biological needs that required exercising from time to time. And the commitment to each other. To do what? To live in the same house. To unite when the need arose in regard to the children. The name of the game was pretend. Pretend she didn't know about Alice Forbes. Pretend she never smelled perfume or saw lipstick on her husband's shirt. Pretend she didn't mind if he went off to Europe. Pretend that he cared about her work.

- Billie Ames Coleman filed for divorce on the first day of October, twenty-four years after marrying Moss. She joined Seth and Agnes at dinner to inform them of her action. Moss was out of town on business, but Billie decided to make the announcement anyway. Seth picked up his cane and swiped at the flower arrangement in the center of the table, scattering bits of crystal, flower petals, and emerald leaves. "Over my dead body!" he bellowed.

"If you want to drop dead over a divorce, that's your affair," Billie said coolly. "Personally, I think it's a little foolish. Why should you care? You never liked me from the moment I arrived here. You can no longer control my life. I'm forty-two years old and I want what's left of my life for myself. Accept it, Seth, because in the end that's all you can do. Sawyer will go with me. You'll finally have your son to yourself. He's always been yours anyway. I never for one moment felt as though he were mine. You did that to me. You made me feel like that. Now you can have him."

"There will be no divorce in this family!" Seth thundered.

"There will be a divorce. Count on it, Seth. I filed for it this very morning."

"Then you'll damn well unfile it."

"No!"

"Yes!"

"You can't intimidate me anymore, Seth. I've had enough!"

- "You were hard on him. Too hard, Moss. Why can't you try to understand?"

"Is that what you think, that I don't understand? I understand. He's afraid. Don't tell me you didn't think it for a minute or two yourself."

"Riley isn't a liar. If he says he isn't afraid, then he isn't afraid. He simply doesn't believe in Vietnam."

"Billie, he burned his draft card! Do you know what that means? Stop thinking like a mother for a minute."

"Moss, I *am* his mother and I'm simply trying to understand our son."

“You’re condoning all of this, aren’t you?” Moss exploded.  
“I’m trying to understand! If you take that to mean I’m condoning it, then, yes, I am.”

“Well, I’ll never understand it, not in a million years. My son!” Moss said bitterly.

“Our son,” Billie corrected Moss. “Why don’t you go up to the house and talk to him? Talk to him like a father, not like the head of Coleman Enterprises. Don’t spoil what you have with your son.”

- Billie turned her head, her eyes searching his. Her fingers had already found his hand and she willed some of her strength to pour into him. “In many ways, Moss, today is my wedding day. This is the day of commitment. We’ve shared something together, you and I. I’ve always loved you, Moss; I love you now, and if I could, I’d live it all again, even the bad times.” Billie swallowed past the lump in her throat. Tears coursed down her cheeks.

“And Thad? You love him, don’t you?”

Billie nodded. “Yes, Moss, I do. But there’s one thing he can never give me, one thing that I need. My dream, Moss. Only you can give me that. The home, the family...our children. It’s all I’ve ever wanted and it’s what I still want.” She was crying now, trembling with the force of her sobs. Moss took her into his arms, sharing her tears, grieving for the past.

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THE MAIN CHARACTER IN FERN MICHAELS' *TEXAS RICH*  
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2. Mundi Rahayu, SS, M.Hum

| No. | Tanggal           | Keterangan              | Tanda Tangan |
|-----|-------------------|-------------------------|--------------|
| 1.  | 19 Februari 2007  | Pengajuan Judul Skripsi | 1.           |
| 2.  | 20 Maret 2007     | ACC Proposal            | 2.           |
| 3.  | 13 April 2007     | Seminar Proposal        | 3.           |
| 4.  | 28 April 2007     | Revisi Proposal         | 4.           |
| 5.  | 05 Mei 2007       | Konsultasi Bab 1 & 3    | 5.           |
| 6.  | 22 Mei 2007       | Revisi Bab 1 & 3        | 6.           |
| 7.  | 07 Juni 2007      | Konsultasi Bab 2        | 7.           |
| 8.  | 20 Juni 2007      | Revisi Bab 2            | 8.           |
| 9.  | 17 Juli 2007      | Revisi Bab 1, 2 & 3     | 9.           |
| 10. | 15 Agustus 2007   | Konsultasi Bab 4 & 5    | 10.          |
| 11. | 27 Agustus 2007   | ACC Bab 1, 2 & 3        | 11.          |
| 12. | 13 September 2007 | Revisi Bab 4            | 12.          |
| 13. | 19 September 2007 | ACC keseluruhan Bab     | 13.          |

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