

Heidi's Woman's Image in Wasserstain's *The Heidi Chronicle*

THESIS

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Heidi's Woman's Image in Wasserstain's *The Heidi Chronicle*

THESIS

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2023

STATEMENT OF ACADEMIC INTEGRITY

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I state that the thesis entitled “**Heidi’s Woman Image in Wasserstain’s *The Heidi Chronicle***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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The researcher



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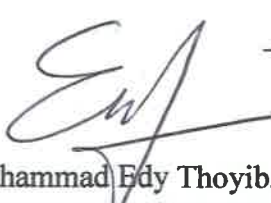
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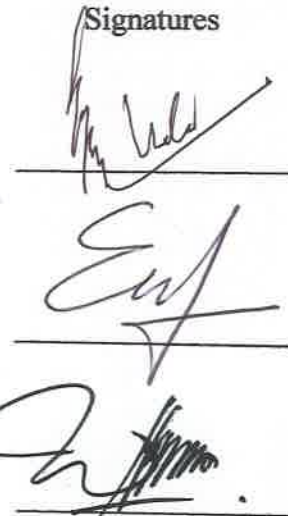
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MOTTO

“Just because your process took longer than others, doesn’t mean you failed.

Don’t give up, you’re already suffered, just keep getting the result” *Park Jihoon*

DEDICATION

This thesis is dedicated to my mother who always supports me in every situation, who always gives her best prayer for me, who is always by my side in health and sick, and in every good and bad situation.

My brother who are fighting in the same major, and who always gives support.

My big family who has given me support and prayer.

My best friend and also a partner in crime, Viola Arasy who always supports, encourages, and by my side since high school.

I also dedicated this thesis to myself, who doesn't give up under any circumstances and chooses to finish the journey.

Thank you so much for all the struggle, support, affection, encouragement, and the hard work.

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During the process of writing this thesis, the writer has a lot of help from those who surrounded support. Therefore, I would like to express my gratitude, sincerely to:

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2. My only support system, my mother, who never stops praying and always supports me in any condition. Thank you for all the kindness, love, support, and prayers you have given until now so that I can survive this far. I'm proud and always grateful to have a mother like you.
3. My friend, Gita Rahma Careera, the first person who took me to the hospital when I fractured my ankle. Who accompanied me during the first surgery and when in the patient room, thank you for all your help while in Malang, may Allah repay all your kindness.
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Then, the writer realizes that during writing this thesis there are so many mistakes, and it's far from being perfect. Therefore, critics and suggestions are needed so that this thesis can be better.

Malang, 18 August 2023
The researcher,

Ulfatul Asna

ABSTRACT

Asna, Ulfatul (2023) "Heidi's Woman Image in Wasserstain's *The Heidi Chronicle*". Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Muhammad Edy Thoyib, M.A.

Keywords: Woman image, Wasserstein, The Heidi Chronicle

The image of women is divided into two, there is the self-image of women and the social image of women. The self-image of women is seen from the physical and physic aspects, while the social image is seen from the domestic role in the family and the public role in public. The study aims to describe the image of women of the main character in the play Wendy Wasserstain's "*The Heidi Chronicle*" including the physical image of women, the physic image of women, and the role of women. The research design of this study is literary criticism and uses *The Heidi Chronicle* as the data source. The method used in this research is descriptive qualitative research, using a feminist approach, while Tong's theory of liberal feminism is a theoretical framework. The findings of this study, there are (1) The image of women from the physical aspect depicted in the play *The Heidi Chronicle* is seen from the physical of the main female character, Heidi Holland, who experiences the physical characteristics of adult women, such as the rupture of the hymen, experiences menstruation, and becomes a mother. Heidi is also a simple woman but well-dressed. (2) Image of women from the physic aspect depicted in this play is Heidi's inner conflict problems to choose to marry or pursue a career. Heidi took responsible for her destiny to accept all of Scoop's decisions, and the man she likes even though it hurts herself. (3) Social image of women in the family and the society depicted in Heidi Holland, show as a woman whose role as a mother, who takes care of her daughter and a woman who is the breadwinner to fulfill the needs of her family Meanwhile, in society, Heidi is portrayed as a woman who has a good career, women who influence society, and women who participate in social activities in the field of art and women's equality.

ABSTRAK

Asna, Ulfatul (2023) “Citra Perempuan Heidi pada Wasserstein’s *The Heidi Chronicle*”. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata kunci: Citra perempuan, Wasserstein, The Heidi Chronicle

Citra perempuan terbagi menjadi dua, yaitu citra diri perempuan dan citra sosial perempuan. Citra diri perempuan dilihat dari aspek fisik dan psikis, sedangkan citra sosial dilihat dari peran domestik dalam keluarga dan peran publik di depan umum. Penelitian ini bertujuan untuk mendeskripsikan citra perempuan dalam tokoh utama dalam drama “*The Heidi Chronicle*” karya Wendy Wasserstein yang meliputi citra fisik perempuan, citra psikis perempuan, dan peran perempuan. Rancangan penelitian ini adalah kritik sastra dan menggunakan drama *The Heidi Chronicle* sebagai sumber datanya. Metode yang digunakan dalam penelitian ini adalah penelitian kualitatif deskriptif, dengan menggunakan pendekatan feminis, sedangkan teori feminisme liberal Tong sebagai kerangka teori. Temuan dari penelitian ini adalah: (1) Citra perempuan dari aspek fisik yang digambarkan dalam drama *The Heidi Chronicle* dilihat dari fisik tokoh utama perempuan, Heidi Holland, yang mengalami ciri-ciri fisik perempuan dewasa, seperti pecahnya selaput dara, mengalami haid, dan menjadi seorang ibu. Heidi juga wanita yang sederhana namun berpenampilan rapi. (2) Citra perempuan dari aspek psikis yang digambarkan dalam lakon ini adalah masalah konflik batin Heidi untuk menentukan pilihan menikah atau mengejar karir. Heidi bertanggung jawab atas takdirnya sendiri untuk menerima semua keputusan Scoop, pria yang disukainya meski itu menyakitinya sendiri. (3) Citra sosial perempuan dalam keluarga dan masyarakat digambarkan dalam Heidi Holland, ditunjukkan sebagai perempuan yang berperan sebagai ibu, yang merawat anak perempuannya dan perempuan yang menjadi pencari nafkah untuk memenuhi kebutuhan keluarganya. dalam masyarakat, Heidi digambarkan sebagai perempuan yang memiliki karir yang baik, perempuan yang berpengaruh dalam masyarakat, dan perempuan yang berpartisipasi dalam kegiatan sosial di bidang seni dan kesetaraan perempuan.

مستخلص البحث

أسنا، أوفاتول (2023) صورة المرأة للشخصية الرئيسية في "The Heidi Chronicle" Wasserstain's . رسالة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة إسلامية الحكومية مولانا مالك إبراهيم مالانج.

كلمات رئيسية: صورة المرأة, The Heidi Chronicle, Wasserstein,

تنقسم صورة المرأة إلى قسمين ، الصورة الذاتية للمرأة والصورة الاجتماعية للمرأة. تظهر الصورة الذاتية للمرأة من الناحية الجسدية والجسدية ، بينما تظهر الصورة الاجتماعية من خلال الدور المنزلي في الأسرة والدور العام في الأماكن Wendy Wasserstain "The Heidi Chronicle" العامة. تهدف الدراسة إلى وصف صورة المرأة من الشخصية الرئيسية في مسرحية بما في ذلك الصورة الجسدية للمرأة ، والصورة الجسدية للمرأة ، ودور المرأة. تصميم البحث لهذه الدراسة هو "The Heidi Chronicle" نقد أدبي ويستخدم كمصدر للبيانات. المنهج المستخدم في هذا البحث هو البحث الوصفي النوعي ، "The Heidi Chronicle" نقد أدبي ويستخدم باستخدام منهج نسوي ، بينما تعتبر نظرية تونغ للنسوية الليبرالية إطارًا نظريًا. نتائج هذه الدراسة ، هناك (1) صورة المرأة من Heidi تظهر من الشخصية الأنثوية الرئيسية ، "The Heidi Chronicle" الناحية الجسدية التي تم تصويرها في مسرحية ، التي تختبر الخصائص الجسدية للنساء البالغات ، مثل كتمزق في غشاء البكارة ، ويحدث الحيض ، وتصبح أمًا. Heidi Holland هايدي هي أيضا امرأة بسيطة لكنها حسنة الملبس. (2) صورة المرأة من الناحية الفيزيائية المصورة في هذه المسرحية هي مشاكل صراع هايدي الداخلية لاختيار الزواج أو ممارسة مهنة. تحملت هايدي مسؤولية مصيرها بقبول كل قرارات سكوب ، والرجل الذي تحبه رغم أنه يؤذي نفسها. (3) الصورة الاجتماعية للمرأة في الأسرة والمجتمع المصورة في هايدي هولاند ، تظهر على أنها امرأة دورها كأم تعتني بابنتها وامرأة معيلة لتلبية احتياجات أسرتها. في المجتمع ، يتم تصوير هايدي على أنها امرأة تتمتع بمهنة جيدة ، ونساء يؤثرن في المجتمع ، ونساء يشاركن في الأنشطة الاجتماعية في مجال الفن ومساواة المرأة

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CHAPTER I

INTRODUCTION

In this chapter explain about introduction which include background of the study, research question, significance of the study, scope and limitation, and definition of key term.

A. Background of the Study

Images have many connotations and meanings. In general, image is the use of language that describes objects, actions, feelings, thoughts, ideas, and various sensory experiences that are expressed through words by the author so that they are easily understood by readers (Cuddon, 2013). In literary works, images are intended to define the concepts that are expressed through words and expression. Then, readers will easily imagine, feel, and understand the message the author wants to convey through literary works. Image can be interpreted as a description of all objects and the quality of views in literary works. Second, an image is a visual representation of a character in a literary work. Then, the image is a figuration of language towards the characters in literary works, so that the message to be conveyed by the author is easy to understand (Abrams, 2015).

The image of women is a fascinating topic to discuss in literary works. The writers frequently depict female characters with all of life's troubles and how they face a difficulty until they ultimately find the image of women in literary works to reflect the challenges experienced by women in society, this works is interesting because images of women not only described by the writers in the work of literature but also describes stereotypes of women in society (Ratih & Wardani, 2020). In

literary works, women are frequently viewed as objects rather than as subjects. Women are frequently represented as being weak and experience forms of discrimination, including assault and persecution (Mawarni & Sumartini, 2019). This is what ultimately caused the women's movement known as feminism, which aims to bring about equality for women to arise.

In 19th-century America, women were confined to the house and expected to discover identity by taking care of the needs of the entire family as a wife and mother. They were informed that raising children and providing for their spouses was their vocation and their main focus in life, whereas men were expected to earn a living for their families and establish themselves through a job (Corda, 2016). Women started to consider themselves as individuals and attempt to become more independent as they became weary of being treated like slaves who were forced to perform obedience in the prison of the house. As a result, they began to leave their home and interact with others in public. Young unmarried women in particular aspired to pursue careers and pursue further education. Although society eventually recognized this progress, women were still not seen as equal workers and received lower pay than men (Corda, 2016).

The female figure is often used as an image object in works of literature. The image arises because of the concept of gender, which is a trait inherent in men and women that have been socially constructed (Mawarni & Sumartini, 2019). This aspect inspires the author to narrate the stories about women from a variety of perspectives, including both women in their nature and women as human beings

with their rights. One of the female writers whose works always speak for women's freedom is Wendy Wasserstein.

Wendy Wasserstein is one of the writers who succeeded in making the plays based on the perspectives of college-educated women who came of age in the late 1960s when feminism was starting to define and change gender preconceptions. In her works, Wendy Wasserstein often expresses her thoughts on the main female character who aggressively fought for the advancement of women's rights and civil rights in the 1960s in the United States, from these women's struggles to balance the demands of their professional careers over their traditional roles as wives and mothers. Some of the works of Wendy Wasserstein there are, two more early works that examine women's views on marriage and social expectations are *Isn't It Romantic* (1981) and *Uncommon Women and Others* (1975). *The Heidi Chronicles* (1989) discovers that Heidi's independent life choices have alienated her from both men and women. *The Sisters Rosensweig* (1992), then plays include *An American Daughter* (1997) and *Third* (2005).

The Heidi Chronicles is one of Wasserstein's plays that creates the notion that women are shown from different perspectives among the paradigm that develops in society regarding the patriarchal paradigm that frequently characterizes the way women are depicted as only engaged in activities at home, such as cooking, caring for children, and doing other household chores. *The Heidi Chronicles*, in contrast, starts being more active and aware of feminist issues. The main female character in this play is different because women already have their rights including sexual freedom, access to study, and career opportunities. Heidi is portrayed as a

figure who is independent and does not depend on men, which contradicts the general patriarchal society and how the female character in this play eliminates prevailing gender stereotypes. The existence of this play seems to offer a different insight into the role of women that is different from the usual.

There are several previous studies related to the object study conducted by other writers. First, the research conducted by Setiawan & Efendi (2021) which this study focused on analyzing the form of physical women's image, the image of women's psychics, and the role of women consisting domestic and public areas in the novel Okky Madasari's *Maryam*, 86, and *Entrok*. Second, in the research conducted by Al Firda (2022), the focus of the study is to analyze the image of women who are victims of sexual violence and the struggle of the female protagonist against oppression in the novel Hafidzoh's *Hilda*. Next, the research conducted by Syahril (2018), this study analyzed images of women in three novels from three different social backgrounds in both positive and negative images. The novels are Selasih's *Kalau Tak Untung*, Hardy's *Far From The Madding Crowd*, and Fitzgerald's *The Great Gatsby*.

Another research are conducted by Sarip (2021), the focus of the study is to analyze the images of women, identify the dominant devices used in the stories and analyzed the feminist themes conveyed in the stories as depicted in the selected contemporary short stories by contemporary Filipino women writers, *Fall Out and Language*. Fifth, the research conducted by Simanungkalit & Putra (2020) which the study is focused in analyzed images of a woman in the novel Louisa May Alcott's *Little Women*. Next, the research conducted by Anggraini, Elfiondri, &

Rina (2021), the researches identifying images of women and the woman's resistance against the patriarchal system in the novel Nam Joo's *Kim Ji Young, Born 1982*.

Seventh, the research conducted by Purnamasari & Indiatmoko (2019), the study analyzed the image of a woman toward Javanese women by using social realism review in the novel *Gadis Pantai* by Pramoedya Ananta Toer. Then, the research conducted by Wardani & Ratih (2020), the study analyzed the image of women in the novel *Kala* based on the main character's physical, mental, and how images of women in social and societal life.

There are previous studies that use *The Heidi Chronicles* as the object of research. First, Pisarova (2019) this study focused in examine the role of women changing over time during the twenty-four years of the twentieth century covered by the play Wasserstein's *The Heidi Chronicles*. The last one, the research conducted by Al Munshi (2020), the study highlights the struggle of the female protagonists in their pursuit of respect and self-fulfillment, as well as their effort to assert their feminine and struggle against the harsh standards imposed by society in Wendy Wasserstein's play, *The Heidi Chronicles* and Marsha Norman's *Getting Out*.

From previous studies above, the research about images of a woman in the plays *The Heidi Chronicles* has never been done. For this reason, the researcher wants to conduct research on images of women by using a feminist approach. The *Heidi Chronicles* choose as the topic of research because there are some important

points portrayed on a female character in the play, women can be independent when they have a chance, and women are free to be whatever they want and explore themselves. It can be seen through the character of Heidi Holland in the play Wasserstain's *The Heidi Chronicles*.

B. Problems of the Study

Based on the background of the study above, problems of the study discussed in this research are:

1. How is the physical image of Heidi's character portrayed in Wasserstain's *The Heidi Chronicle*?
2. How is the physic image of Heidi's character portrayed in Wasserstain's *The Heidi Chronicle*?
3. How is the social image of Heidi's character portrayed in Wasserstain's *The Heidi Chronicle*?

C. Significance of The Study

Practically, this research is expected to provide the readers with an understanding of images of women through the feminist literary criticism approach in the play *The Heidi Chronicle* and become a reference as an alternative in gathering information that can be applied by researchers conducting related research. Theoretically, this research is expected to be useful as a reference in analyzing literary work by using Tong's theory of liberal feminism.

D. Scope and Limitation

The scope and limitation of the study present to analyzed Heidi's women image in *The Heidi Chronicle*. Moreover, the study would be focused on exploring the characterization of the main character and analyzing the depiction of feminist values through the main character by using the theory of liberal feminism. The limitation of the study limited to analyzing the main character of the play *The Heidi Chronicle*, Heidi Holland.

E. Definition of Key Terms

Several definitions regarding the terms that are used throughout the study need to be defined and clarified. There are two terms used in this study, first images of women, and then liberal feminism.

1. Image can be interpreted as a description of all objects and the quality of views in literary works. Second, an image is a visual representation of a character in a literary work. Then, the image is a figuration of language towards the characters in literary works, so that the message to be conveyed by the author is easy to understand (Abrams, 2015).
2. Liberal feminism: Liberal feminism is concerned with individual freedoms like the right to life, the right to speak, the right to hold certain beliefs and practices, and many others. According to Rosemarie Tong, liberal feminism is more about some women being able to achieve everything they desire rather than all women being able to do anything that men can do (Tong, 2018, p.21).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter explain about review of related literature, include feminist literary criticism, image of women, and liberal feminism.

A. Feminist Literary Criticism

Feminism in literature is connected to the idea of feminist literary criticism or literary studies that put women at the center of study. Feminism is the ideology that strives for gender equality. It is considered a struggle to achieve the same rights, opportunities, and dignity as men have in society. Feminism tries to gain woman's rights in social class that is to get gender equality. Feminism is a reaction to the patriarchal system, which privileges males over women and governs them as a result of their dominance over women. Feminism is considered a method through which women can overcome various forms of gender discrimination and humanitarian problems. Feminism first began with the process of the women's emancipation movement, namely the process of releasing women's identities from oppressive social and economic conditions as well as legal restrictions that mitigate their opportunities to develop.

Feminism has developed and quickly expanded to many nations throughout the world since it first emerged in America, Europe, and France. The first wave of feminism was invented as a result of the growth and transmission of feminism. Development and the spread of feminism have given rise to the terms third-world feminism, postfeminism, second-wave feminism, and third-wave feminism. Liberal

feminism, radical feminism, Marxist and socialist feminism, psychoanalytic feminism, ecofeminism, and postmodern feminism were coined as a result of the way that feminism differentiated based on feminist thought (Tong, 2018, p.9). Feminism can be interpreted as the belief that every woman has the right to sufficient authority so that she can choose a nondiscriminatory way of life that adheres to the principles of social, cultural, political, and economic independence. Feminism is another broad issue that addresses many issues related to women in a way that is appropriate to a particular culture.

Tong asserts that there are several types of feminism, not just one and that these variations, creation, and evolution frequently complement one another by correcting and criticizing prior feminist theories (Tong, 2018, p.11). Feminism is a women's movement that demands equal rights entirely between women and men. Feminism is an ideology that supports gender equality in society, politics, the economy, and organized activities that fight for the rights and interests of women. A wide definition of feminism is the movement of women to reject all forms of marginalization, subordination, and demeaned by the dominant culture in all spheres of life.

Feminism as a movement originally came from the assumption that women are oppressed and treated unfairly, as well as efforts to end this oppression and exploitation. The feminist movement is a struggle to transform unjust systems and structures, towards a system that is fair to both women and men. Feminism aims to seek equality between men and women so that women are never again regarded as a weak society. In addition, gender equality eliminates the oppression of women by

males. The primary goal of Feminism is the advancement of women's status and the degree to a level that is equal to men. Even though women are identified with the oppressed class, and men are equated with the bourgeois class or the oppressor class, the women's movement is generally not intent on revenge by oppressing or dominating men (Wardani & Ratih, 2020).

Feminism in literature is related to the concept of feminist literary criticism, namely literary studies that put women as the center of study. Female critics, criticism of women, or criticism of female authors are not all included in the definition of feminist literary criticism. The straightforward meanings are critics that have a particular understanding of literature who view literature with special awareness, some sexes are related to culture, literature, and life (Arizah, 2020).

Several forms of feminist literary criticism have evolved. Showalter develops two categories of feminist literary criticism. First, women are seen as readers or feminist critics in feminist literary criticism. Second, feminist literary criticism looks at women as a writer (Showalter, 1986, p.128).

Feminist literary criticism of women's flow as a reader focuses on the study of images and stereotypes of women in literature, neglect, misconceptions about women in earlier criticism, and gaps in the history of literature formed by men (Showalter, 1986, p.128). Meanwhile, feminist literary criticism of women as writers focus on writing style, theme, genre, the structure of women's writing, the creativity of women writers, the profession of women writers as an association, as well as the development and regulation of traditions women writers (Showalter, 1986, p.129).

Literary criticism is a branch of literary studies directly related to literary works through interpretation, analysis, and evaluation. Feminist literary criticism is a variety of literary criticism based on feminist ideas and attempts to do justice to the existence of women, both as writers and as subjects of literary works (Wiyatmi, 2012). According to Abrams in Wiyatmi 2012, Literary criticism is divided into four, there are expressive literary criticism, objective literary criticism, literary criticism mimetic, and pragmatic literary criticism.

Expressive literary criticism analyzes and evaluates literary works oriented to the author as the creator of literary works. The existence of literary works cannot be separated from the author as its creator. This is because what the author wrote, is considered an expression of feelings, attitudes, emotions, and the author's thoughts. Objective literary criticism is oriented towards the literary work itself, without being understood concerning the author, society behind it, as well as readers. Analysis of literary works is only based on the intrinsic elements that build the literary works. Mimetic literary criticism is oriented towards literary works that relate to realities that occur in society. What is told or described in literary works is considered a mirror or reflection of the reality that exists in society. Pragmatic literary criticism is oriented toward readers of literary works. Through pragmatic literary criticism, literary works are analyzed by the reader, for example, how the reader's response to the work, its educational value, morals, or what nationalism can be obtained by the reader of the work (Wiyatmi, 2012).

Feminist literary criticism is a variety of literary criticism based on the idea of feminism which wants justice in looking at the existence of women, both as

writers and in their literary works, by focusing analysis on women writers and how women are portrayed in literary works, about men and society. Feminist literary criticism primarily focuses on gender relations, relationships between women and society-constructed men, and other situations in which women are dominant over men.

B. Images of Women

According to Sugihastuti, believes that the concept of women's image is based on the idea that many individuals have regarding their particular mental impressions or visual images that are created by a word, phrase, or sentence (Sugihastuti, 2000, p.45). She also argued that the image of women is all the form of spiritual mental images and daily behavior that are expressed by women. Women are social creatures who are parts of family and society as well as individual beings with physical and psychological elements.

Based on some of these opinions, it may be inferred from some of these perspectives that an image is defined as a picture owned by people, or as mental impressions or visual images generated by words, phrases, or sentences that are fundamental components that are common in literary works.

The image of women is divided into two, there is self-image of women and the social image of women (Sugihastuti, 2000).

a. Self Images of Women

Self-images of women are the perspective of women that originates from within themselves, which encompasses both psychological and physical

components (Sugihastuti, 2000, p.95). Self-images of women are represented as an individual with the capacity to grow and develop. Women are responsible for their potential as unique beings based on the pattern of their own decision.

1) Women's Physical Images

Physically, women have distinct self-images of their bodies than men. This distinction may be seen in a pleasant disposition, appealing look, intelligence, wearing makeup, and beautiful. Besides, In this physical aspect, women also experience typical things which are not experienced by men. For example, only women can get pregnant, give birth, and breastfeed. Men and women have different physical characteristics, yet women may enhance their physical nature so that they can acquire the appropriate dignity (Sugihastuti, 2000, p.85).

2) Women's Psychic Image

Psychologically, women are also psychological beings, beings who can think, have feelings, and have aspirations (Sugihastuti, 2000, p.95). Women's psychological traits interact with their physical characteristics and social aspects. Both factors have an impact on women's self-image. More growing, women will also be more develop their psyche to become adults. Women's thoughts and behavioral patterns are influenced by the shape and physical differences between them and men. The psychological component demonstrates that women can think, inspire, and feel, whether those sentiments to feel things inside or outside of her. According to Sugihastuti, an adult woman's personal image is typical, normative, and reasonably stable. Because of this stability, women may pick stable social

relationships like marriage, attitude, career, and other options (Sugihastuti, 2000, p.102).

b. Social Images of Women

Women's social interactions in society are determined by their experiences, which are reflected in their self-image and social image (Sugihastuti, 2000, p.114). The social image of women is an image that is closely related to norms and value systems that apply in a society, where women become members of the community and desire to enter into relationships with people. Its community groups consist of family groups and groups wider community. The image of women in the social aspect is simplified into two roles, there are the images of women in society and the images of women in the family.

1) Images of Women in Family

The position of women in the family is one of the important roles of women. The image of women in the aspect of the family is described as an adult woman, a wife, and a housewife. A woman as a member of the family is imaged as a creature that is busy with various household domestic activities, household chores become women's responsibilities (Sugihastuti, 2000, p.130). In married life, a wife must obey the rules set by the husband. Also, the role in the image of women as mothers is to give birth, care for, educate, and look after children. In addition, the image of women as children in the family must also respect and obey the rules ordered by a father as the head of the family.

2) Images of Women in Society

In addition to their role in the family, women's social image also plays a role in society. Human relations in society start from the relationship between people, including relationships between women and men (Sugihastuti, 2000, p.132). Women live in a patriarchal culture where men have most of the authority and rule over society's life. Women unconsciously or consciously accept and agree with men's authority over women as something that should happen in society because they see and feel this is true in society's perceptions.

The position of women in the family is one of the important roles of women. The image of women in the aspect of the family is described as an adult woman, a wife, and a housewife. Yet, because she has no property of her own, the woman does not possess the dignity of a person. Instead, is considered a component of a man's patrimony. First, of her father, and then of her husband (Beauvoir, 1953, p.106). While she is a young girl, her father has complete control over her but after getting married, that authority is given to her husband. A man can naturally have as many wives as he wants since a wife is the husband's property like a slave, polygamy is limited only by economic considerations (Beauvoir, 1953, p.107). Women were able to maintain a significant amount of independence between the two sets of attachments, which were muddled and even in position, each supporting her against the other when the women simultaneously belonged to the paternal clan and the conjugal family. For example, a woman could choose her husband according to her fancy, because marriage is only a secular event, but in the

patriarchal regime, she is the property of her father, who marries her off to suit himself (Beauvoir, 1953, p.108).

It was reasonable to assume that the revolution would affect many women. Women have the legal authority to run their businesses and pursue the necessary for the independent pursuit of their calling. Women worked either at home or in small places of business, her financial independence gave her a great deal of social freedom. She could go out and use her body any way she pleased nearly like men, she was her husband's partner and equal (Beauvoir, 1953, p.131). Furthermore, women who pursue independence through their career is less probable to be successful than their men competitors. Her salaries are often lower than those of men in most occupations, and because she performs less skilled workers than qualified workers, she is not paid equally for her work (Beauvoir, 1953, p.155).

C. Liberal Feminism

Liberal feminism was born in the first wave of feminist activity, approximately from the middle 19th century to the 1950s, it peaked in the second wave, roughly from the 1960s to the 1980s, and it started to change and reorganize itself at the beginning of the "third wave", roughly from the 1990s to the present (Tong, 2018, p.21). Liberal feminism wrote for the first time by Mary Wollstonecraft in her writings *A Vindication of the Right of Women* (1759-1799) when upper-class and middle-class European women's economic and social status was degrading. This liberal feminist thought that the liberal concept emphasizes women and men are created equal, have the same rights, and must have the same

opportunities. It stems from liberal political theory, which has core principles of citizenship for all, universal rights, democracy, opportunity equality, and the defense of individual rights are key tenants of liberalism, a political and economic philosophy.

Liberal feminism is concerned with individual freedoms like the right to life, the right to speak, the right to hold certain beliefs and practices, and many others. According to Rosemarie Tong, liberal feminism is more about some women being able to achieve everything they desire rather than all women being able to do anything that men can do (Tong, 2018, p.21). Liberal feminism is the idea that women can have independence. It indicates that women are in the same position and have the same freedoms as men. Liberal feminism also emphasizes the importance of people having the freedom to do anything they choose, therefore women too deserve this freedom.

Liberals have tried to interpret the idea in a variety of ways, emphasizing either its moral or its prudential components since they believe that the idea that reason separates us from other creatures is relatively uninformative, the importance of personal autonomy is emphasized by a definition of reason as the capacity to understand morality's reasonable principles (Tong, 2018, p.20). In contrast, emphasizes the value of self-fulfillment by defining reason as the capacity to choose the best methods to reach some desired objective (Tong, 2018, p.22). Liberals agree that society permits people to use their autonomy and to pursue their ideas of the good life, whether they define reason primarily in moral or prudential terms. Liberals defend the Western tradition of individual rights by arguing that it provides

a framework within which each person is free to select their own set of goods as long as doing so does not violate others of their rights.

In *A Vindication of The Right of Woman*, Wollstonecraft urges women to take charge of their own lives and make their own decisions. Wollstonecraft offered a portrait of a woman who is independent of her husband, her children, or her passions and who is physically and mentally powerful. According to Wollstonecraft, the ideal woman is more concerned with practicing self-control than she is with delighting herself. A woman must follow the dictates of reason and faithfully carry out her wifely and parental responsibilities to free herself from the oppressive roles of an emotional cripple, petty shrew, and narcissistic sex object (Tong, 2018, p.25). She believes that the ability to reason logically is a trait shared by both men and women. In molding a person's character, nurture has a greater influence than nature does. If society educates women in the same way that it educates men, then women's logical qualities can be compared to men's. Women with higher education will increasingly contribute more to society's prosperity. A woman will build her family, especially her children, in a more correct manner than trying to make herself look better.

Connected to Wollstonecraft, John Stuart Mill, and Harriet Taylor allowing people to pursue their preferences promoted liberty as long as those people did not obstruct, disrupt, or interfere with others in the process. In addition, Taylor and Mill diverged from Wollstonecraft by arguing that to attain gender equality, society must grant women the same political and economic possibilities as well as the same

education as males (Tong, 2018, p.26). Society must grant women political rights, economic opportunity, and access to education and equality with men. Liberal feminist movements start to emerge at the same time as genuine attempts by women to fight for equality.

Liberal feminism struggles to release women from an oppressive gender role. A position that excludes women from participation in the economic, educational, or other systems and which is used as a social rationale for treating them less favorably than men. The idea of liberal feminism takes into account the reality that women are the ones who married and give birth. These biological elements have a profoundly unfavorable effect on how women behave in public. Liberal feminists explicitly argue that there are socially and culturally constructed gender inequalities.

CHAPTER III

RESEARCH METHOD

In this chapter explain about research method. This include research design, data source, data collection, and data analysis.

A. Research Design

The research design of this study is literary criticism. Literary criticism is a field of study that's concerned with the classification, analysis, and evaluation of literary works (Abrams, 2015). The purpose of this study is to analyze Heidi's woman images portrayed in *The Heidi Chronicle*. The writer analyzes the play *The Heidi Chronicle* by using a feminist approach. This approach focuses on images of women by using the theory of liberal feminism. According to Tong, Liberal feminism is concerned with individual freedoms like the right to life, the right to speak, the right to hold certain beliefs and practices, and many others

B. Data Source

The data source of the study is a script entitled *The Heidi Chronicle* by Wendy Wasserstein in pdf format consists of 51 pages and is divided into II acts and 6 scenes. Published 1991 by Vintage.

C. Data Collection

In collecting data, several steps are conducted by the writer. First, the writer reads Wasserstein's *The Heidi Chronicle* script and then re-reads and then writes

the data, which words or sentences that describe the image of women from the characters of the play *The Heidi Chronicle*. Classifying data that describes the image of women from various aspects such as physical aspects and social aspects in the play *The Heidi Chronicle*. Then, describe describes the image of women from various aspects such as physical aspects and social aspects in the play *The Heidi Chronicle*.

D. Data Analysis

From the data that has been collected, then the writer identifies the data by understanding the overall research data. Classifying the data that strengthens the results of the research conducted on the play *The Heidi Chronicle*. Thus, it will appear the image of women both from the physical and social aspects in the play *The Heidi Chronicle* is analyzed using literary criticism feminism.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer discusses the results of research from the problem of study that was formulated in Chapter I. The finding and discussion discussed in this chapter there are images of women portrayed on physical images, physic images, and roles of women (domestic role and public role).

A. Women Image Portrayed through Physical Image

(1) Women's Physical Images

The physical representation of a woman's self-image in this drama features an adult female character distinguished by several changes in her. It is clear that an adult woman's body, among other things, embodies the physical image of women. The physical characteristics of adult women, such as the rupture of the hymen, childbirth, nursing, and domestic duties, are the physical elements of women today (Sugihastuti, 2000: 94). Menstruation, giving birth, and pregnancy limited female productivity and occasionally rendered women completely reliant on men for food and safety (Beauvoir, 1953, p.87). Nevertheless, giving birth and nursing are natural processes that women peacefully accept as part of their biological fate.

- (1) Scoop: *"You've already got the lingo down, kiddo. Pretty soon you'll be burning bras."*
Heidi: *"Maybe I'll go 'hog wild."*
Scoop: *"I hope so. Are you a virgin?"*
Heidi: *"Excuse me?"*
Scoop: *"If you choose to accept this misson, I'll find out one way or the other."*
Heidi: *"That's okay."*
Scoop: *"Why do you cover your mouth when you talk about sex?"*

Heidi: "*Hygiene.*" (Wasserstain, p.174)

The quote above states that Scoop was Heidi's first boyfriend. She is nineteen when she first meets Scoop, and the play makes it appear as though Scoop was Heidi's first lover with whom she is intimate. During that time, Heidi spent her youth for study and had no time to get to know men other than her friend, Peter. That's why having sex for Heidi was taboo. Heidi and Scoop first meet when they become volunteers in the involvement of young people in political matters. Here the two young people meeting for the first time are the scene's main focus. This scene depicts the classic act of a boy seducing a girl while there is a flame between them. While Heidi is passive, accepting, and cautiously analyzing the situation before she decides to give yes to his suggestion, then allow him to seduce her, Scoop is a dominant guy.

The sexual revolution in the US in the 1960s has taken control of American's sexual life. Feminists campaigned for the same sexual liberties as men. The pill allowed people to separate conception and sex without the worry of being stigmatized by an unwanted pregnancy (Písařová, 2019). Contraception they gained control over the number of children they wanted to have as well as a sense of sexual independence after it was first introduced to the American market at that time. Men's lives were also significantly impacted by the pill's discovery, in addition to those of women. The legalization of abortion and the removal from the penal code of provisions restricting access to contraceptive information and methods that women can use to manage their reproductive health (Tong, 2018, p.37).

The importance of maternity in many women's life abruptly diminished. Women suddenly had additional possibilities for leisure activities. Aside from the indirect representation of sexual liberation reflected in the play, the play at the time demonstrated the existence of women's movement, where Heidi is fully conscious of her need to realize her potential. As Wollstonecraft stated, the ideal woman is more concerned with practicing self-control than she is with indulging herself to free herself from the stifling roles of narcissistic sex object, emotional cripple, and small-minded shrew. Wollstonecraft presented a vision of a woman strong in mind and body, a person who is not a slave to her passions (Tong, 2018, p.26).

- (2) Peter: *"..... according to my mental health friends, we're heading into a decade of self-obsession. I'm simply at the forefront of the movement. And speaking of the self-obsessed and satisfied. How is poopsie?"*
 Heidi: *"Scoop. He's in Washington. Clerking for the Supreme Court."*
 Peter: *"So you still in touch with him."*
 Heidi: *"But I'm not involved with him anymore. I just like sleeping with him."*
 Peter: *"What a perky seventies kind of gal you are! You can separate sexual needs from emotional dependencies."*
 (Wasserstein, p.187)

The quote above depicted that Heidi's character is image as adult woman, who can make decisions for herself. Finally, Heidi decides to be seduced by Scoop's charisma then Heidi finally agrees to spend the night with Scoop is modern and naive at the same time. It could be interesting to note that at this moment in her life, indirectly Heidi is a sexual object for Scoop, who is pleased to accept this as one of her roles. Character Heidi imaged women who are not defined by their physical appeal and beauty but rather by their ability to become pregnant, give birth, and

nurse. This is proven by Heidi's decision to finally agree to spend the night with Scoop. There is no fear of getting pregnant, no fear of being afraid to lose her virginity to a man she barely knows. Heidi acts fearlessly and spontaneously which proves that women have the authority to control their own bodies. Although Heidi is still quite young when she meets Scoop, the possibility of pregnancy has no impact on their relationship. Heidi, on the other hand, is well aware of her desire to reach her potential and is committed to doing so because it is one of her main principles of values.

Liberal feminists critique society in perpetuating harmful stereotypes and unrealistic portrayals of women's physical appearances. They argue for fair and accurate representations of women across various body types, and appearance look. This aligns with the liberal feminist goal of promoting gender equality by countering the objectification and sexualization of women in society. Wollstonecraft argued that a woman shouldn't be treated as a man's "rattle or toy". In other words, a woman is not only a man's tool for enjoyment or fulfillment. Instead, a woman is also a rational being whose dignity derives from her ability to make her own decisions. Taylor and Mill also claimed that permitting individuals to pursue their preferences maximized liberty, provided the individuals did not hinder, or harm others in the process. (Tong, 2018, p.26).

(3) Scoop: *"Are you happy?"*

Heidi: *"I've never been what I'd call a happy girl. Too prissy, too caustic."*

Scoop: *"But now right now. Are you happy?"*

Heidi: *"Well, I have a daughter, and I've been particularly maternal. I'm not real practiced at sharing. But scoop, there's a chance just a mili notion.... And she'll never think*

she's worthless unless he lets her have it. And maybe, just maybe. Things will be a little better. And yes, that does make me happy."

Scoop: *"So I was right all along. You were a true believer."*
(Wasserstein, p.247)

The quote above shows that Heidi is a mother, this is proven by the existence of her child. As explained above, one of the physical images of women is giving birth, but Heidi is not alone physically since she adopted her daughter, Judy. The existence of her child gave Heidi hope to live a happier life. Heidi's new condition allows her to being a mother, a role that does not come naturally through a partner through marriage. Due to the lack of a reliable partner in her life, Heidi is not only a mother but also a father to her child. Like many single mothers today, she was expected to fulfill both parenting responsibilities. As a woman from the upper middle class, Heidi can manage such a challenging circumstance easily because she has excelled in her career, allowing her to live a single mother's life. Taylor stated, she did not dispute the gender roles associated with childrearing, but she did challenge the notion that women prioritize marriage and motherhood above a career or occupation. Even after receiving a thorough education and being granted full rights, most women, according to Mill, would prefer to remain in the private sphere (family or home) where they would primarily "adorn and beautify" rather than "support" existence (Tong, 2018, p.27).

Heidi is always put in a difficult position by Scoop because she is farther away looking for potential partners and replacing the male role by herself. As a result, she is not hesitant to adopt a child as a single mother. She demonstrates her independence on all fronts physically, psychologically, financially, and in terms of

her attitude toward Scoop's instability. Having children is women's nature. Having a child is one of the physical characteristics that brings women to become adults and this might have an impact on the conduct that is proper for her as an adult woman.

Taylor claimed she believed women had a third option. Namely, adding a job or career to their domestic and maternal tasks and obligations. Taylor also considered women had to choose between housewifery and mothering on the one hand and working outside the home on the other. Taylor recognized that working women with children would require multiple domestic servants or partners to lighten their burdens, recognizing that women could not work full-time both outside and inside the home without feeling exhausted (Tong, 2018, p.28). So, even though Heidi is independent of all aspects of life, a child must be taken care of and raised by the role of a partner so that Heidi does not feel overwhelmed taking care of children alone as well as being a career woman.

(4) 1974. *Outside the Chicago Institute. It is raining. Two young women enter with an umbrella and a picket sign: "Chicago women's art coalition".* (Wasserstain, p.184). *Heidi, very well dressed, stand behind a lectern. Hello. I graduated from Miss Crain's in 1965, and I look back on my education in Chicago very fondly* (Wasserstein, p.228).

Based on the quote above, Heidi is a young woman, 25 years old. She appeared as a simple girl, but still well dressed. Heidi is a student who loves art, she studied to be an art historian. Heidi's decision to study art reflects studying options available to women during the 1960s. Heidi is the type of student who doesn't hesitate to protest against something that according to her is not following

her thoughts it's when she was protesting outside the Chicago Art Institute with a young woman, Debbie intended to march to the curator's office to show their disagreement with the absence of female artists at the exhibition called *Age of Napoleon*. Heidi transformed herself from an outsider to a social activist by increasing awareness of gender equality. Heidi's perspective toward societal issues has shifted dramatically as she becomes more engaged, participating in situations that combine with her private life as a woman.

The physical image of women depicted in this play is a depiction of the physical form of the main character's body indirectly. The author does not describe Heidi's physical aspects in detail, but the author's description only focuses on her physical condition experienced by the character to represent herself, so that the depiction cannot be separated from the character's identity as a woman. The characteristics of an attractive woman are not only based on facial beauty and ideal body but a woman may also be beautiful from the inside out if she has knowledge, good manners, and creativity.

To sum up, liberal feminism focuses on achieving gender equality and addressing gender based discrimination through legal and political reform within existing societal structures. Meanwhile, liberal feminism primarily emphasizes women's rights and opportunities in areas such as education, employment, and politics, it also intersects with discussions about women's physical image. Liberal feminism supports the idea that women should have autonomy and agency over their own bodies. This includes the right to make choices regarding their physical appearance, whether it be related to clothing, makeup, hairstyles, or body

modifications. In this context, liberal feminism defends a woman's right to express herself physically in a way that aligns with her own preferences and values, without societal or patriarchal pressures.

Liberal feminism recognizes that societal beauty standards often impose unrealistic and harmful expectations on women regarding their physical appearance. These standards can lead to issues like body shaming, and low self-esteem. It intersects with discussions about women's physical image in the context of individual autonomy, challenging harmful beauty standards, promoting diverse representations, ensuring equal job and education, and raising awareness about the societal pressures women's body regarding their physical appearance. Liberal feminists argue that women should have the freedom to make choices about their bodies without being constrained or judged based on traditional or patriarchal expectations.

Liberal feminism advocate for challenging and redefining these beauty ideals to promote a more inclusive and diverse representation of women's bodies in society and culture. Liberal feminism support educational initiatives that raise awareness about issues related to women's physical image, such as the impacts of women representation, the importance of positive body image, and the effects of beauty standards on women's mental and physical well-being. They view education as a means of empowering women to make informed choices about their bodies. By addressing systemic inequalities and promoting individual autonomy, liberal feminism can help create an environment where women have the freedom and confidence to define their own identities and body image.

B. Women Image Portrayed through Physic Image

(2) Women's Physic Images

Women's physic image is an individual figure who has an establishment or own choice of various activities based on personal needs. Women are psychological beings with the capacity for thought, emotion, and aspiration (Sugihastuti, 2000:95). Both the physic and physical aspects of women interact with one another and have an impact on how they perceive themselves. Women's thoughts and behaviors are influenced by the form and physical distinctions between women and men. The psychological element demonstrates that women can think, be inspired, and feel, both internally and externally.

According to Sugihastuti, personal portraits of mature woman characteristics and norms have been formed and are relatively stable and make it possible for women to choose social relations that are stable for example, marriage, attitude choices, job choices, and so on.

(5) Peter: *"you must be very bright."*

Heidi: *"Excuse me?"*

Peter: *"You look so bored, you must be very bright."*

Heidi: *"I'm sorry?"*

Peter: *"Don't be sorry. I appreciate bored people: bored, depressed, anxious. These are the qualities I look for in a woman". (Wasserstein, p.165)*

Peter: *"Will you marry me?"*

Heidi: *"I covet my independence"*

Peter: *"Perhaps when you leave the sanatorium, you'll think otherwise I want to know you all my life. If we can't marry, let's be great friends".*

Heidi: *"I will keep your punch cup, as a momento, beside my pillow".*

Peter: *"Well.. shall we hully-gully, baby?"*

Heidi: *"Really.... I"*

Peter: *"Don't worry I'll teach you"*. (Wasserstein, p.167)

From the quotes above, Heidi feels an inner conflict with herself admitting that she could make a better choice and accept Peter, Heidi's best friend. He is smart and eloquent. She had considered getting into a committed relationship with a man. Of course, she wants to have a relationship with a man who is good and equal to her and a man who can make her valuable because Heidi defines herself by the quality of a relationship with a man and the value she represents in her partner's side. Heidi already knew Peter very well because they had known each other since they were young. The significance of Heidi's friendship with Peter to her life as a whole cannot be overstated.

Heidi's long and steady relationship with Peter contrasts with Scoop's inconsistent relationship. Meanwhile, Heidi still hasn't thought about marriage. Peter asked Heidi to marry him, but Heidi refused Peter's proposal because she covets her independence. It's difficult for Heidi to agree to Peter's marriage proposal because she is currently pursuing her dream of becoming an art historian. Marriage was still something she had to consider. The independence model and growing individualism in American culture were reflected in the circumstances of single women like Heidi. While certainly desirable, having a family, including getting married, is optional in several ways.

Liberal feminists argue that women should have the freedom to make choices about their own lives and bodies, including decisions about marriage. They omitted for the elimination of societal and legal barriers that may limit women's

choices in this regard. This includes advocating for policies and laws that support women's right to choose their partners, marry if they wish, and divorce if they choose to do so. One of the key principles of liberal feminism is that individuals should have the autonomy to make decisions about their own lives without undue interference from societal norms or legal restrictions. This extends to choices about marriage, family, and personal relationships.

Even under the conditions of marriage a free contract between true equals, legal separation, and divorce being simple for wives, and occupations being open to unmarried women, Mill predicted that most women would still prioritize their families over their careers. In addition, he made the following assumption about women who chose family over career: "Like a man chooses a profession, so, when a woman marries, it may generally be understood that she makes a choice of the management of a household, and the bringing up of a family, as the first call upon her exertions, during as many years of her life as may be required for the purpose" (Tong, 2018, p.30). Meanwhile, Heidi is in the phase to begin her career after completing her college degree. Her goal is to work as an art historian. She was unwilling to share her responsibilities as a wife who looks after the home and pursue her career if she got married at that age.

(6) Scoop: *"I like you Susan. You're prissy, but I like you a lot."*

Heidi: *"I don't know if I like you."*

Scoop: *"Why you should like me? I'm arrogant and difficult but I'm very smart. So you'll put up with me. What"*

Heidi: *"What what?"*

Scoop: *"You're thinking something."* (Wassertstain, p.171)

The quotation above states, Scoop confessed his feeling to Heidi, while Heidi feels she doesn't like Scoop yet. Scoop realized Heidi's answer to that confession, he is an arrogant and difficult person would make it hard for Heidi to accept it. But on the other hand, Scoop feels that he is smart and that will be one thing that Heidi can consider in accepting him. Since they are both smart, Scoop feels attracted to the idea of having a partner who is equal to Heidi.

Rousseau portrayed rationality growth as the most essential educational goal for men but not for women. He believed in sexual dimorphism, the belief that a rational man is the ideal partner for an emotional woman, and vice versa. He believed, men should be educated in virtues such as bravery, temperance, fairness, and fortitude, while women should be educated in patience, docility, a sense of humor, and versatility (Tong, 2018, p.24). Meanwhile, scoop gives Heidi the impression that she is valuable, but on the other side, he is also incapable of maintaining emotional stability. As shown in the data below:

(7) Fran: *"I'm fuckin hate charisma"*

Heidi: *"When I need him, he's aloof. But I decided to get better and leave him. He's unbelievably attentive."*

Becky: *"Your asshole sounds just like my asshole."*

Heidi: *"But you see Becky, the problem isn't really him, the problem is me. I could make a better choice I have an old friend, Peter, who I know a much better choice, but I keep allowing this guy to account for so much of what I think of myself. I allow him to make me feel valuable. And the bottom line is, I know that's wrong. I would tell any friend of mine that's wrong. You either shave your leg or you don't."*

Fran: *"I like your friend, Susan. She has a way to go, but she's one smart repressed lady."* (Wasserstein, p.182)

The quotation above states, Scoop is a competitive, and ambitious man, whereas Peter is an equally able professional with a different sexual orientation. These two individuals stand for the two opposites. The same kind of excess is represented by Heidi, who is a current example of an educated, woman with a lot of potential. At this point, Heidi's relationship with Scoop has a significant impact on her life. Scoop's attitude about it is upsetting to Heidi. She stays in the relationship and does mention ending it, knowing that it is her decision and no one else's. She says she suffers but she additionally admits that he makes her feel worthwhile, even though he makes her feel bad, she still admires his charisma. It's the most difficult decision Heidi has to make in her life. She is aware that she is in love with the wrong person. It's also essential to note that Scoop doesn't have emotional fulfillment in the end with Heidi.

(8) Scoop: *"You don't. But I can explain. Let's say we are married and I asked you to devote the say, next ten years of your life to me. To make me a home and a family and a life so secure that I could with some confidence go out into the world each day and attempt to get an A. You'd say "No" You'd say "Why can't we be partners? Why can't we both go out into the world and get an A? And you'd absolutely valid and correct".*

Heidi: *"But Lisa..."*

Scoop: *"Do I love her, as your nice friend asked me? She's the best that I can do. Is she an A+ like you? No. But I don't want to come home to an A+. A- maybe, but not A+."*

Heidi: *"Scoop, we're out of school. We're in life. You don't have to grade everything."*

Scoop: *"I'm sorry Heidella. But I couldn't dangle you anymore. And that's why I got married today. So."*

Heidi: *"So. So now it's all my fault."*

Scoop: *"Sure it is. You want other things in life than I do."*

Heidi: *"Really? Like what?"*

Scoop: *"Self-fulfillment, self-determination. Self-exaggeration."*

(Wasserstein, p.202)

The quotation state, it clearly can see that both of them do not just ignore one another, especially when Heidi begins nervously ask about Lisa. *“Do I love her, as your nice friend asked me? She’s the best that I can do. Is she an A+ like you? No. But I don’t want to come home to an A+ A- maybe, but not A+”*. This is a crucial part of the play where Scoop reveals the real reasons he married Lisa rather than Heidi. The very same principles that Heidi and Scoop share and pursue self-fulfillment, self-determination, and self-exaggeration become the barriers between them.

In short, Scoop requires a woman who is not comparable to him because he cannot manage such a woman in the context of marriage because he would be in rivalry with her, which would put him in danger. Heidi is comparable to Lisa, who is rich, and attractive but Scoop sees Lisa as an assistant, babysitter, and supporter for him. Lisa, a successful children's book illustrator, demonstrates her preference for becoming an obedient housewife. She is willing to let her spouse earn a lot of money while she works on the book illustrations. Scoop's marriage is not a romantic commitment, it is a project for starting a family.

Taylor challenged the idea that independent women would prefer to raise their children at home. Taylor disputed the prevailing wisdom that men earned the money and women choose how to spend it by allowing both married and single women to work outside the home. However, she did not require spouses to contribute fairly to household chores. As a result, the "double day" for women was

developed, which included eight hours of outdoor work followed by an additional eight hours of inside work (Tong, 2018, p.29).

- (9) Scoop: *"On a scale from one to ten, if you aim for six and get six, everything will work out nicely. But if you aim for ten in all things and get six, you're going to be very disappointed. And unfortunately, that's why you 'quality time' girls are going to be one generation of disappointed women. Interesting, exemplary, even sexy, but basically unhappy. The ones who open doors usually are."*
 Heidi: *"But you're willing to settle for a secure six?"*
 Scoop: *"I've got more important things to worry about."*
 (Wasserstein, p.202)

From the data above, they are both equal. They are well-educated individuals who aspire to reach their full potential but Heidi seems to be overwhelmed by the toxicity of her relationship with Scoop. The connection between Heidi and Scoop, which on the one hand loves each other but on the other cannot coexist in a marriage, its not a healthy relationship. Scoop is merely a narcissistic man who is consider marriage as a business project than the sentiments of his spouse and is capable of destroying a marriage. Scoop represents a man who lives and acts according to an archaic paradigm concerning women's rights because he thinks these advantages were formerly reserved for men. Even though Scoop is aware that women have equal rights, he continues to follow the same pattern and applies old conventional standards concerning women.

Scoop is seen as a man who must feel superior and powerful over his partner. Heidi was robbed of this authority, it's the reason why she rejected it. Heidi is get sued by Scoop for his inability to share his life with her. He likes a woman who doesn't intrude on his dominating side. It is also mentioned that Scoop's

wife Lisa is highly successful, yet she is still willing to be a typical subservient wife who can endure Scoop's adultery as a result of his power in the marriage. As Mill stated, the gaps in intellectual ability between men and women are due to men's higher levels of education and privilege. Mill tended to make assumptions in the opposite direction, valorizing women's attention to detail, use of concrete examples, and intuitiveness as superior cognitive skills not frequently present in men, since he was so eager to show that men were not cognitively superior to women (Tong, 2018, p.29).

The chance to be a partner to such capable women who operate on the same footing as men and believe in equal responsibilities in marriage is highly interesting since it shows the fact that men don't seem to be ready to become their partners. Men seem not prepared to shift responsibilities in marriage and in life generally don't appear to be well. Scoop's attitude toward his role as a husband serves as an example of this.

Liberal feminism talking the idea about gender equality. Gender equality is a fundamental human right. It means that individuals of all genders should have equal rights and opportunities in all aspects of life, this includes economic, social, and including within the context of a romantic relationship. The idea that women have the right to equal treatment within a couple or marriage is based on the principle of equality between partners. In a healthy and equitable relationship, both individuals should be treated with respect and fairness, regardless of their gender. Women, like men, have the right to make choices about their lives and relationships based on their own preferences, desires, and needs. This includes the right to choose

their partners, to marry or not, and to decide the terms of their relationships. Women have the right to be protected from discrimination within their relationships. This means that they should not be subjected to any form of physical, emotional, or economic abuse or discrimination based on their gender.

Scoop's unfair treatment of Heidi Holland just because he didn't want to compete with Heidi, who was equal to him in career and social life, made Heidi feel alienated by Scoop. This proves that gender equality and women's rights in relationships are also very important so as not to harm either party. This helps individuals recognize their rights and responsibilities within relationships and encourages healthy and good relationship. These principles emphasize mutual respect, communication, and the recognition of each partner's individuality and autonomy. Ultimately, the goal is to create relationships where both partners feel valued, supported, and free to make choices that align with their own well-being and aspirations, without being limited or discriminated against based on their gender.

(10) Jill: *"Heidi, where do you go to school?"*

Heidi: *"New Heaven."*

Fran: *"Becky, 'New Heaven' means 'Yale' in Eastern Egalitarian circles".*

Heidi: *"I'm in the art history graduate program. My latest is in image of Women from Renaissance Madonna to the present."*

Fran: *"A feminist interpretation?"*

Heidi: *"Humanist"* (Wasserstain, p.180)

Based on the data above, she is interested in art but seems to be less interested in issues of women. She assumes does not need to be a part of the feminist one, that's why she said humanism when Fran asks whether this is a feminist

interpretation. Heidi cannot be labeled a feminist at this time since she is estranged from the feminist movement, although her topic of study is women in art. She is smart and young, she can afford not to be a feminist because she attends an excellent institution. The other women, on the other hand, present some examples of situations in which they were in service to men or their children, placing themselves in a position of authority, or were pushed aside by men's control over them.

Heidi seems to be only interested in “images of women from the Renaissance Madonna to the present” because she is enrolled in the graduate program in art history. She appears to be more interested in art than in the challenges of the women in her immediate environment, who place a strong emphasis on sisterhood and feel empowered to form groups where they can speak openly about these issues. She does not feel the need to actively participate in any movement, not even the feminist one. Wollstonecraft stated the kind of education that permits people to develop their rational, moral capacities, and their full human potential. Wollstonecraft insisted that women as well as men deserve an equal chance to develop. Wollstonecraft advised women to take initiative and make their own decisions. But other than stressing that higher education is the route to autonomy (Tong, 2018, p.26).

- (11) Fran: *“Heidi, either you shave your legs or you don’t.”*
 Heidi: *“I am afraid I think body hair is in the realm of the personal.”*
 Fran: *“What is your problem woman?”*
 Heidi: *“I don’t really want to share that with you. I am stingy that way.”* (Wasserstein, p.180)

Becky: *“Heidi, can I rub your back? Sometimes that helps my mother.”*

Jill: *"We shouldn't force her. Maybe she isn't at the same place we are."*

Heidi: *"I am at the same place you are."*

Fran: *"How are you at the same place we are?"*

Heidi: *"I think all people deserve to fulfill their potential."*

Fran: *"Yeah. Except for you."*

Heidi: *"What?"*

Fran: *"Heidi, every woman in this room has been taught that the desires and dreams of her husband, her son, or her boss are much more important than her own. And the only way to turn that around is for us, right here, to try to make what we want, what we desire to be, as vital as it would undoubtedly be to any man. And then we can go out there and really make a difference."* (Wasserstein, p.181)

The data above depict that Heidi does not seem to be interested in talking about personal issues like shaving her legs, but she has the personal right to refuse to respond to her friends' questions. Heidi's friends felt that Heidi is different from them, they think that Heidi was not in the same place. She is somewhat detached from the feminist movement in her community. Heidi seemed to be more challenged by women at the moment, even though her relationships with men also cause her problems. She assumes that the ideas she lives for are shared by many women, but she soon finds that there isn't a single woman who understands and respects her beliefs. All of the women around her are concerned with gossiping, physical appearance, intrigue, and materialism. Heidi demonstrates that she is a mature individual with her own beliefs, ambitions, and dreams who is not hesitant to share her thoughts.

During the feminist movement, women's freedom was growing. Women had the option to attend university and get degrees, but they were also expected to get married at some time to start a family, which served as the foundation for a

mature existence. As Fran said, every woman in the room had hopes and desires about finding a man to marry and starting a family, doing whatever they wanted, just like every man does. But for Heidi, finding the right man to be a partner is not easy especially her relationship with Scoop.

Then, the physic image of women depicted in Heidi's character is Heidi as a modern liberated educated woman with great potential. She is a new sort of woman who stays single since men's society is not ready to accept such a powerful woman into their lives to be such a modern woman. This is the reality Heidi must face. She appears to do it wisely, accepting that Scoop won't establish a family with her. Scoop's motives for selecting Lisa are unexpected but reasonable. He is a conservative man with a traditional perspective on marriage in which women are subservient and subordinate, which Heidi is not. Heidi is such an independent woman who has high motivation. Heidi possesses all the qualities of a modern and independent woman, although she is still unmarried and doesn't have a committed partner who can assist her. Her education is important to her since it determines her social position and makes it possible for her to acquire things that used to only be available to men. In "Enfranchisement of Women," Taylor claimed that women needed to partner with men besides reading books and voting. Meanwhile, to minimize the disruptive impact of divorce on children's lives, Mill advised couples to marry later, have children later, and live in extended families or commune-like settings (Tong, 2018, p. 27).

To sum up, in terms of physics, Heidi's character illustrates how women may be just as successful as men in accomplishing their life goals. Heidi's career demonstrates how women are capable of assuming independent roles in the public realm, which is frequently believed to be the domain of men. This situation emotionally illustrates how women's independence fosters their capacity to create relationships with people without being reliant on them. Women are in the spotlight in terms of independence since the stigma associated with being economically dependent has disappeared. Heidi demonstrates that she elevated her role as an independent woman by reaching the highest level of successful women, allowing her to speak her passionate point of view loudly. She openly admits that she has failed to have it all and that the ideal of a superwoman is far from reality; a reality that includes no children, no husband, and no female friends who share the same beliefs or aspirations.

Stereotypes related to women's psychology can be pervasive and limiting. Common stereotypes include the idea that women are more emotional, sensitive, or empathetic than men. These stereotypes can impact how women are perceived and treated in various contexts. In more progressive societies, there has been a shift towards depicting women as individuals with agency and the ability to make their own choices in life. This includes the pursuit of education, careers, and personal goals, reflecting the idea that women are not limited by their gender. Depictions of psychological women in society are evolving as societies become more aware of the importance of gender equality and the need to challenge harmful stereotypes. Women have often been portrayed as overcoming challenges, including

discrimination and gender-based violence, and thriving despite obstacles. Heidi is one of the depictions of women in psychology who emphasize their resilience and strength in the face of adversity. Liberal feminism work to challenge and break down traditional gender roles and stereotypes. These stereotypes can contribute to harmful societal expectations about how women should look and behave. By challenging these stereotypes, liberal feminism can help reduce the pressure on women to conform to narrow beauty standards, potentially improving their psychological well-being.

C. Social Image of Women

Women's social images have an essential influence in the household and public spheres. This role is the part that someone plays in every situation, as well as the way they act to adapt to the environment (Sugihastuti, 2000, p.121). Women participate differently in the household and the public spheres. Since their birth, women have had a specific function in the family. Nevertheless, in the public sphere, women have taken on a new identity as beings who share many traits with men. The role of women is defined by the pattern and behavior that society expects of women concerning their status.

The social image of women is divided into two categories, images of women in domestic roles and images of women in public roles:

(3) Domestic Role

The image of women in the domestic aspect is the image of women in the family. The image of women in the family aspect is described as an adult woman,

a wife, and a mother household. Women are often represented in family roles as creatures that are occupied with numerous domestic duties, such as many home chores that are considered responsibilities (Sugihastuti, 2000: 121).

(12) Heidi: *"What if you get left behind?"*

Scoop: *"You mean if, after all the politics, you girl decide to go 'hog wild Demanding equal pay, equal rights, equal orgasms?"*

Heidi: *"All people deserve to fulfill their potential."*

Scoop: *"Absolutely."*

Heidi: *"I mean why should some well-educated woman waste her life making You and your children tuna fish sandwiches?"*

Scoop: *"She shouldn't. And, for that matter, neither should a badly educated Woman. Heidella, i'm on your side."*

Heidi: *"Don't call me Heidella. It's diminutive."*

(Wasserstain, p.173)

From the data above, Heidi is depicted as a woman who does not want to make herself a housewife who has to prepare household needs, such as preparing food for her future husband and children because of her status as an educated woman. She thought housework is not only a duty or responsibility of women but a shared obligation in a family. As Sophie stated, women would turn into an impediment rather than something helpful to their husbands, a being with bad sensibility rather than sound judgment. She said women would demonstrate little practical sense in carrying out their wifely and, especially, their motherly obligations due to their hormones rising, their passions erupting, and their emotions churning (Tong, 2018, p.25).

Wollstonecraft also stated she used utilitarian principles to frame her defense of educational equality. She argued that sensible and independent women

tended to be "observant daughters," "affectionate sisters," "faithful wives," and "reasonable mothers," in contrast to emotional and dependent women who frequently neglected their home responsibilities and indulged their carnal appetites. Truly educated women would make a significant contribution to the well-being of society. Wollstonecraft argued that men and women should have an equal opportunity to mature into autonomous beings. Wollstonecraft also stated the same education would enable people to reach and develop their full potential as logical beings (Tong, 2018, p.28).

Friedan concluded that modern housewives needed to work full-time jobs in the public sphere to find meaningful work. Husbands and kids would be able to become more independent, capable of preparing their meals and doing their laundry, due to wives and mothers' partial absence from the home (Tong, 2018, p.39).

(13) Scoop: *"Are you happy?"*

Heidi: *"I've never been what I'd call a happy girl. Too prissy, too caustic."*

Scoop: *"But now right now. Are you happy?"*

Heidi: *"Well, I have a daughter, and I've been particularly maternal. I'm not real practiced at sharing. But scoop, there's a chance just a mili notion.... And she'll never think she's worthless unless he lets her have it. And maybe, just maybe. Things will be a little better. And yes, that does make me happy."*

Scoop: *"So I was right all along. You were a true believer."*
(Wasserstein, p.247)

From the quotation above, Heidi is a single mother, being a single mother of course is not easy. The amount of pressure and also the demands make it difficult for a single mother to carry out her role. Heidi fulfills her role as a mother and a

father. Besides taking care of the children and managing the household, she also runs the role of breadwinner and head of the family. However, Judy's presence made her happy. She learns how to be a good mother to her child and makes herself worthy. As in the quotation below:

- (14) Heidi: *"Hey, Scoop I think you did the right thing."*
 Scoop: *"Buying a spoon or buying a magazine?"*
 Heidi: *"Both. Don't you want to just take a peek at Judy? Stay just a sec. I want her to understand man. And you're classic."*
 Scoop: *"Do you think I'm withholding?"*
 Heidi: *"Well, let's just say I don't know who you're saving it for. Return with carriage. Judy Holland, this is Scoop Rossenbum"*
 Scoop: *"Hi Judy"*

From the quotation above, Heidi teaches her daughter how to understand man. She no longer disputes her past with Scoop and chooses to be good friends. Heidi even allowed Scoop to greet her daughter and give her gifts. The fact that Heidi, who is a middle-aged woman, is given some chance to live a happier life in the play inspires optimism. Due to her new circumstances, Heidi is now able to be a mother, a role that was not necessarily given by her partner. Due to the lack of a reliable partner in her life, Heidi is not only a mother but also a father to the child. In the economic and social spheres, women have the same rights as men to obtain job training, housing, and family allowances, but without limiting parents' right to raise their children at home (Tong, 2018, p.36).

In many societies, traditional gender roles have historically depicted women as caregivers, homemakers, and nurturers. These roles often emphasize women's emotional and relational qualities, casting them in roles focused on family and

community. As a woman from the upper middle class, Heidi can manage such a challenging circumstance with ease because she has excelled in her career, also allowing her to live a single mother's life. Adopting a child or moving into a new apartment are things that most women don't expect. Even the adoption process itself is portrayed as being simple to handle, but when in reality it is a very demanding process. Liberal feminists emphasize economic independence for women, which can have a significant impact on their psychological well-being. When women are financially self-sufficient, they may be less reliant on traditional gender roles and societal expectations, leading to increased self-confidence and a healthier self-image.

(4) Public Role

In addition to their role in the family, women's social image also plays a role in society. The social image of women demonstrates how women contribute to society, particularly in the household and in the public sphere. In the home, women serve the domestic roles as daughters, sisters, mothers, and wives. However, depending on the type of relationship, women's interactions and relationships with other individuals in society might be either specific or general. Human relationships in society, begin with those between individuals, including those between women and men (Sugihastuti, 2000: 132).

- (15) Scoop: *"You're going to be quite the little politico."*
 Heidi: *"I'm planning to be an art historian."*
 Scoop: *"Please, don't say that. That's really suburban."*
 Heidi: *"I'm interested in the individual expression of the human soul. Content over form."*

Scoop: *"But I thought the point of contemporary art is that the form become the content look at Alberts 'Hoomage to a square..... therefore your argument is nonclusive."* (Wasserstein, p.171)

In the quotation above, Heidi state that she planning to be an art historian. But Scoop disrespects when Heidi wants to pursue the same ideal career as him, and he says it's suburban. Meanwhile, she is a woman who can afford to attend one of the best universities, it gave her the chance to pursue a career she has always wanted since young, as an art historian. Although her opponents disagree with her career choice, Heidi's education is essential since her knowledge gives her the capacity to speak up and fight for her rights. As stated in the National Organization of Women (NOW), all gender-based discrimination and segregation at all levels of education, including colleges, graduate, and professional institutions, must be eliminated. Federal and state laws must guarantee women's right to an education that allows them to reach their full potential equally with men. (Tong, 2018, p.36).

1989. Lecture hall, Columbia University. Slides are projected during the lecture.

(16) Heidi: *"..... the painting I prefer is 'Lady in the evening dress', painted in 1911. Closer to her mentor Monet, Lilla here is willing to lose her edges in favor of paint and light. Go! Lilla! Now let's compare for a moment Cabot's 'Lady' with Lily Martin Spencer's fading rose....." ."* (Wasserstein, p.206)

The data above state, Heidi is a professor who actively teaches at the campus where she works. She progresses as a professional, eventually becoming an established expert in her field. Heidi's decision to pursue studying art reflects her studies on the options open to women of her age in the 1960s. Even though her opponents disagree with her career decision, Heidi's education is critical since her

perspective offers her the ability to speak up and fight for her dream. Women's independence was developing at the time, women had the chance to study at universities, got diplomas, and it fulfilled Heidi's goal of having a career as a professor of historian art. In this case, the role of a woman has become a responsibility that must be fulfilled.

However, not all women's roles must be performed by women, and all men's roles must be performed by men. Work for a living, like the quotation above, being the head of the household can be done by women while it should be done by men. Women's involvement in careers has made significant contributions to family welfare, particularly in the economic field. Women who work hard raise family revenue, which can improve the quality of the family economy.

Mill relied on the lives of extraordinary women to support his claim that male-female differences were not absolute but rather average differences. Mill argued that the incapacity of the average woman to do something that the average man could do didn't warrant a law or taboo prohibiting all women from doing that activity (Tong, 2018, p.29).

(17) April: *"..... the baby boom generation, are they all grown up? Well, they're rich, powerful, famous, and even parents.... Thank you, Scoop Rosenbaum editor of Boomer magazine, Heidi Holland, essayist, feminist, curator, and Dr. Peter Patrone, chief of pediatrics at New York hospital."* (Wasserstein, p.206)

The data above state, Heidi is already at the top of her career, having earned a Ph.D., authoring studies on the marginalization of female artists, and being invited

to the TV studio to observe other females get pregnant. She is an example of an educated, free-spirited, and economically independent. From this perspective, the period is long enough to observe what direction her life career had and what obstacles she had to face. Heidi's social status has a clear connection to her position as an educated woman. The evidence highlights that she is a white woman from the upper-middle class who can study at university since her family background and intellectual predispositions allow her to expand her perspectives on the topic of study she is passionate about, the history of art. She eventually obtains her degree and goes on to become a university professor, writings on women's marginalization while working abroad. She moves from Michigan to New Haven, where she studies, and then to New York, where she lives the life of a financially independent modern woman willing to step beyond her comfort zone. As it stated a rebellious generation of feminists around the 1960s, loudly proclaimed to be fully liberated, women needed economic opportunities and sexual freedoms as well as civil liberties (Tong, 2018, p.33).

(18) 1986. *The Plaza Hotel. We hear the voice over* *lf Sandra Zucker Hall: Good afternoon. I'm Sandra Zucker Hall, president of the Miss Crain's School East Coast Alumnae Association. The topic for today's luncheon is "Women, Where Are We Going" and we are very pleased to have as our speaker a distinguished alumna, Dr. Heidi Holland.* (Wasserstein, p.228)

The data above depicted another successful career, Heidi. Her university degree makes her an intellectual. She is an intelligent, independent professional which means to live alone without financial constraints. She is a successful graduate who acknowledges that she was not a superwoman who could have it all. Although

she has succeeded in her work, she is not completely pleased. She always tries new things to expand her skill. She proves her commitment to her topic of study in each decade, where she advances and becomes an expert in the marginalization of women.

To sum up, Heidi's role both in the domestic sphere and in the public sphere shows that Heidi is a person who is responsible in her role as a mother and in her social career. Her situation as a single woman symbolizes a growing social trend that is a response to the loss of conventional values and sexual freedom brought on by the development of the contraceptive pill in that era. The play's conclusion shows how unhappy she is because failed to have a family. She can't make a family like many other ambitious educated women. Meanwhile, She can adopt a kid, a baby girl from Panama because of her social standing and legal requirements. Her decision to adopt a child was a reaction to Scoop's failing relationship based on equality, and requiring her to become a wife meant that she had to follow the traditional pattern of women as housewives.

Heidi's awareness of feminist issues is strongly related to the field of study to which she devotes her professional life, but her involvement in these issues develops more gradually. She is willing to have affairs throughout the 1960s because she wants to be in a relationship with a man who is both dominant and equal to her. She now fully understands her place in relationships with men in general that women are granted the same rights and exhibit their equality at work, in schools, and private spaces like beds.

Heidi is also an active person in voicing gender equality, especially in activist activities on campus when she was in college. Since he was young, she was smart and persistent in achieving his dream so that he could become a professor of art history. It makes her enough experience to have a good career. Heidi proves that work as a professor, essayist, and curator is not exclusively for men but can also be done by women. As a result, the women's movement gives both men and women the opportunity to select which careers to pursue. When a woman is given the opportunity, she will show her capability. Especially if women are well-educated. She will be treated equally to men and will not be subjected to gender discrimination.

Taylor and Mill differed from Wollstonecraft in emphasizing that to attain gender equality, society must offer women the same political rights and economic possibilities (as well as the same education) as men, as well as occupations open to unmarried women. He also considered that women's preference for family over work was free, entailing their agreement to temporarily give their other goals in life a lower priority. He also assumed that women did not need to deny their differences from men to achieve equality with them (Tong, 2018, p.26).

Heidi is depicted as individuals with the capacity to shape their own lives and contribute to society on an equal footing with men. Liberal feminism strives to challenge and change societal norms and institutions that perpetuate gender inequality and limit women's opportunities and choices. She portrayed women as empowered individuals who can pursue their goals and aspirations, whether they

choose to enter the workforce, engage in political activism, or lead in various professional and social roles. The social image emphasizes women's capacity for leadership, agency, and self-determination. Liberal feminism challenges traditional gender stereotypes that limit women's roles and opportunities. It encourages a more diverse and inclusive perception of women that goes beyond traditional gender norms. Liberal feminism supports women's right to choose their own paths in family and relationships. Women are seen as having the freedom to marry or not, to have children or not, and to structure their family lives according to their own preferences.

CHAPTER V

CONCLUSION

This chapter presents conclusions and suggestions based on the results of data analysis and discussions that have been done in the previous chapter.

A. Conclusion

Based on the finding and discussion in the previous chapter, it can be concluded that the image of women of the main character, Heidi Holland, there is the image of women from the physical aspect depicted in the play *The Heidi Chronicle* seen from the physical of the main female character, Heidi Holland, who experiences the physical characteristics of adult women, such as the rupture of the hymen, experiences menstruation, and becomes a mother. Heidi is also a simple woman but well-dressed. The image of women from the physic aspect depicted in this play is Heidi's inner conflict problems to choose to marry or pursue a career. Heidi took responsible for her destiny to accept all of Scoop's decisions, and the man she likes even though it hurts herself. The social image of women in the family and society depicted in Heidi Holland shows a woman whose role as a mother, who takes care of her daughter, and a woman who is the breadwinner to fulfill the needs of her family. Meanwhile, in society, Heidi is portrayed as a woman who has a good career, a woman who influences society, and a woman who participates in social activities in the field of art and women's equality.

B. Suggestion

This study focuses on images of women in the main character, Heidi Holland uses a feminist approach. The writer proposes the following suggestions that this study can become a reference for further research which is more specific and more perfect, both related to this research, as well as problems related to other objects. For readers, this research is expected to increase appreciation readers of literary works and can be useful for readers. In addition, it is hoped that this research can be a reference material for readers who want to do literary works research with the same approach.

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