

**ANALYSIS OF GENETIC STRUCTURALISM ON
JACQUELINE HARPMAN'S WORLDVIEW OF WOMEN'S
LIVES POST-WAR IN *I WHO HAVE NEVER KNOWN MEN***

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2024

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THESIS

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In Partial Fulfilment of the Requirements for the Degree of Sarjana Sastra (S. S.)

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2024

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Analysis of Genetic Structuralism on Jacqueline Harpman’s Worldview of Women’s Lives Post-War in ‘*I Who Have Never Known Men*’**” 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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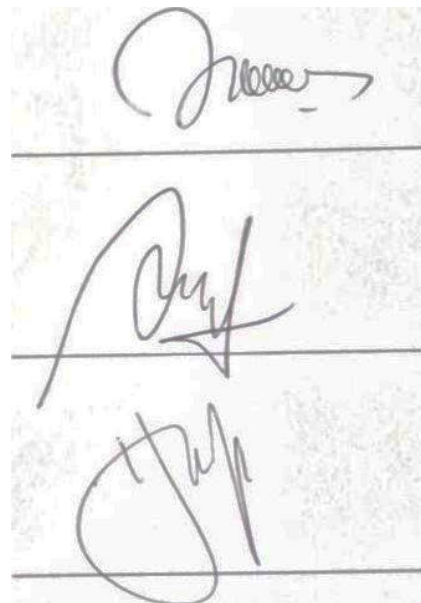
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MOTTO

“This is taking too long.”

“Time will pass anyway!”

“Come on! Don’t be– don’t be a loser!”

– Florida Project

If I lay one brick down at a time, who are you to tell me I’m not building a house?

DEDICATION

This thesis is specially dedicated to:

My mom, Ana Nurhalimah, who always patiently push me through and support me in every aspect of life throughout my whole life, especially through 2021 to 2023, and my father, Jarot Setyo Wibowo, who always trying his best to support me in my life.

Mbah Kung and (Almh.) Mbah Uti, Marsidin and (Almh.) Giyah, who wants to see me graduate and succeed in life.

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My baby girls; Jolyne Kujo, Ghost, Gouhin, Asa Mitaka, Astarion, and Choso. I love you so much, it's insane.

And MYSELF! Thank you for proving that the past-Charline is wrong and finishing the thesis with the support of my loved ones.

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8. Most importantly, myself. Thank you for the patience and the will to get this done and move on to the next stage of life. Thank you for not giving up and ending my life too early in this universe. Thank you for passing this hard time this year. I love you, Charline.

Finally, as a researcher, I would like to apologize in advance for any grammatical errors or faults that may exist in my thesis. So consequently, the researcher is open to suggestions and criticism regarding this thesis. It is hoped that readers in the future, especially those with an interest in genetic structuralism and the novel '*I Who Have Never Known Men*,' will find this thesis useful.

Surabaya, 27 April 2024

A handwritten signature in black ink, appearing to read 'Charline Margia Ansori', written over a light blue grid background.

Charline Margia Ansori

ABSTRACT

Ansori, Charline Margia (2024) *Analysis of Genetic Structuralism on Jacqueline Harpman's Worldview of Women's Lives Post-War in "I Who Have Never Known Men"*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agung Wiranata Kusuma, MA.

Keywords: Genetic structuralism, Women's history post-war, Worldview

The post-war impact was felt by innocent civilians, especially women. Not only their lives change drastically, they also had to be able to survive with limited resources. The experiences of post-war life can be expressed in literary works. This is linear with Goldmann (1979, p. 23) who states that literary works are always influenced by the author's background and historical background. In this research, researcher used the theory of genetic structuralism and applied it to the novel *'I Who Have Never Known Men'* by Jacqueline Harpman. Knowing the background of the novel writer who felt the impact of the Second World War, the researcher chose to focus the study on the lives of women after the war as depicted in the novel *'I Who Have Never Known Men'*. This research aims to reveal the author's worldview of women's lives contained in the structure of the novel. The results obtained from this research are that there is a depiction of women's lives after the war in the structure of the novel that builds it. These depictions include homelessness, food rationing, fashion, and women in the world of work. Each part of the structure of this novel displays a picture of women's post-war life in the novel, such as plot, characters, setting, and theme. The worldview expressed in this novel is that even in difficult and absurd situations, as individuals, we must not give up and adapt to the circumstances.

ABSTRAK

Ansori, Charline Margia (2024) *Analisis Strukturalisme Genetik pada Pandangan Dunia Jacqueline Harpman tentang Kehidupan Perempuan Pasca Perang dalam "I Who Have Never Known Men"*. Tesis Sarjana. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Agung Wiranata Kusuma, MA.

Kata kunci: Strukturalisme genetik, Sejarah perempuan pasca perang, Pandangan dunia

Dampak pasca perang dirasakan oleh warga sipil yang tidak bersalah, terutama perempuan. Tidak hanya membuat hidup mereka berubah drastis, mereka juga harus bisa bertahan hidup dengan sumber daya yang terbatas. Pengalaman kehidupan pasca perang bisa tertuang dalam karya sastra. Hal ini linier dengan Goldmann (1979, p. 23) yang menyatakan bahwa karya sastra selalu dipengaruhi oleh latar belakang penulis dan sejarah. Dalam penelitian ini, peneliti menggunakan teori strukturalisme genetik dan menerapkannya pada novel '*I Who Have Never Known Men*' karya Jacqueline Harpman. Mengetahui latar belakang penulis novel yang merasakan dampak dari perang dunia kedua, peneliti memilih fokus studi pada kehidupan perempuan pasca perang yang tergambar di dalam novel '*I Who Have Never Known Men*'. Tujuan penelitian ini adalah mengungkap pandangan dunia penulis terhadap kehidupan perempuan yang ada dalam struktur novel. Hasil yang diperoleh dari penelitian ini adalah terdapat penggambaran kehidupan perempuan pasca perang dalam struktur novel yang membangunnya. Penggambaran tersebut berupa tuna wisma, penjumlahan pangan, fashion, dan perempuan dalam dunia kerja. Setiap bagian struktur novel ini menampilkan gambaran kehidupan perempuan pasca perang dalam novel, seperti alur, tokoh, latar, dan tema. Pandangan dunia yang terungkap dalam novel ini walau dalam situasi sulit dan absurd, sebagai pribadi kita tidak boleh menyerah dan beradaptasi dengan keadaan.

مستخلص البحث

أنصار، شارلينمارغيا ٢٠٢٤. تحليل الهيكلية الجنبية لجاكلين هاريمان للعلام المرأة بعد الحرب في "أنا لم يعرفوا الرجال" البحث الجامعي. قسم اللغة الانلزيية وأدابها، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية مالانغ.

المشرف: أجونغ ويراناتا كوسوما، الماجستير.

الكلمات الأساسية: الهيكلية الجنبية، المرأة بعد الحرب، للعلام.

شعر المدنيون الأبرياء، ولا سيما النساء، بأثر ما بعد الحرب. غيرت الحرب حياتهم بشكل جزري، بإستثناء أنه كان عليهم أن يكون قادرين على البقاء بموارد محدودة. التعبير عن تجارب الحياة بعد الحرب في الأعمال الأدبية. خطي ليغولدمان (١٩٧٩، ص. ٢٣) يذكر أن الأعمال الأدبية تتأثر دائما بخلفية المؤلف. الخلفية هي البيئة الاجتماعية والخلفية التاريخية. في هذا البحث، إستخدم تحليل الهيكلية الجنبية للعلام المرأة بعد الحرب في "أنا لم يعرفوا الرجال" لجاكلين هاريمان. بمعرفة خلفية كاتبة الرواية التي شعرت بتأثير الحرب العالمية الثانية، إختيار الباحثة تركيز الدراسة على حياة النساء بعد الحرب في الرواية "أنا لم يعرفوا الرجال". يهدف هذا البحث الى الكشف عن نظرة للعلم المرأة الواردة في هيكل الرواية. النتائج التي تم الحصول عليها من هذا البحث هي تصويرا لحياة المرأة بعد الحرب الرواية التي تبنيتها. تشمل هذه الصور التشرد وتقنين الطعام، والأزياء، والنساء في علم اعمل. يعرض كل جزء من بنية هذه الرواية صورة لحياة المرأة بعد الحرب في الرواية، مثل الحكبة، والشخصيات، و الاعداد، والموضوع. النظرة العالمية المعبر في هذه الرواية أنه حتى المواقف الصعبة والسخفية، كأفرد نستسلم ونتكيف مع الظروف.

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CHAPTER I

INTRODUCTION

This chapter provides an introduction to this study. It is divided into multiple subsections, including the background of the study, research question, significance, scope and limitations, and definitions of key terms.

A. Background of the Study

The only thing that sets war apart from different conflicts is the fact that it is a dispute between powerful parties which settled by destruction (Clausewitz, 2004. p. 173). Most continental economies lost a great deal of their physical wealth during World War II (Haffert, 2018, p. 64). The destruction caused by this war is major. Not only it affecting the country itself, it also affecting the civilians. According to Rosner & Powell (2006, p. 200), there was never a moment when civilians could decide for themselves whether to live or not in a conflict zone. The effects of conflict extend beyond them to their families and the surrounding area (Rosner & Powell, 2006, p. 200).

Rosner & Powell (2006, p. 200) further their claims that war-affected civilians experiences relocating within the nation, leaving the country then becoming refugees, and returning back to their prior domicile. Returning to their prior domicile entails returning to an area that is still reeling from the effects of wars. Homes are demolished, civic infrastructure is broken, and society has undergone a dramatic shift (Rosner & Powell, 2006, p. 200) are the effects of war.

Those effects also impacting women in their daily life and how their life turned after war, such as homelessness, food source, fashion, women in workforce, and many more (Pine, 2016, p. 636-641). According to Deringer (2020, p. 163), the early 1990s were perhaps the highest point for the number of homeless persons. There were 2,703 persons "sleeping rough" on any given night, based on the 1991 Census (Derdiger, 2020, p. 163). As for fashion, women have to recycle their clothing to wear a decent clothing (Pine, 2016, p. 638-639). Women also being forced work – expand their domestic duty – to help ‘national community’ (Pine, 2016, p. 641). These occurrences additionally illustrated in literary work or creative writing.

Those illustration of the women’s lives post-war occurrences in literary work emerges from the creativity, ambition, expression, criticism, and ideology that the author wishes to get across. In creative writing, Wellek and Warren (1948, p. 3) claimed that literature is creative and artistic work created by authors. The creativity is influenced by the author’s social condition during writing the literary work (Simonton, 1995). This is linear with Goldmann’s (1979, p. 23) claim that a literary work is born from the writer’s current situation. In other words, literary works are not created arbitrarily, there is a reason why the writing emerge. There is a theory that analyzed how literary work created, namely genetic structuralism.

Genetic structuralism is utilized to analyze the object of the study. Lucien Goldmann’s genetic structuralism theory is a literary theory that combine both structuralism theory and sociology of literature to understand literary work as a whole (Muniroch, 2007). In this case, structuralism is the novel structure; that is

plot, setting, and character; while sociology of literature referring to the historical or social background. The application of genetic structuralism theory can assist readers in comprehending and being aware of the reasons for the creation of literary works, as these writings are shaped by the writer's circumstances. The researcher discovered the phenomenon of the formation of literary works which are influenced by the author's point of view in a novel entitled *I Who Have Never Known Men* by Jacqueline Harpman.

I Who Have Never Known Men (2022) by Jacqueline Harpman is the object of this study. It was originally released in 1997 under the title *Moi qui n'ai pas connu les hommes* (1995). This novel was first published in French, then translated by Ros Schwartz in English. *I Who Have Never Known Men* (2022) tells the story of a girl and other 39 women being held captive in a cage underneath. After an alert going off, the guards withdraw, enabling the hostages to escape. They wake up in a huge, isolated area with nobody else nearby and have no comprehension what has happened to the rest of the earth. There is depiction of women's lives post-war in this novel. The researcher believes that the author's worldview is affecting the narrative in this novel. Therefore, the author's worldview in this novel need to be analyzed.

After World War II (1939-1945), Jacqueline Harpman's book *Moi qui n'ai pas connu les hommes* (1995), or in another title *I Who Have Never Known Men*, was published. As the author born in 1926, it can be inferred that Harpman was impacted by World War II. This leads the researcher to investigate *I Who Have Never Known Men* using genetic structuralism to find Jacqueline Harpman's

worldview for depictions of women's lives post-war following World War II. To show the author's world view in the novel, this study also analyze the novel structure that builds the perspective of women's lives post-war. As opposed to other literary works that employ historical themes, this novel uses a post-apocalyptic or dystopian theme to represent post-war. By recognizing Harpman's worldview, the reader can gain the motivation to develop or write an imaginary universe in creative works. This worldview might also help the reader to improve their perspective on women's lives post-war. Therefore, research on the worldview topic remains necessary.

There are many studies of genetic structuralism in literary criticism with different kinds of methods. For example, An'ars et al. (2020) in "Family Disorganization in the *Sarap* Short Story by Okky Madasari: a Genetic Structuralism Analysis" using genetic structuralism to analyzed family disorganization depicted in the *Sarap* (2010) short story by looking into the story's structure and author's worldview with the result that family disorganization come from internal factor and there is a parallel structure with social facts that occurs in Indonesia. In this study, researcher use interview to reveal the author's worldview. This also happened in another study utilizing genetic structuralism to reveal Minangkabau culture, social structure, and the author's worldview is by Utami and Sayuti (2019) under the title "Genetic Structuralism Analysis in Short Story *Pusaka Tinggi* by Darman Moenir Text Structure, Social Structure and World View Perspective". This study concluded that text structure, social structure, and author's worldview has a relation to one another. Social structure in Minangkabau being the

influence of the novel, meanwhile the other one being the reflection of the social structure. Author's worldview reveals that social humanism in his environment influence his work.

There are also different kinds of methods being done using genetic structuralism. These are studies that do not using interview of the author to reveal the author's worldview. Atmana and Sumitro (2020) conducting a study on *Go Set a Watchman* (2015) by Harper Lee discussing on author's worldview in Brown v. Board of Education with the title "Genetic Structuralism Analysis in "*Go Set a Watchman*" by Harper Lee". This study using the social background, historical event, social condition, and author's worldview that influenced the novel. This resulted in the importance of understanding other's belief and communication to one another. Another study held by Almutawakil (2022), in "Identity Crises: An Analysis of Genetic Structuralism in Rick Riordan World View in *Trials of Apollo: The Hidden Oracle*", using genetic structuralism to reveal author's worldview on identity crises in interracial teenager. He utilized the social facts of interracial marriage in America that resulted in identity crises of biracial teenagers and the novel itself. The result of this study is that biracial teenagers who are experiencing identity crises should get facilities to explore themselves.

Then, Wasuhuban (2022) discussing subordinate masculinity during late 18th century depicted by the author's worldview in *News of the World* (2016) by Paulette Jiles in "Subordinate Masculinity in Paulette Jiles' *News of The World: A Genetic Structuralism Analysis*". By employing the social facts of America in late 18th century after civil war, this study resulted that the author influenced by her

friend great-great grandfather in Texas and this novel also a representation of veteran & cowboy which symbolizing masculinity. The author also shows that subordinate masculinity is not similar with hegemony masculinity; that subordinate masculinity is the new and better version of masculinity. For this study, the researcher uses the historical facts of women's lives post-war to help reveal the author's world view.

Other than that, the researcher needs to look for previous studies of the novel to contribute new interpretation of the object study. Ross (2020), in "Becoming Woman in the Land of Women: Investigating the Paradigm of the Individual versus the Collective in Contemporary Feminist Utopianism", use feminist theory to reveal the woman's solidarity, sense of identity in community and individual represented in *I Who Have Never Known Men* (1995) by Jacqueline Harpman, *El país de las mujeres* (2010) by Gioconda Belli, and *The Power* by Naomi Alderman. This comparative study concludes that every depiction of woman solidarity, sense of identity and community shed in positive light in different way. Other than that, Kusumaningtyas (2018) analyzed the novel to reveal the absurdist side of the story structure in "Absurditas dalam Roman *Moi qui n'ai pas connu les hommes* Karya Jacqueline Harpman". Employing structuralism and semantic, this study shows that the absurdity in the novel is a narrative to describe the uncertainty of life.

Then, Pagacz (2019) discussing survivor with their environment using eco-criticism and psychological analysis in "Chute et éveil du corps dans les dystopies : *Moi qui n'ai pas connu les hommes* de Jacqueline Harpman et *Choir* d'Éric Chevillard". By comparing two novel that has dystopian theme, it concludes that

the two novel has their own way of depicting fall of humanity which can be connected to environment & humanitarian crisis after disaster. Rondou (2021) analyzed *I Who Have Never Known Men* (1997) focusing on human existence and the meaning of life using psychological analysis with the title “Une heroine confinée : la Petite dans *moi qui n’ai pas connu les hommes* de Jacqueline Harpman”. This study followed the protagonist characterization and found that the existentialism led the protagonist to be resilient and knowledgeable during isolation. Diverting from psychological analysis, socio-politic approach was established to the novel to reveal the different of dystopian theme from different era by Lejeune (2023) in the “Les Dystopies Françaises du xxe Siècle : Analyse Socio-Politique et éditoriale *La mort de la terre* (1910), *La fin d’Illa* (1925), *Ravage* (1943), *La planète des singes* (1963), *Le silence de la cite* (1981), *Moi qui n’ai pas connu les hommes* (1997)”. It concludes that there are significant differences element of dystopian in each novel, moreover, editorial context and strategies influence in dystopian genre and editorial catalogue.

Based on earlier study, the researcher has determined a gap in the literature and plans to fill it by offering an alternative perspective on Jacqueline Harpman's *I Who Have Never Known Men* (2022). The difference between the previous studies and this study is in the use of theory and the object of analysis. For this study, the researcher plans to assess *I Who Have Never Known Men* (2022) using genetic structuralism, a theory put forth by Lucien Goldmann. The focus is on applying genetic structuralism theory to examine the author's worldview around women's lives post-war and the novel framework that supports it. Raising readers'

consciousness and deepening their understanding of *I Who Have Never Known Men* (2022) is also a crucial component of the analysis process.

B. Research Question

1. What is the novel structure that builds *I Who Have Never Known Men* which reflects women's lives post-war?

2. How is Jacqueline Harpman's worldview towards women's lives post-war in *I Who Have Never Known Men*?

C. Significant of the Study

The purpose of this research is to advance literary work criticism both theoretically and practically. Theoretically, this research can contribute to the literary criticism of *I Who Have Never Known Men* (2022) and the references of genetic structuralism study for future study. Practically, this study may assist the reader in interpreting and expanding their understanding on women's lives post-war through the author's worldview.

D. Scope and Limitation

The researcher's scope and limitation for this study focus on the portrayal of the author's worldview towards women's lives post-war in the novel *I Who Have Never Known Men* (2022) by Jacqueline Harpman. To reveal the worldview, the researcher uses genetic structuralism by Lucien Goldmann.

E. Definition of Key Terms

1. **Women's lives post-war:** women's lives condition after war that is affecting their daily lives, for example food source, fashion, work, homelessness, and many more (Pine, 2016, p. 634-635).
2. **Worldview:** a coherent and structured view of individual relationships with other individual and with the universe through conceptual instrument or literary works (Goldmann, 1979, p. 111).
3. **Structure of literary work:** imaginary expression of a worldview in which the writer conjures up a fictional setting with fictional characters, element, and relations (Goldmann, 1979, p. 59–60).
4. **Genetic structuralism:** literary theory that believe that creative work is influenced by the author's experience and historical background (Goldmann's, 1979, p. 23).

CHAPTER II

REVIEW OF RELATED LITERATURE

The present chapter comprises several sub-chapters that provide an in-depth explanation and analysis of relevant research about the author's worldview in genetic structuralism theory. Sub-chapters include the definition of human fact, worldview, collective subject, literary work form, and women's lives post-war history.

A. Genetic Structuralism

Genetic structuralism is theory developed by Lucien Goldmann in 1964 through his book – *Hidden God* (1964). This theory originated from structuralism and sociology of literature concept that is influenced by Marxist theory (Slaughter, 1980, p. 150). This theory combines both intrinsic and external element of story. The intrinsic element referred here are element in a literary work, such as plot, characters, setting, theme, and so on. Meanwhile, external element are things outside of literary work, for instance author's background and historical context.

According to Goldmann (1980, p. 11), from a structural standpoint, the literary work ought to reflect historical content. Furthermore, literary works must be connected to the social, political, and economic experiences of the people whose worldview they represented (Goldmann, 2013, p. 99). It can be concluded that there is a relationship between literary works and social systems. Genetic structuralism has a core idea that forms the basis of the theory, which helps to comprehend the

relationship between those two. These concepts are human facts, collective subject, world view, and structuration.

1. Human Fact

Human fact is the first principle of genetic structuralism. In accordance with Goldmann (1979, p. 40), human fact referred to the outcome of human action intended to gain understanding and greater balance between oneself and the environment. For instance, one might create a house to expressed how it is important to have a place of rest and achieve their satisfaction of comfort between oneself and the surroundings. Human fact usually exhibits significant characteristics that contribute to become apparent when one examines how they formed to be. (Goldman, 2013, p. 89). Thus, human fact can be divided into two categories; libidinal and social.

Libidinal and social human fact have distinctive difference in its motive. Libidinal human facts related to the individual itself with no greater purpose, meanwhile social human fact is related to trans-individual subject and is in charge of historical action (Goldmann, 1979, p. 48). Faruk (2012, p. 57) adding an explanation by stating that libidinal human facts incorporating in fantasies and urges of the individual, whereas social human facts hold a significant impact in historical context, such as social, economic, and political dynamic in society. Every human fact is substantial and have coherent and purposeful structure (Goldmann, 1979, p. 47). Therefore, human fact has meaning, coherent, and purpose structure to address the circumstances in the novel.

2. Collective Subject

Collective subject is the agents or individual who engage in human fact (Goldmann, 1980, p. 151). In other word, collective subject is the actor, whereas human fact is the activity. As there are two types of human fact, there are also two type of subject who engage in human fact. Goldmann (1980, p. 101) explain that each individual consciousness is made up of two components: libidinal elements whose subject is individual; and conscious elements whose subject is trans-individual or collective subject and which are brought into sharp relief at the level of cultural works.

Collective subject is 'all human behavior with historical dimension is connected, such as technology, social organization, and literary and artistic creation' (Goldmann, 1980, p. 151). In other words, collective subject holds impact and related to society and creative works. Furthermore, Goldmann (1980, p. 26-27) claimed that trans-individual or communal subjects that produce worldviews, create history, and enable change by allowing one to assess the writer's range of options and categorial perspective through an awareness of these subjects' structural inclinations. Accordingly, structure of the novel is influenced by the collective subject who can produce world view, generate history, and allow change via the subject's awareness.

3. Worldview

Worldview is a coherent and structured view of individual relationship with other individual and with the universe through literary work (Goldmann, 1980, p. 111). The development of a world view is influenced by the social

and economic circumstances experienced by the collective subjects who hold it (Goldman, 2013, p. 13; 1980, p. 112). For that reason, literary work is not made arbitrarily because it contains the author's world view that has been influenced by the social and economic situation.

The usefulness of worldview in genetic structuralism is to help the reader understand some perspective that the author wants to convey based on the social group they belong to through the element in literary work. By using conceptualization, worldview is helping the reader to understand individual creative work (Goldmann, 2013, p. 23). Moreover, world view is a comprehensive understanding of human social class they belong to as it is shaped by thoughts and actions. (Goldmann, 2013, p. 99).

4. Structure of Literary Work

The structuring of a collective subject results in literary works. Hence, the structure of literary works is cohesive and well-integrated. Literary works are an imaginative manifestation of a world view, and the author constructs an imaginary universe, protagonists, attributes, and interactions in an attempt to convey that world view (Goldmann, 1980, p. 55-74). Literature or literary work is a designate fictional and imaginative writing in descriptive form, such as poetry, prose fiction, drama, and many more (Abrams & Harpham, 2011, p. 199).

Novel is one of literary work. There is an ideal value implicitly shown in the novel. This real ideal, which the writer is only conscious of in

conceptual and abstract forms, serves as the foundation for the universe created in the novel (Goldmann, 1977, p. 5). The ideal value is embedded in the structure of literary works. According to Goldmann (1977, p. 136), those build in the novel is the character's psyche, the social depiction, the themes it expresses, and world view it possessed. This is aligned with Klarer (1999, p. 14) asserted that the novel essential elements are its plot, setting, character, and theme.

a) Plot

Plot is the rational link between a text's many thematic aspects that results in an alteration of the initial circumstances as they are introduced in the story (Klarer, 1999, p. 14). Conversely, plot is a chronological event in the story. Plot also has the purpose to achieve particular artistic and emotional effects in the narrative (Abrams & Harpham, 2011, pp. 293–294). Therefore, plot holds the important role to show the author's world view as the event might explain historical event slipped in the narration.

Klarer (1999, p. 14-15) stated that there are 4 traditional narrative plots. First, exposition is the introduction of the story such as characters, background of the character, environment, and others. Second, complication where the problem arises and escalates in intensity over time. Next, climax/turning point which the said problem reaches its peak intensity. Last, resolution where the said problem is resolved.

b) Setting

Setting referred to ‘the location, historical period, and social circumstances’ in which plot occurs (Abrams & Harpham, 2011, pp. 363). Setting serves purpose to help the reader to portray ambiance and situation for the unfolding plot. Apart from helping to set the ambiance, setting can also describe conditions in a historical period which is related to how the author conceptualized the condition during that time.

c) Character

Abrams & Harpham (2011, p. 46) mentioned that character is individual shown in narrative in which the reader infers possesses specific moral, intellectual, and emotional traits based on their speech and how they speak and express themselves (the dialogue) and the character action. Character plays a pivotal role in shaping the narrative and embodying its essence to build the author’s world view.

d) Theme

Theme is generic notion or doctrine, whether stated or implied, that a fictional work aims to persuade and engage the reader (Abrams & Harpham, 2011, p. 229). To appeal to the reader, this concept usually being repeated over and over again either implicit or asserted in the novel. Moreover, Theme is portraying the author's own beliefs regarding the universe, human existence, or the state of humanity (Abrams & Harpham, 2011, p. 129). Consequently, theme is also a tool to reveal author world view in the narrative work.

B. Jacqueline Harpman's Biography

Jacqueline Harpman was born in Etterbeek, Brussels, Belgium on 5 July 1929. After a few years she was born, World War II happened (1939-1945). Throughout the war years, Jacqueline Harpman was living in Morocco, where her father—a Dutch Jew—had chosen to seek safety (Belga, 2012). In her interview with Andrienne (1992, p. 203), Harpman face derogatory remarks against her Jewishness when she was thirteen years old. Not only her, but her family members also face and affected by the racism during World War II. After war ended, Harpman's family return to Belgium. In her older years, she developed a keen interest in the field of French literature.

After graduate from studying French literature, Harpman began to contribute in creative works. Producing 20 works from 1958 to 2006, some of her works had nominated and won a couple of awards. *Brève Arcadie* (1959), *Orlanda* (1996), *La Dormition des amants* (2002) had won Prix Rossel, Prix Médicis, and Prix triennal du roman of the French Community of Belgium. Whereas, *Moi qui n'ai pas connu les hommes* (1995) were in the finalist for Prix Femina (Coppermann, 1996). Jacqueline Harpman became a renowned writer in Belgium. Because of that, Harpman have a street to her name as she is considered as the influential resident of Brussels, Belgium (McCullough, 2019).

Harpman education endeavour is interesting. Following her graduation from French literature, she pursued a four-year medical program at the University of Brussels before deciding to pursue a degree in psychology (Andrienne, 1992, p. 204). In the interview, Harpman stated that she became interested in psychology

after learning about Freud's work. She is certain to pursue careers as a novelist and psychoanalyst afterwards. Moreover, she felt a deep resonance within herself (Andrienne, 1992, p. 204). Unfortunately, Jacqueline Harpman passed away in 24 May 2012 (Belga, 2012).

Harpman believed that her upbringing and subconscious had little bearing on the books she wrote. Yet after completing a piece of writing, she did, as a psychologist, notice recognizable and significant similarities (Andrienne, 1992, p. 205). As stated before, Harpman had lived during the post-war period as a woman. Consequently, the researcher infers that the author's experiences throughout the post-war period as a woman had an impact on the object of this study through the novel structure.

C. Women's Lives Post-War (World War II (1939-1945))

War caused so much harm to the innocent civilian who lived in the conflict state. As Clausewitz (2004, p. 173) stated, war differs from other conflicts solely in that it is a power struggle resolved by destruction between opposing parties. The Second World War had caused a significant loss of material wealth for the majority of continental economies (Haffert, 2018, p. 64). This war has caused enormous harm. Innocent civilians are also impacted, in addition to the nation as a whole. It was never up to the people to make the decision of whether or not to reside in a conflict zone, according to Rosner & Powell (2006, p. 200). Conflict does not only affect the individuals involved. Their families and the neighborhood are also impacted by conflict (Rosner & Powell, 2006, p. 200).

Rosner & Powell (2006, p. 200) support their assertions that individuals affected by war relocate within the country, flee followed by become refugees, then descend to their original residence. Going back to their former home means going back to a region still suffering from the aftermath of conflict. The impacts of conflict include destroyed homes, damaged public facilities, and a radical change in society (Rosner & Powell, 2006, p. 200). There are also the millions of troops lost in the warfare that caused a significant number increase of post-war widows and single women (Di Scala, 2004, p. 641). These consequences had an effect on women's daily lives and how their lives changed after the war, which include homelessness, availability of food, clothing, and women in the labor force (Pine, 2016, p. 636-641).

Many European people fled to the East in search of protection during World War II (1939–1945). Supporting this claim, Di Scala (2004, p. 640) adds that there are many refugees who come from the east that need to be absorbed in west German. Due to the war firearm being deployed, this causes homes around Europe to become abandoned and demolished. According to Deringer (2020, p. 163), the early 1990s were possibly the most homeless years ever. According to the 1991 Census, there were 2,703 people "sleeping rough" on any given night (Derdiger, 2020, p. 163). This caused housing crisis for the war-affected civilians and refugee increased. In order to solve this problem, the government conducted large-scale work to replace the housing stock and public facility; which help stimulate the economy (Di Scala, 2004, p. 640).

In addition to navigating the difficult situations of being homeless, they have restricted the availability of foodstuffs. Food rationing occurred as the war ruining resources in the war-affected region. The German consumption grew more dependent on potatoes and white cabbage, while consumption of meat declined in proportion (Pine, 2016, p. 636). People who were in capture during war were also provided 'small but very important amount of extra vegetable' (Pine, 2016, p. 368). It becomes increasingly harder for them to meet their basic necessities, then to overcome the struggle people began to be resourceful. For instance, due to a lack of vegetables, Berliners cooked using nettles and sugar beet leaves. Then, when livestock was not accessible, women also prepared ersatz meatballs consisting of potatoes, turnips, lentils, and white cabbage (Pine, 2016, p. 638).

Fashion was also restricted, along with food and housing stocks. This caused war-affected civilians were forced to be resourceful as their belonging ruined and damaged by war. Guenther (2004, p. 205) demonstrates how the Nazi government promoted "making do" and "making new" concepts, encouraging women to recycle their unwanted clothing into something convenient to wear. As cloth, sewing threads, and yarn becoming rare items; women created needles to knit from bicycle spokes, ripped clothing from used army uniforms or their old clothes, and spun yarn from potato bags (Guenther, 2004, p. 247; Pine, 2016, p. 639).

Women are also being forced to work and perform more than household chores in order to support the "national community" (Pine, 2016, p. 641). The Nazi women's organization employed worker, both voluntarily and mandatory. Women were urged to participate in volunteer activities that helped or facilitated the war

cause before any mandatory work was implemented (Pine, 2016, p. 641). The work required at that time was helped with rescues, managed lodging service centers, aided with luggage, took care of the seniors, pregnant ladies, and parents of small children (Steber & Gotto, 2018, pp. 174–176). However, overtime, it became mandatory. In January 1943, women were eventually drafted into the military labor force. This put a double load on women, who had to continue caring for their families and handling household chores in addition to working in the cities or on their farms. This affected women in both urban and rural locations (Pine, 2016, p. 641).

Based on earlier literature, the researcher can conclude that women's lives post-war, especially World War II, is turn drastically. The aspects of life impacted by war are homelessness where many women become homeless due to the houses destroyed to the ground, food source being limited that the women making variation of meals using the same ingredients, "make new and make do" fashion as their belongings got damage by the war, and women in work force that either doing it voluntarily or mandatory. Therefore, there are depiction of women's lives post-war in the novel *I Who Have Never Known Men* by Jacqueline Harpman as the author had lived through the post-war period.

CHAPTER III

RESEARCH METHOD

The study's methodology is covered in this chapter by the researcher. The study design, data source, data collecting, and data analysis are all covered by in this chapter.

A. Research Design

The research design for this study is literary criticism. Literary criticism is research pertaining to the definition, classification, analysis, interpretation, and evaluation of literary work (Abrams & Harpham, 2011, p.67). Therefore, the researcher employs literary criticism because this study analyze a novel as an object. The object of this study is a fiction literary work under the title *I Who Have Never Known Men* (2022) by Jacqueline Harpman, published in 2022. In this study, the researcher's focus on the author's worldview on women's lives after war depicted in the novel structure. To find the author's worldview, researcher be applying genetic structuralism by Lucien Goldmann.

B. Data Source

This research uses two data sources, they are primary and secondary data sources. The primary sources of this research are *I Who Have Never Known Men* (2022) by Jacqueline Harpman which consist of 216 pages. Then, secondary source is the contemporary records, such as history books by Di Scala (2004) with the title *Twentieth Century Europe: Politics, Society, Culture*, Deringer (2020) on

Reconstruction fiction: Housing and Realist Literature in Post-war Britain, and Guenther (2013) by the title *Nazi chic?: Fashioning Women in the Third Reich*, and history journal by Pine (2016) under the title *German Women and the Home Front in the Second World War: daily life, work and the impact of war*. The data of the research are presented as quotes, which include words, phrases, sentences, paragraph, and dialogue that illustrate women's lives after war.

C. Data Collection

The data is taken from the literary work by reading the novel to find out the depiction of women's lives after war through the author's world view and the novel structure in the *I Who Have Never Known Men* (2022). The steps are applying a close reading to understand the content of the novel, then implementing data annotation by highlighting and underlining the data concentrates on the depiction of women's lives after war through the author's worldview and the novel structure, and last is note-taking the result of data annotation from the novel.

D. Data Analysis

After the data are collected, researcher began to analysed. First, the collected data that illustrate women's lives post-war are categorized into the subsection, such as plot, character, settings, and theme. Then, the researcher connects those data to the historical records and the author's biography mentioned in Chapter II to reveal the author's world view in the novel.

CHAPTER IV

FINDING AND DISCUSSION

The data analysis of the novel *I Who Have Never Known Men* is the main topic of this chapter. Two sub-chapters in this chapter provide responses to the problem statements from the previous chapter. These include the author's perspective on women's lives after the end of the war in *I Who Have Never Known Men* as well as the novel's structure, which consists of plot, character, place, and theme.

A. Novel Structure of *I Who Have Never Known Men*

1. Plot

The plot is a chronological event that happens in the story. In *I Who Have Never Known Men*, the novel starts with a flashback plot and moves on till the conclusion of the story. The novel recounts its narrative from the first-person point of view. In this sub-section, the researcher covered exposition, complication, climax, and resolution.

a) Exposition

Exposition is the introduction of the story, such as characters, background of the character, environment, and many more (Klarer, 1999, p. 14-15). In the object of the study, the story starts with the main character write her memoir.

"As I write these words, my tale is over. Everything around me is in order have fulfilled the final task I set myself." (p. 3)

"As far back as I can recall, I have been in the bunker." (p. 4)

In this quote, the main character is set by writing her memoir before she ends her life. The main character of this book begins by sharing her story. Her early recollections are recalled in flashbacks that open the novel's plot. The main character starts her story when she was in the bunker.

"I didn't know how old I was. Since I didn't have periods and I had virtually no breasts, some of the women thought I wasn't yet fourteen, barely thirteen, but Anthea, who was more logical than the others, thought that I must be around fifteen or sixteen." (p. 31)

"The child's right. We must think, and organise ourselves." (p. 58)

"In the previous world, people used to sign their own names, but forty names written in the dust? Thirty-nine, in fact, because we'd never known what my name was, and the women called me the child." (p. 87)

Throughout her incarceration, the main character is unsure of her age as shown in the quotation. The other captives thought she was thirteen, but Anthea, one of the prisoners who grew close to the main character, thought the main character was fifteen or sixteen. In the quotation above, the main character of the book is also frequently referred to as "the child" since she is unable to recall her past before being incarcerated because she was imprisoned as a child.

"I went over to Anthea who had always been the least hostile towards me. She smiled at me.

'Well, have you come to tell me your secret?'

I gave an irritable shrug." (p. 22)

"I'd found our conversation interesting and had been determined to listen to her, to think, and forget that for years she'd ignored me just as the others had.

'Why are you talking to me today?'

She looked taken aback.

'But you're the one who came to speak to me,' she said. 'You're always on your own, as if you don't want to join in with us.'

I was about to tell her that they always stopped talking when I drew near, but suddenly I felt terribly tired." (p. 26)

During the child's imprisonment, she became closer to Anthea. Anthea is one of the women who is the least hostile towards her. The other women always went silent whenever the child drew near them to join, while Anthea did not do that. Anthea always welcomed the child when she went to talk to her. Anthea taught her any knowledge she could give to the child, such as numbers. In actuality, Anthea also ignored her as the others did for a few years. However, when the child made a conversation with her in later years, Anthea welcomed the child.

"I'd never heard anything like it, but the women froze, because they'd recognised the sirens. It was an ear-piercingly loud, continuous wail. I was dumbstruck and I think I lost track for the first time since I'd acquired the ability to count time. The women who were seated leapt up, those who were at the bars collecting the food, recoiled. The guard let go of the bunch of keys, leaving them in the lock and turned to face the others. They looked at one another briefly, and then they all rushed towards the main exit, flinging the double doors wide open—something they'd never done before—and ran out." (p. 52)

Life in prison ended when sirens went off which made the guards leave the prison as soon as possible. It happened when the guard delivered groceries through a small locked door. When the siren goes off, the key is still hanging and the main character swiftly picks up the key and opens the prison door.

In the exposition, the researcher concludes that the main character in this story is the child whose whole life is spent in the bunker with 39 other

women. As the youngest among the women, she became their watch the whole time they were in the bunker. The women always leave the child out of their conversation, except Anthea who becomes closer to the main character because she always responds to the child. Then, life in the bunker come to an end when the ear-piercing loud siren goes off when the guards give them food ingredients; make the guard leave the bunker immediately with the key still attached to the gate. Resulting in the release of the prisoners.

The researcher connects this data to the author's perspective on women's lives post-war. There is a similarity between the story's protagonist and the author. The age of the main character is similar to the researcher mentioned. The Second World War ranged from 1939 to 1945, and the author was born in 1929. The author was between the ages of 10 and 16 in 1939 and 1945. The child in the story falls between the ages of 15 and 16 when the group becomes free. Thus, the researcher can draw the conclusion that the author used fiction to present her viewpoint on how women's lives changed post World War II.

b) Complication

Complication is the phase in which conflict arises and escalates in intensity over a period of time (Klarer, 1999, p. 14-15). The problem in the novel arrives when the women found themselves in unfamiliar settings.

“Eleven minutes? With a helicopter or small aircraft, that’s plenty of time for them to vanish from sight, I suppose. But what about us? We can’t disappear like that. To get over there, to the horizon, will take

us a good two or three hours on foot. If they're planning to come back and catch us, we'll be captured in no time.'

'Not me,' said Annabel. 'I'd rather die, I won't go back. They can drug me as much as they like, I'm sure I could turn the most carefully dosed drug into a lethal poison.'

'Same here,' said Greta. 'I'll stop breathing. It must be a matter of willpower, I'm sure you can stop your heart from beating.'

These words hardened their resolve, they began to chorus: 'Me too', 'Me too.'" (p. 58-59)

After they come out of the bunker, they become bewildered as the guard vanishes very quickly without a trace. Even so, the women still fear the potential that the guard could appear and capture them again. However, they decided that if the guard came and kept them hostage again, they would fight back.

"They were struck by the absence of insects but were unable to deduce much from that. The terrain rolled towards the horizon in long sweeping undulations but it would be exaggerating to describe it as hilly. But how could we cope with the idea that this wasn't Earth?

'We must look for a town,' they decided.'" (p. 71)

The women eventually set up camp close to the bunker. The women might educate the youngster on how to use the restroom while carrying out their daily routines, such as using the restroom in private. They take note of their surroundings and believe the guards will never return. They ponder if this is the earth because of the vastness of the terrain and the absence of insects. Following their joint discussion, they made the decision to search for a town.

"On the twenty-seventh day, when we stopped for lunch, I went on ahead as usual while the women prepared the food, and, for the first time, I spotted something. ... This cabin wasn't in the middle of the plain and it wasn't facing south like ours, the gaping door was facing me. I raced forward and then realised that I ought to tell the others.

So I went back, gesticulating madly, and they abandoned the fires and saucepans to come and join me." (p. 81-82)

They travel for twenty-seven days after making that decision before coming across another bunker. The woman and child took a short break to prepare for their meal. While the women were preparing their meal, the main character went somewhere not far away. The child spotted what appeared to be a cabin close to from where they were staying. The outer appearance of the cabin was distinct from the one they left, which first gave the impression to the youngster that they were traveling in circles. Then, she had to inform the women that she found a cabin. They rushed to the cabin that the young one had noticed. Dead bodies lie behind the bar within the cabin. Following their disbelief upon seeing that, one of the older women, Dorothy, started to pray for the deceased women and the other followed.

"We made an inventory of the contents of the two rooms as we'd done in the other bunker, and we found the same things, including the boots, which was fortunate because our sandals were in a sorry state. Once again we had fresh meat and we stocked up with canned food." (p. 85)

They left the cabin without saying anything afterward. They believed that if there was no strike of luck, they would have met the same end as the ladies who passed away in a locked prison. It was not until dinnertime that they spoke. Then, as they cannot find the keys to open the bar and bury the deceased properly, they pay their respects to the dead by turning their jail into a tomb. After checking the warden's quarters and the food storage area, they resumed their search for a town.

In complication, women who spent time in bunkers for years are struggling to comprehend the outside world they are in. They wonder what kind of climate they are in, why there are no animals or insects within the environment, and how the guards vanished in what was probably only eleven minutes. Though they are outside the bunker and no guards are present, they still think there's a chance the guard may come back and recapture them. Yet if that occurs, they will fight back. In order to have easy access to the food, they decide to set up camp next to the cabin. They eventually decided to search the area for signs of town, and it took them 27 days to locate another cabin. They discovered forty ladies deceased behind the bar in the cabin. After giving prayers and condolences for the 40 ladies who have died, they grab the food supply from the cabin and resume their journey.

The researcher connects the aforementioned data to the lives of women following the war. This problem can be related to the post-war condition. The people who had been subjected to the horrors of enemy soldiers and war weaponry for years were at last freed from their captivity. Nonetheless, there are still signs of the conflict in the area, which includes destroyed homes, tainted water supplies, destroyed, loss of a job, and other livelihood-related aspects. In order to recover from the devastates of the war, a large number of citizens moved to other towns in search of livelihood. Not only do inanimate items suffer from conflict, but residents also suffer from it, as seen by the deaths of civilians struck by enemy weaponry. It can also

mean the way women lived after the war. They have to accept that things will alter how they live in the future.

c) Climax/Turning Point

Climax or turning point happens when the conflict reaches its peak intensity (Klarer, 1999, p. 14-15). In this part, the women find themselves in a bad situation where two of their companions passed away in different way.

“If you stop, I’ll say to myself that half an hour later we might have found something, and I’ll die angry. I want to keep going until my last breath.’

And that was how Dorothy died, gently rocked by the women while Anthea walked beside her holding her hand. After a while, she could no longer feel her pulse. I saw tears trickling down her cheeks.

‘It’s over,’ she said.” (p. 88)

After they found different bunker, they carry on with their route after filling their food stock, repeating the same pattern: locate a cabin, honor the deceased, and fill their food stock to carry on. Two years later, Dorothy, the eldest, starts to show signs of weakness. Dorothy argues that they should carry on with their search in the hopes of discovering something, even if the other women advise pausing until she feels better. Granting her wish, the other went on their journey. Dorothy was gently rocked by the women as she travelled. After burying her close to the camp, they took a while to continue on their quest.

“There she was. She’d torn her blanket into strips which she’d tied together, then she’d hanged herself from the bars, alongside the forty male corpses. We decided to leave her there. We just cut the rope, laid her out on the floor, carefully wrapped in another blanket, the

newest one we had, her hands crossed over her stomach that had hurt her so much, ...” (p. 91)

After they continue their journey, Mary-Jane, another woman on the expedition, became unwell a few days after Dorothy passed away. She is in such much pain from her stomach spasms that the other woman notices and helps to relieve her discomfort. Her aches stopped a little while later, and she fell asleep, followed shortly by the other. Mary-Jane was not with them the next morning. The child took the initiative to search the bunker after they had searched everywhere for her. The women descended to the bunker one by one before coming to stop when they saw what happened. Mary-Jane, hanging from the bars, was discovered dead. Instead of burying her as Dorothy did, they choose to bury her alongside other bodies and cover her with a blanket. They prayed for her and then shut the bunker. All the women were shocked by what had happened.

In the climax, the women suffer the unexpected loss of their friends. Dorothy died with the hope of finding a town or something that would make sense of their existence, but Mary-Jane committed so that she would not be in agonizing pain and their companion could continue their travels without worrying about her. One passed away honorably, whereas the other did so tragically.

The researcher relates this to the subject of women's lives post-war based on the aforementioned data. A loved one's passing will never become any easier. The women are impacted by the deaths of Mary-Jane

and Dorothy. In times of war, civilians—women in particular—also lose loved ones, including parents, siblings, friends, and lovers. This affects the people that are left. Some women who married into the military had losses as a result of the separation during the war. The conflict claimed the lives of several troops, which altered the woman's life post-war. For them to endure the post-war aftermath, they must adjust to their new circumstances. This section can alternatively be seen as a description of how women deal with the loss of loved ones due to war.

d) Resolution

Resolution is where the said problem revolved by the characters (Klarer, 1999, p. 14-15). The resolution of the story is the women decide that it's better for them to settle than looking the uncertain town in the vast environment.

“But this time, it was to seek a place to settle down. It was as if these two deaths had convinced us that there was nothing on this planet that was perhaps not Earth. ...” (p. 91)

“After a few weeks, we found what we were looking for: the river was wide on the middle the water came up to our thighs, and there were plenty of trees on the banks.” (p. 91)

They immediately resume their journey while still reeling from the shock of their companions' deaths. They resume the journey with distinct objectives after overcoming two deaths. They believe that it's time to settle down. The women decide to construct their own settlement because they don't think they will encounter any soon. A few weeks later, they discovered an area with lots of trees and a close proximity to the water.

“We decided to build houses with large stones and a kind of mortar made of mud. For the roofs, we would use sawn tree trunks. We’d noticed that in some places where the current wasn’t so strong, there were water weeds growing. These could be dried and woven together into a rope which we could use to tie together bundles of twigs in a thick layer to make what we called thatch,.... Then we realised that if we mixed those same weeds with the mortar, they made it stronger. We were unpretentious: the sides of the first house were four metres long. It took two months to build and it was very pleasant to shelter inside when it rained. The second house took less time. We decided to make it rectangular. The trees weren’t high and we couldn’t support the entire length of the roof with one beam, but we managed to intersect the trunks by supporting them on stone columns, and the whole structure held together very well. Also, we knew that there were never any strong winds.” (p. 91-92)

Utilizing the materials they could gather, they started to construct dwellings. They employ accessible resources to create homes, showcasing their creativity as always. Tree trunks are used for the floor and roof framework, dried leaves are used for the thatch, and stone with clay mortar is used for the walls. The initial house took two months to complete and is four by four meters in length. It took less time to complete the second house due to their adaptability. The second house is more rectangular and has a pillar supporting the center.

“She had explained everything to me in detail. You had to count the ribs down from the collarbone, then find the edge of the sternum and go back three fingers. She showed me on her own breast the exact spot where I would have to plunge the knife in hard, with a single swift stroke.

“Then, when it’s my turn, you’ll know what to do.” (p. 110)

They spent a long time residing there. Following their deaths, several of them were buried close to their homes. Every time someone died away, they adhered to the same routine, which remained unchanged until Angela became ill from the unbearable agony. She begs Anthea, the group's

smartest member, to kill her in order to stop her suffering. But Anthea is ethically unable to do it because there is no euthanasia or needle involved.

After acknowledging that, Angela lay in bed until death came to take her. Anna became ill when Angela passed away and begged Anthea to take away her suffering. Anthea gave the idea of helping others commit suicide—like Mary-Jane and Angela—a lot of serious thought. She grudgingly accepts Anna's suggestions, but the question is: who wants to carry them out? Witnessing a death in one's arms is painful. While the others went silent, the child volunteered to do it. The youngster believes that because she was not raised in a socialized setting, she stands apart from others.

She was then shown by Anthea how to pierce her heart with a knife to assist Anna. The kid was on her knees next to Anna. As Anna smiled and caresses the child's cheeks, the child quickly drives a knife into Anna's heart. Anna was then buried by the other women close to their homes. Up until she is the only person left alive, the youngster always remembers this technique to end her life at the end of the story.

“Perhaps nobody will ever come, perhaps one day, an astounded human being, arriving at the foot of the stairs as I did so long ago, will see the dark wood-panelled room, the neatly arranged bed, and an old woman sitting upright, a knife in her heart, looking peaceful.

It is strange that I am dying from a diseased womb, I who have never had periods and who have never known men.” (p. 170)

Following the passing of Laura, her final friend, the kid persisted in her exploration of their surroundings. She came across a separate bunker

one day with a different layout where corpses and prisons do not exist. It appears to be an underground house. Before being ill, she spent a considerable amount of time there. When she goes to the bathroom, her womb bleeds and her stomach hurts. After finishing her memoir, she determines it is best to put an end to her suffering. When she saw a male body with a calm face that looked death in the face, she imagined that someone would discover her sitting upright with a knife in her chest, feeling as shocked as she did.

In the resolution, since it appears that there will never be a town, women decide to create their own. They learn to be innovative and make use of what they have that will help them. To build long-lasting buildings, they carefully selected and mixed the best materials. They're creating their own village and establishing a communal routine as a means of adjusting to the circumstances. Death is inevitable; everyone will eventually meet their end and be freed from the years-long open-air incarceration they have been in, including the main character.

The researcher relates the aforementioned data to the subject of women's lives after the war. The civilians harmed by the war, particularly women, must carry on with their lives. After enduring the consequences of the war, women need to learn how to be adaptive. By providing for themselves, they adjust to the harsh circumstances they must endure in the aftermath of the conflict. In addition to developing their resourcefulness, people enter the workforce in an effort to improve their lives and meet their

needs. Because the work demands labor and the men passed away while serving, women fill these positions to support their families and the economy.

2. Character

According to Abrams & Harpham (2011, p. 46), character is an individual in the story who hold specific moral, intelligence, and emotional traits based on how they speak and expressed themselves by the dialogue and the character's action. The main character in the novel reveals that she drew liking to carpentering and crafting.

"Then I'd think up something to do, an extra table or a bench; the cleverest was a mobile plank system that made it possible to sit on the toilet. I assembled tree trunks sawn in half lengthways to make mobile partitions that could easily be transported, which meant we could do away with the bushes and blankets." (p. 93)

"We had become good carpenters and our roofs were sound structures. We even managed to make excellent bricks with mud from the riverbed, and our walls may not have been completely straight, but they held up." (p. 108)

The plot indicates that the youngest or narrator is the main character. Following their release from the bunker, the main character leads a different life. Before, the main character was unable to pursue her interests while residing in the bunker. This is a result of the guards' severe enforcement of the rules. For example, inmates are not allowed to touch or speak loudly to one another. Aside from that, their activities were restricted because they shared a small space with 40 other people. Following their release, the child's enthusiasm for carpentry grows, leading to her becoming an experienced carpenter.

After the child was released from prison, she started to hone her construction and crafting abilities. The guards had left some equipment behind when they went away from the bunker. Hammers, nails, screwdrivers, hatchets, and knives are some of the tools. The child learned how to utilize it and create something worthwhile through using those tools. Bench, chairs, tables, and a mobile plank system are a few examples. The child develops a passion for creating and becoming a skilled carpenter. Not only does she acquire good carpentry skills, but so do the other ladies.

The researcher discovered a connection between the character segment and the subject of women's lives following the war. In the narrative, women and child must construct decent homes in order to establish their town. Both the woman and the child must learn construction and carpentry skills through building houses. This demonstrates the similarities between the situations in which women must enter the workforce to meet their needs and survive the aftermath of war. Women whose spouses lost their lives in battle are among those who enter the workforce. These women have gained the ability to work both light and heavy labor by entering the workforce. This demonstrates one aspect of how women's lives changed following the war.

3. Settings

Setting referred to the location, historical period, and social circumstances in which the plot occurs (Abrams & Harpham, 2011, p. 363). The novel setting is vast and unfamiliar environment and devoid of any living creature, such as animals and wildflowers.

“As far back as I can recall, I have been in the bunker.” (p. 4)

“I knew the flaking grey walls, the bars at fifteen-centimetre intervals, the guards pacing regularly up and down around the perimeter of the room.” (p. 30)

Following their escape, the women and child lived for a while in several different places. The first setting is the bunker. The youngster and 39 women were held captive in a bunker for several years. Their connection to the outer world becomes severed. As they become used to life in the bunker, all they can do is daydream about their former selves. The women are under pressure to keep their distance from one another and to talk quietly or softly. They were going mad with this whole thing. A few of them have made attempts at suicide, but the guards always know about it and intervene. They are being held in a bunker that is isolated from the outside world, and they have no idea why.

“It did seem odd that the vegetation was so sparse—a few clumps of familiar-looking small trees such as holm oak, boxtree and larch, but oh dear! they found it so hard to remember, and an unusual grass. There were no wild flowers, which meant nothing, since it might not have been the right season. They were struck by the absence of insects but were unable to deduce much from that. The terrain rolled towards the horizon in long sweeping undulations but it would be exaggerating to describe it as hilly. But how could we cope with the idea that this wasn’t Earth?” (p. 70-71)

“I had examined the masks closely, and remembered stories told by the women: they were probably gas masks.” (p. 144)

The second setting is a vast empty field absent of most animals and insects. The land is surrounded by many trees that they can use to build and make tools. The child continued the journey on her own when all of her fellow companion passed away. Along the way, she came across some gas masks that matched with the women's story.

The researcher discovers a connection between the novel and the subject of women's lives following war in the setting. First of all, the scene is placed in a large, flat area that may represent the nation's post-war aftermath. Since the author left her country before World War II and returned after it was over, Harpman is only able to witness the consequences of her nation's destruction. It is possible to interpret the large, flat area devoid of any living things—including animals, insects, and wildflowers—as the houses and structures that were leveled along with the ecosystems, animals, and insects.

Additionally, the Holocaust occurred during World War II. Many Jews were detained in concentration camps in Germany, where they were either murdered or abused. Gas chambers were one of the means by which the Nazis executed Jewish victims. When removing the deceased person from the gas chamber, the Nazis cover themselves with gas masks for protection. It is revealed in the book that when the protagonist starts exploring on her own, she discovers a gas mask. This might be seen as one of the connections between the post-war situations in the nation that impacted citizens, particularly women.

4. Theme

Theme is the generic idea or doctrine, whether stated or implied, in fictional work with the aims to persuade and engage the reader (Abrams & Harpham, 2011, p. 229). The notion being amplified in the novel is survival in desolate and devastating land.

"I find the subject more interesting. Do we know why they locked us up?"

'No.'

'Or where the others are?'

'If there is a reason, we don't know what it is. Since we're here, and we're being kept alive, we think there must be others alive somewhere, but there's no evidence, and that's just as well. No one has the slightest idea what's behind all this. There isn't the slightest clue. They rounded up the adults—you're almost certainly here by accident. At first—well, not really at first, because there's a period that remains hazy in everybody's minds—but after that, from the time when our memories became clearer, we know we used to think all the time. They could have killed you—but they don't kill—or taken you away, sent you elsewhere, if there are other prisons like this one, but then your arrival would have brought news, and the one thing we are certain of is that they don't want us to know anything. We came to the conclusion that they left you here because any decision can be analysed, and that their lack of decision indicated the only thing they wanted us to know, which is that we must know nothing.'" (p. 23-24)

"I believe they didn't want to think, so as not to have to face the inevitable, so as not to despair. They believed they'd find towns, civilisation." (p. 85)

"But this time, it was to seek a place to settle down. It was as if these two deaths had convinced us that there was nothing on this planet that was perhaps not Earth." (p. 91)

The storyline of the book repeatedly demonstrates how dreadful their surroundings are and how the women must adjust to it. From the explanation for their imprisonment to optimism or hope to make sense of their existence and managing to survive in the face of bizarre circumstances.

The central theme of this work is survival in an unknown, bleak, and detrimental land. The child and the 39 women were imprisoned without knowledge of their purpose. They were left wondering why they had been there, even after they had left. All they discovered was another cabin, full of rotting bodies, and a storage room stocked with food. They set off on a voyage with the hope that they might come across a town or someone who could explain their transportation.

As they ventured farther and farther from their original bunker, they came to the possibility that there might not be any town nearby. They still possess the will

to find a way to survive in spite of that circumstance. They construct their own town, complete with houses, toilets, and a cemetery. This endeavor demonstrates how these women manage to thrive despite bleak, scary, and unpleasant circumstances. The researcher discovered parallels between these initiatives and women's lives after the war. The researcher comes to the conclusion that women's lives after the war are one of the topics in *I Who Have Never Known Men*.

In summary, based on the novel's structure, the researcher discovered that the youngest prisoner—referred to as the child—who told the story is the primary character. The child's survival, along with that of 39 other women, in the face of uncertain and bleak circumstances is the primary conflict in the story that the researcher discovered. In connection with the plot, the central theme of this book is survival in a desolate and devastated land, which is illustrated through the author's fictional perspective on women's lives post the war. The researcher found that the novel *I Who Have Never Known Men* illustrates the theme of women's lives post-war.

B. Jacqueline Harpman's Worldview Towards Women's Lives Post-War in I Who Have Never Known Men

Based on the novel structure, the researcher can begin to analyze the author's worldview. After the war, a lot of things changed, including everyday routines, the health of the financial system, etc. The researcher discovered similarities between the post-war events and the novel, especially on women's lives post-war. The researcher in this study discovered commonalities between the stories about

homelessness, fashion, food sources, and women in the workforce. However, the author's creativity has an impact on those commonalities.

“But this time, it was to seek a place to settle down. ... After a few weeks, we found what we were looking for: the river was wide, in the middle the water came up to our thighs, and there were plenty of trees on the banks. We decided to build houses with large stones and a kind of mortar made of mud. For the roofs, we would use sawn tree trunks.” (p. 91)

In this quotation, they realized that the probability of a town is impossible after a long journey. After coming to the conclusion that town did not exist, they decided to create their settlement. In other word, the women in the novel become homeless for a while then they decide to settle in their chosen place.

In the context of history, Deringer (2020, p. 163) notes that the early 1990s may have been the most homeless decade ever. There were 2,703 persons "sleeping rough" on any given night, according to the 1991 Census (Derdiger, 2020, p. 163). War weaponry damaged a lot of houses. This led to the homelessness of numerous citizens affected by the war. The government decides to construct modest homes for the populace in an effort to improve the situation (Di Scala, 2004, p. 640).

“We knew which dresses were worn out beyond repair, and which ones could still be salvaged, and we’d embark on complicated calculations to enable us to make the best use of the new cotton. ... but we had nothing with which to sew them together. One day, Dorothy came up with the idea of using hair as thread. She recalled how, a very long time ago, hair had been used for embroidery. Anna and Laura had the longest hair, which we used for our first attempts. These were unsuccessful because the hairs snapped. Then someone suggested plaiting several hairs and we achieved a certain degree of success: the stitches didn’t hold for long, but there was plenty more hair to redo them.” (p. 20-21)

The storyline in the quotation also illustrates how women must learn how to be crafty in order fix their torn clothes. In order to fix their clothes, they stitch

old clothes back together using plaited hair. Due to the fragility of one hair and trial and error, they found out by combine bunch of hairs then plaited it; it makes the 'yarn' more durable.

During post-war period, women were also making their sewing supplies by utilizing material they had and old clothing to mend their torn clothes. According to Guenther (2004, p. 205), the Nazi regime encouraged women to recycle their old items into something wearable by promoting the "making do" and "making new" slogan. Women made knitting needles out of bicycle spokes, tore clothing from old clothes or used army uniforms, and spun yarn from potato bags as cloth, sewing threads, and yarn became common things (Guenther, 2004, p. 247; Pine, 2016, p. 639).

"They said— ... —that the stock tasted different depending on whether you put the meat in first or the vegetables, that you could also cook the ingredients separately, shred the leek leaves, or reduce the stock to make it tastier." (p. 19)

"I looked at the women: they'd just been given the vegetables, and were bustling about as usual, trying to find a new way of cooking cabbage and carrots when all they had was water and salt." (p. 41)

"There were also potatoes, to our delight, because they were a rare treat. The women said it was odd, because in the past world, potatoes had been very cheap and a food so rich in various things that, according to Anthea, a person could keep healthy eating nothing but potatoes. But we found the quantity of food insufficient, even for the tiny appetites of women who were inactive and had virtually nothing to do, and so the pleasure was short-lived." (p. 52)

In these quotations, the women were feed enough by the guard during their imprisonment. The guard gave them enough ingredients but the same kind of ingredients over and over again, such as meat, carrots, cabbage, leek leaves, and potato. Despite the same ingredients, the women become creative by making variation of their meal using different cooking techniques. For example, putting the

vegetable first for different taste of the stock. In the one of the quotes, potatoes were rare treat for them, however this also occurred where meat become rare to consumed.

German beef consumption decreased proportionally as the country's consumption became more reliant on potatoes and white cabbage (Pine, 2016, p. 636). Their struggle to fulfil even their most basic needs grew harder and harder, and in an attempt to adjust, women started to create unique dishes even if the ingredients were the same. For example, Berliners used nettles and sugar beet leaves in their cooking since they were short on vegetables. Later, women made ersatz meatballs out of potatoes, turnips, lentils, and white cabbage when livestock was not available (Pine, 2016, p. 638).

“I didn’t know how old I was. Since I didn’t have periods and I had virtually no breasts, some of the women thought I wasn’t yet fourteen, barely thirteen, but Anthea, who was more logical than the others, thought that I must be around fifteen or sixteen.” (p. 31)

The protagonist of the story is remarkably similar to the author as a young child following the war. On July 5, 1929, Jacqueline Harpman was born in Etterbeek, Brussels, Belgium. A few years after her birth, from 1939 to 1945, there was World War II. Jacqueline Harpman lived in Morocco during the war years because her father, a Dutch Jew, had decided to go there for safety (Belga, 2012). The author was born in 1929, and the war raged from 1939 to 1945. This indicates that the author was between the ages of 10 and 16 when World War II started and finished.

“I became skilled at sawing and could make planks for building shelves to store our food, as well as benches.” (p. 93)

“Then I’d think up something to do, an extra table or a bench; the cleverest was a mobile plank system that made it possible to sit on the toilet. I assembled tree trunks sawn in half lengthways to make mobile partitions that could easily be transported, which meant we could do away with the bushes and blankets.” (p. 93)

“We had become good carpenters and our roofs were sound structures. We even managed to make excellent bricks with mud from the riverbed, and our walls may not have been completely straight, but they held up. We tried to make gardens around the front doors by gathering a few of the rare wild flowers, but they always died, no matter how carefully we watered them.” (p. 108)

In those quotation, women developed skills to build houses and craft a furniture. They utilized material that is near their settlement. By combining materials, they managed to make great brick to build house. The main character also took liking into carpentering and building. One of her inventions were mobile plank system with the function to make it possible to sit on the toilet.

Women were also in the work force during post-war era. Before the implementation of any forced work, women were encouraged to engage in volunteer activities that supported or advanced the war effort (Pine, 2016, p. 641). The tasks that were needed at the time included managing accommodation service centers, helping with luggage, managing rescue operations, and tending to the elderly, pregnant women, and parents of young children (Steber & Gotto, 2018, pp. 174–176). But subsequently, it was required. Women were eventually drafted into the armed forces to work as laborers in January 1943. Both the youngster and the ladies in the book acquire practical skills like carpentry and house construction in order to live. This is comparable to women having to labor to support themselves since their husbands died in war.

“It did seem odd that the vegetation was so sparse—a few clumps of familiar-looking small trees such as holm oak, boxtree and larch, but oh dear! they found it so hard to remember, and an unusual grass. There were no wild flowers, which meant nothing, since it might not have been the right season. They were struck by the absence of insects but were unable to deduce much from that. The terrain rolled towards the horizon in long sweeping undulations but it would be exaggerating to describe it as hilly. But how could we cope with the idea that this wasn’t Earth?” (p. 70-71)

Third, in the quotation it shows the setting when the women escape the bunker is stark, broad, and dreadful. There is no animals nor wildflowers, only similar looking trees around them. This is similar to women’s lives condition where they have to face the reality that everything around them was destroyed. Numerous houses and buildings suffered damage as a result of the battle. There are also the remnants of the war that occurred in the novel and in historical records.

‘If there is a reason, we don’t know what it is. Since we’re here, and we’re being kept alive, we think there must be others alive somewhere, but there’s no evidence, and that’s just as well. No one has the slightest idea what’s behind all this. There isn’t the slightest clue. They rounded up the adults—you’re almost certainly here by accident. At first—well, not really at first, because there’s a period that remains hazy in everybody’s minds—but after that, from the time when our memories became clearer, we know we used to think all the time. They could have killed you—but they don’t kill—or taken you away, sent you elsewhere, if there are other prisons like this one, but then your arrival would have brought news, and the one thing we are certain of is that they don’t want us to know anything. We came to the conclusion that they left you here because any decision can be analysed, and that their lack of decision indicated the only thing they wanted us to know, which is that we must know nothing.” (p. 23-24)

“I believe they didn’t want to think, so as not to have to face the inevitable, so as not to despair. They believed they’d find towns, civilisation.” (p. 85)

“But this time, it was to seek a place to settle down. It was as if these two deaths had convinced us that there was nothing on this planet that was perhaps not Earth.” (p. 91)

The fourth section is theme, which also has to do with women's lives after the war, is surviving the wide and uncertain field. In those quotation, the women did not give up to the situation they’re in but they keep moving forward and adapt

to the situation. The plot makes a strong point on how the group handles the situation's ambiguity and hopelessness. This relates to how women's lives altered negatively after the war and how they adjusted to such changes.

The study discovers that the author uses a fictional lens to depict women's lives following the war, as seen by the novel's structure, which consists of a plot, characters, setting, and theme. Researcher discovered parallels between the plot and the post-war historical context of women's lives. Food rationing, fashion, and homelessness are the commonalities referred to. Researcher believes that the way the protagonist and women deal with devastated, bleak, and unpredictable circumstances is similar to how women deal with post-war situations involving homelessness, fashion, food restriction, and women in the workforce.

The theme of the novel *I Who Have Never Known Men* is survival in an unpredictable, ridiculous, dismal, and destructive world. The novel's structure is reminiscent of the author's former social status and historical upbringing. The story's characters reflected the socioeconomic circumstances in which women at the time dealt with and adjusted to life after the war. The author's experience upon returning to her own country and the issues that transpired during the war led to the development of her vision of women's lives after the war. The author uses a creative approach to depict women's lives after the war.

The women who are forced to accept that the war has altered their means of subsistence are not easily defeated. Despite the fact that their circumstances are causing them to lose their spirit, they are able to adapt by becoming inventive and

clever. They pushed on and gradually improved their lives by employing resources that might help them, instead of giving up and living a life of pessimism. The author's point of view is that, despite the depressing, gloomy, and depressing state of the environment, we shouldn't give up and lose hope; instead, we should adapt and learn from the circumstances in order to improve our quality of life. It is required of the readers to reflect on and draw lessons from women's history following World War II.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher provides a conclusion based on the analysis of the previous section. In addition, the researcher offers a suggestion in this chapter for other researchers who intend to use *I Who Have Never Known Men* as an object study.

A. Conclusion

This study uses *I Who Have Never Known Men* as the object of the study. The researcher applied genetic structuralism by Lucien Goldmann on the object to reveal the author's worldview toward women's lives post-war through the novel structure. The result obtained from this study is there are portrayals of women's lives post-war in the novel's structure that build it. Every part of this novel structure indicates women's lives post-war in the novel. Those novel structures are plot, character, settings, and theme. First, the plot tells the portrayal of how women's lives turned post-war. For instance, homelessness caused by war weapons destroyed houses and buildings, food sources became limited, fashion changed under the condition that the resources became limited, and women were in the workforce because many men died during the war and they needed to fulfill their needs. Second, the character has a similarity with the author which is the age of the main character in the novel and the author's age after the war ended. Third, settings referred to the devastating and hopeless environment after the war. Last, the theme points to surviving the absurd, devastating, and hopeless surroundings in which

women who live post-war have to do too. From this on, it can be said that the novel *I Who Have Never Known Men* shows the reflection of how women's lives turned and survived post-war.

The structure of the novel reveals Jacqueline Harpman toward women's lives post-war. The worldview revealed in this novel is even during the difficult and absurd situation, as a person we have to move forward and adapt to the situation. Through the novel narrative, the author voices the importance of being resilient during hard conditions, as women survive the strange environment using the available resources. The readers are expected to instill moral values as an example of motivation and inspiration for them.

B. Suggestion

This study used genetic structuralism to analyze the *I Who Have Never Known Men* novel by Jacqueline Harpman. The future researcher who wants to use this novel as object research can apply psychology or sociology literature theory. Those theories will expose more new meanings of this novel from a new perspective.

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