

**SIMONE DE BEAUVOIR'S EXISTENTIALIST FEMINISM IN
JAMES CLAVELL'S *SHOGUN***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2025**

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THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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MALANG
2025**

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Malang, 2025

The Researcher

A handwritten signature in black ink is written over a 10,000 Rupiah Indonesian banknote. The banknote is partially visible, showing the number '10000' and the word 'METAL'. The signature is fluid and cursive.

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APPROVAL SHEET

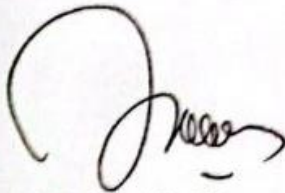
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MOTTO

Maka sesungguhnya beserta kesulitan ada kemudahan.

(Q.S Al-Insyiroh ayat 6)

DEDICATION

This thesis is dedicated to the following:

Myself,

My father, Shohib.

My mother, Nur Cholidah

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Alhamdulillah Rabbil 'Aalamlin. The researcher is very grateful for the grace and mercy of Allah SWT, which has enabled the researcher to complete this thesis in accordance with the specified time. In addition, *sholawat* and *salam* to the Prophet Muhammad SAW, who became a leading light in the researcher's life, is a sincere deed. The researcher expresses sincere gratitude and appreciation to the following individuals for their invaluable support and contributions towards the successful completion of this thesis:

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2. My precious parents, this thesis I present to you, who always help me in your never-ending prayers; that prayer has been answered.
3. My beloved brother and sister.

The Researcher

A handwritten signature in black ink, appearing to read 'M. As'yari', with a horizontal line underneath.

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ABSTRACT

As'yari, M. (2025). *Simone de Beauvoir's Existentialist Feminism in James Clavell's Shogun*. Undergraduate Thesis. Department of English Literature. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Hj. Istiadah, M.A.

Keywords: Existentialist feminism, the other, patriarchal society.

This study analyzes the objectification of women and the existential struggles of female characters in James Clavell's *Shōgun* using Simone de Beauvoir's feminist existentialism approach. The main focus of this study is on how female characters live their lives in the patriarchal system of 17th-century feudal Japan as fictionally represented in the novel's narrative. Through data analysis, it was found that women in this novel experience various forms of objectification physically, culturally, socially, and existentially. They are not only positioned as complements to men, but also often lose control over their own bodies, choices, and meaning of life. This study is limited to one work of fiction and does not include an in-depth historical study of 17th century Japanese women. In addition, the Eastern cultural context analyzed is not compared with Western culture. Therefore, it is recommended that further research expand the scope of objects, interdisciplinary approaches, and involve reception studies in order to enrich the understanding of the existence and freedom of women in literature and culture.

مستخلص البحث

الأدب قسم بكالوريوس أطروحة. كلافيل لجيمس "شو غون" رواية في بوفوار دي لسيمون الوجودية النسوية. (2025). م.، أشعري ماجستير، استيادة حاجي د. المشرف. مالانج إبراهيم مالك مولانا، نيجري إسلام جامعة. الإنسانية العلوم كلية. الإنجليزي

الأبوي المجتمع، الآخر، الوجودية النسوية: المفتاحية الكلمات

منهج مستخدمة، كلافيل لجيمس "شو غون" رواية في النسائية للشخصيات الوجودية والصراعات المرأة تشييء الدراسة هذه تحلل ظل في حياتها النسائية الشخصيات عيش كيفية على الدراسة لهذه الرئيسي التركيز ينصب. بوفوار دي لسيمون النسوية الوجودية هذه في النساء أن وُجد، البيانات تحليل خلال من. سرد الرواية في مُمثل هو كما، عشر السابع القرن في الإقطاعية لليابان الأبوي النظام يفقدن ما غالبًا بل، فحسب للرجال كمكملات إليهن يُنظر لا. ووجوديًا واجتماعيًا جنسيًا، التشييء من مختلفة لأشكال يتعرضن الرواية متعمقة تاريخية دراسة تتضمن ولا، واحد روائي عمل على الدراسة هذه تقتصر. حياتهن ومعنى وخياراتهن أجسادهن على السيطرة بإجراء يُوصى، لذلك. الغربية بالثقافة المحلل الشرقي الثقافي السياق يُقارن لا، ذلك إلى إضافة. عشر السابع القرن في اليابانيات للنساء المرأة وجود فهم لإثراء وذلك، الاستقبال دراسات وإدراج، التخصصات متعددة والمناهج، المواضيع نطاق لتوسيع البحوث من المزيد. والثقافة الأدب في وحربتها

ABSTRAK

As'yari, M. (2025). Feminisme Eksistensialis Simone de Beauvoir dalam *Shogun* karya James Clavell. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Hj. Istiadah, M.A.

Kata kunci: Feminisme eksistensialis, sang liyan, masyarakat patriarki.

Penelitian ini menganalisis objektifikasi perempuan dan perjuangan eksistensial tokoh perempuan dalam *Shogun* karya James Clavell dengan menggunakan pendekatan eksistensialisme feminis Simone de Beauvoir. Fokus utama penelitian ini adalah bagaimana tokoh perempuan menjalani kehidupan mereka dalam sistem patriarki Jepang feodal abad ke-17 sebagaimana yang direpresentasikan secara fiktif dalam narasi novel tersebut. Melalui analisis data, ditemukan bahwa perempuan dalam novel ini mengalami berbagai bentuk objektifikasi, baik secara seksual, budaya dan sosial, maupun eksistensial. Mereka tidak hanya diposisikan sebagai pelengkap bagi laki-laki, tetapi juga sering kehilangan kendali atas tubuh, pilihan, dan makna hidup mereka sendiri. Kajian ini terbatas pada satu karya fiksi dan tidak mencakup kajian sejarah mendalam tentang perempuan Jepang abad ke-17. Selain itu, konteks budaya Timur yang dianalisis tidak dibandingkan dengan budaya Barat. Oleh karena itu, direkomendasikan agar penelitian selanjutnya memperluas cakupan objek, pendekatan interdisipliner, dan melibatkan kajian resepsi guna memperkaya pemahaman tentang keberadaan dan kebebasan perempuan dalam sastra dan budaya.

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CHAPTER I

INTRODUCTION

In this first chapter, the researcher tries to discuss the background of the research. In addition, this chapter also discusses the reasons why the researcher chose research objects, as well as research questions. Then, the researcher discusses the uniqueness of this research and the scope and limitations of the research as well as definitions of key terms.

A. Background of the study

The existence of women can be interpreted as one of the ways women use to show their existence as humans. This term appears as a form of how women want to be seen as the same gender as men because women are often considered secondary importance in social life (Sagita et al., 2023). This research is motivated by the frequent inappropriate treatment of women. Women, in a patriarchal society, are generally in an inferior position. Beauvoir (1949) in *The Second Sex* stated that women were not created as inferior creatures but became inferior because of the power structure in society is in the hands of men. Women there still feel limited in doing things that men are free to do. When compared to women, men have strong physical conditions, so men can work harder, conditions cause men to work harder than women and work to earn money (Firmando, 2021). Women can spend an average of 4.5 hours per day taking care of household matters compared to men who only spend 1.5 hours. In some

developing countries, women do 80% of all household work (Atallah & Hesham, 2024). Many of women, especially in rural areas, do not have an important role in society because men, with their superiority, want women to only take care of children and household matters. There is still a significant inequality between men and women in terms of public participation even though the population is almost the same (Rahmatillah, 2024).

Women, in patriarchal society, are increasingly marginalized because there is a fact that women are only able to be involved in household matters and are nothing special (Ramiyati et al., 2022). According to Haq et al (2023), in line with Beauvoir's view, the roles of men and women have been determined by culture. When that role exchanged, it is often considered *strange* and becomes a discriminatory medium. For example, women who carry out activities in public while men who carry out activities in the domestic space. Whereas, the important roles in raising a family need to be balanced. Surprisingly, history also shows that women are actually dependent on men because women are contextually placed on feminine characteristics, such as love of being protected by men and have a great sense of dependence on men (AW & Astuti, 2022).

The researcher tries to analyzes James Clavell's *Shōgun* as the main object and Beauvoir's thoughts as the theoretical basis. The uniqueness of this analysis lies in its cross-cultural approach. James Clavell's *Shōgun* offers two different perspectives how to see women. It can be seen from the perspective of the Western characters involved,

and shows the clash of Eastern and Western values, especially in terms of women's roles. Lady Mariko, is one of the important characters in *Shōgun*. She is depicted as a woman who has intellectual power and political influence in a patriarchal society, but is still bound by strict gender boundaries. Using Beauvoir's theory, this analysis allows for a critical reading of how female characters like Mariko navigate gender boundaries in such a patriarchal cultural context, providing new insights into how women are marginalized and subordinated.

The researcher has synthesized previous research related to the existence of women into several groups based on the main focus. First, research that focus on the objectification of women and the concept of *The Other* in existentialist feminism shows that women in various literary works are often positioned as objects in a patriarchal society. Du and Sun (2022) in "An Interpretation of Clarice Starling in *The Silence of the Lambs* from the Perspective of Existentialist Feminism" identified that male gaze, sexism and objectification of women are the main obstacles to gender equality. Meanwhile, Al Barka and Basid (2022) in "Existentialist Feminism Simone de Beauvoir in Arthur Miller's Novela *Fatātun 'Ādiyah*" shows that women can reject their status as objects and achieve freedom as independent subjects. Ashraf et al., (2021) in "Identifying Beauvoir's Idea of Equal Freedom in Munir's *Unfettered Wings*" also highlight how patriarchal social norms limit women's freedom in making life decisions.

In addition, several studies discuss how women achieve awareness of their existence and take an active role in various aspects of social life. Kamayan et al., (2022) in “Existentialist Feminism Reflected in Acevedo’s *With the Fire on High*” show that women can realize their existence by participating in public and domestic spaces. A similar thing was also stated by Delukman (2023) in his research on “Feminist Existentialism in Helen Garner’s *Monkey Grip* (Stylistics Analysis),” which examined how women build their identity through various roles in everyday life. Meanwhile, Kasimbara (2022) in her research on “The Struggle of Women Existence in “*Isn’t It Romantic*” Novel By Wendy Wesserstein” highlighted women's struggle to achieve freedom, independence in decision making, and equality as humans. Also Priyadharshini et al (2022) in “A Feministic Discourse of Existentialism in Namita Gokhale’s Select Works” shows that the researchers can conclude that Namita Gokhale’s selected texts reflect existentialist feminism theory’s ideas.

Existentialist feminism also appears in novels written by men, as shown in several studies. Dakhil and Zhang (2022) in “Feminist Existentialism in Orhan Pamuk’s *The Museum of Innocence*” reveal that a male writer can describe the issue of existentialist feminism in a certain social and cultural context. Infanta (2021), in her study “Representation Of Survival And Women Identity In The Novels Of Coetzee,” highlights how women in these novels struggle to find their identity amidst social challenges and the absurdity of life.

On the other hand, research on James Clavell's *Shōgun* is still limited and focuses more on cultural adaptation rather than existentialist feminist analysis. Benslama and Souhali (2024) in "Crossing the Textual Boundaries of James Clavell's Novel *Shōgun* in FX's TV Adaptation (2024)" focuses more on the representation of Japanese culture in Western media compared to studies of women and existentialist feminism. Apart from that, there is also research such as that conducted by with other existentialist theories, but this research does not specifically discuss women in feudal Japanese culture as depicted in *Shōgun*.

Based on previous studies above, there have been many studies that have explained the issue of existence of women in various contexts. These studies provide an illustration of how women are often positioned as secondary, both through their bodies and through social roles shaped by patriarchal norms. This research aims to fill the gap by examining the *Shōgun* novel by James Clavell. This research analyzes how the female characters in James Clavell's *Shōgun* are positioned in a rigid patriarchal system and how they play a role in Japanese feudal society, using Beauvoir's existentialism theory to see how women are depicted as *Others*. It is hoped that this research can provide a new perspective on the existence of women in literary works, especially in a cultural context that is very different from the context that has been widely discussed in previous studies.

B. The problems of the study

Based on the explanation of the background of the problem that has been mentioned, the research design is made as follows:

1. How are the existences of female characters described in feudal Japanese society based on James Clavell's *Shōgun*?
2. What are the struggles of the female characters to show their existence in the novel?

C. The significance of the study

This analysis applies Simone de Beauvoir's existentialism theory, especially the idea of female's existence, to James Clavell's *Shōgun*. Beauvoir suggests that women are often seen as the "Other", defined and limited by a patriarchal society. Theoretically, in the context of James Clavell's *Shōgun*, this research aims to reveal how women in 17th century Japanese culture, as depicted in the novel, were physically, culturally and socially subordinated. By using Beauvoir's existentialism theory, this analysis can provide deeper insight into the role of women in culture and history, as well as how this role is shaped and influenced by patriarchal norms in James Clavell's *Shōgun*. It also allows us to see how women struggle in facing a patriarchal system that limits them. A freedom is needed by women as well as men already had. That is related to the fact that humans are creatures who have reason to live their own life freely just like

they can think and act equally. In their behavior, they act first consciously and with full consideration. If humans act freely, it means they know what they are doing and why they are doing it (Siswadi, 2022).

Practically, this research can increase awareness of the issue of how women are seen in popular culture and historical literature. James Clavell's *Shōgun*, which is very popular and has been translated into many languages in the world, provides an overview of how women in 17th century Japanese culture are treated by modern readers. By analyzing the existence of women in James Clavell's *Shōgun*, this research helps readers recognize unfair gender patterns, both in historical narratives and what actually happened in everyday life. In addition, this analysis can help readers understand the physical and social impacts to women and strengthen gender equality in a real world. The results of this research can also be used in gender education and cultural literacy which teaches the importance of respecting women's rights and freedoms, both in the world of fiction and the real world.

D. Scope and limitations

This research analyzes how women are seen, treated and showed in James Clavell's *Shōgun* by using Simone de Beauvoir's existentialist perspective. The main focus is how female characters in the novel, such as Mariko and other Japanese women, are depicted in the context of 17th century Japanese culture, either through social

relationships, cultural norms, or patriarchal structures that limit their freedom. This research also explores how female characters response to this system, whether they accept the imposed role or try to fight back through actions that demonstrate their existence as women and freedom. James Clavell's *Shōgun* provides a rich historical setting, which allows this research to explore the interactions between patriarchal culture and gender roles in the complex historical context of 17th century of Japan. The point is this research will show how women are subordinated in the world of men in old Japanese culture.

Although this research uses Beauvoir's existentialist approach, the analysis is limited to the *Shōgun* novel and does not include all of James Clavell's literary works or other works that depict Japanese culture at the same time. This research is also limited to literary interpretations of depictions of women and does not involve in-depth historical research on the position of Japanese women in 17th century. The focus of the research lies on how women are subordinated in fictional contexts, so the results of this analysis are not fully representative of historical reality. In addition, this research has limitations only in the context of Eastern cultures which have different social structures and philosophies from the West. This research also does not take into account the responses of various readers to the James Clavell's *Shōgun*, which could provide additional perspective on the influence of this issue on modern society.

E. The definition of key terms

Existentialist Feminism refers to thought that emphasizes that women are often positioned as *the Other* in a patriarchal system. According to Beauvoir (1949), women are not recognized as subjects equal to men, but rather as entities measured through the male gaze. In essence, every human being has maximum freedom for him/herself regardless of the construction of identity in a patriarchal culture (Azzahra, 2022).

The Other: Many thinkers have different opinions about this term. in line with Beauvoir's thought in *The Second Sex*, it is the idea that women are positioned as objects that are different from men, who are considered universal subjects. In James Clavell's *Shōgun*, women were often considered as *other* than men in Japan's feudal cultural environment. They are seen as part of a background that reinforces male power, and their identities are shaped by the perceptions of others, not by their own freedom.

Patriarchal Society refers to a societal structure that places men at the center of power and controls the role and existence of women. Patriarchal society is a system where men hold the main power in all aspects of life, including politics, economics, law and culture (Beauvoir, 1949).

CHAPTER II

THE REVIEW OF RELATED LITERATURE

In this chapter, the researcher wants to explain the approach used to conduct research in James Clavell's *Shōgun*, as well as the Beauvoir's theory applied. The approach used in this research is feminist literary criticism. Then the theory used in this research is the theory of existentialist feminism explained by Simone de Beauvoir.

A. Feminist Literary Criticism

In this analysis, the approach used is feminist literary criticism, which aims to reveal how gender relations and existence of women are reflected in literary works. Feminist literary criticism is a kind of literary criticism on the basis of feminist theory. In particular, it also can be explained as using ideological discourses and feminist rules to study language, structure and existence of literature (Guo, 2019). Feminist literary criticism is a variety of literary criticism based on a feminist perspective which has a desire for justice in viewing the existence of women. The existence of women in question is how women are depicted in a literary work (Afiah & Muslim, 2021). This approach focuses on observing how the women in texts, as well as how social and cultural structures dominate and reduce their role in society. Feminist literary criticism studies the situations of female characters. What is studied is the attitude towards women or the image of women contained in an author's literary works (Hutabalian et al., 2022).

Literary criticism is the activity of providing an assessment of the good and bad of a literary work through the stages, there are interpretation, analysis and assessment. As time went by, feminist values entered the world of literary criticism, which is now known as feminist literary criticism. Feminist literary criticism is a scientific discipline that carries out critical analysis of literature using feminist theory (Aspriyanti et al., 2022). In the development paradigm of literary criticism, feminist literary criticism is considered as revolutionary criticism that wants to overthrow the dominant discourse formed by traditional, patriarchal voices. The main goal of feminist literary criticism is to analyze gender relations, situations when women are dominated by men (Wiyatmi, 2012, p. 34).

This method aims to explore or clarify an existing symptom, phenomenon or social reality. All data chosen and analyzed are part of the literary work itself. This approach is used to examine how female characters are presented in James Clavell's *Shōgun*. This research data is in the form of dialogue, sentences, narratives related to the research focus, it is the existence of female characters in the short story. The research that is discussed aims to unravel the women's existence that is shaped by society. Then, as data, this research is accompanied with evidences that shows the form of women's actions in James Clavell's *Shōgun*.

B. Existentialist Feminism

One of the famous existentialist feminist figures is Beauvoir. Simone de Beauvoir was born in Paris on January 2 1908. Her full name was Simone Ernestine Lucia Marie

Bernand de Beauvoir. Her father was Georges de Beauvoir and her mother was Françoise Brasseur de Beauvoir. She came from a Catholic family and a bourgeois background. She is a philosopher, feminist, novelist, political commentator and political activist. She was also a public intellectual, part of a group of thinkers and writers who helped develop a unique French philosophy of phenomenology, namely existentialism. Beauvoir was the lover of the famous thinker, Jean Paul Sartre. Their closeness had more or less influenced Beauvoir's thinking. Because of her thoughts, Beauvoir became an activist heroine of feminist movements throughout the world. Beauvoir became one of the important figures of second wave feminism (Rasyida, 2018).

The Second Sex (“*Le Deuxieme Sexe*” in French) is the major work of French novelist and philosopher, Simone de Beauvoir. Published in 1949, it was the first book written by a woman about women. *The Second Sex* was very controversial when it was released and was harshly criticized by both men and women at the time, it was even banned by the Vatican. Her work was also hated by feminists who argued that by trying to prove equality between men and women, Beauvoir actually undermined women's self-power and female identity. In contrary, in the United States and Japan, this book achieved great success. 60 years later, many books and essays have been written about this book and studied in schools to understand what it means to be a woman and the recent evolution of women's position in society (Larroquette, 2013). Now, *The Second Sex* is considered as one of the references for feminists in the world, her work is also

considered the bible of feminists. Just like previous feminist thinkers, Beauvoir also based her thinking on the reality of oppression and injustice received by women (Taufik, 2022).

In the context of James Clavell's *Shōgun*, which is set in 17th century feudal Japan, this criticism identified how women are depicted, treated, and often controlled by the norms of masculinity that dominated society at that time. This approach explores how the power structure in the novel reinforces women in a patriarchal world. By using this perspective, this analysis aims to show the existence of women in the James Clavell's *Shōgun*. There are key concepts from *The Second Sex* that can be helpful and used to analyze how women are depicted in the story with feminist literary criticism:

Firstly, *Othering*. He is the *Subject*; he is the *Absolute*; She is the *Other* (Beauvoir, 1949). The mention of this term means that women are often considered number two after men. According to *The Second Sex*, Beauvoir (1949) stated that women are often positioned as the *Other* by patriarchal society. They are not considered autonomous subjects who have their own identities and goals, but are defined by their relationships with men. Although there are biological differences between men and women, women become women only because society wants them to be. In a patriarchal society there is existence of women that is seen as lower gender, men are superior, always be a *subject* and able to do anything they want. Meanwhile, women are considered as *the Other*. They become the object that means women's identity and value is measured by men.

The dominance of societal stereotypes that view women as having a lower position than men (Setyawan et al., 2021).

The next is *autonomy*. Beauvoir (1949) argued that women must go beyond the traditional roles assigned by society to achieve autonomy. This includes rejecting subordination and patriarchal definitions of femininity and the imposition of gender roles. A man will be superior and consider himself as *the subject* and women as *the other*. Women often experience societal pressure to conform feminine norms idealized by men, which can result in the imposition of gender and continued free reign by men. Women must have their own autonomy just like men. Beauvoir emphasized that women should not submit to men and start acting as autonomous subjects in deciding everything and not being under anyone's pressure. This is interpreted by women as a form of women's resistance to shape their voices and perspectives at the social level (Nugroho & Suhendi, 2022).

The third concept is *Immanence* and *Transcendence*. Beauvoir (1949) distinguishes two contradictory existential conditions: *Immanence* is a condition of stagnation or being trapped in predetermined roles, where individuals, especially women, only live within narrow and passive boundaries. *Transcendence* is the ability to transcend existing conditions, to create meaning, and achieve achievement and creativity in life. if *transcendence* changes to *immanence*, there is a degradation of existence to "in itself", freedom becomes facticity; this fall is morally wrong if the subject consents to it; if this fall befalls the subject, it will take the form of frustration

and oppression; in both cases it is an absolute crime. In a patriarchal society, women tend to be forced to live in a state of *immanence* (Beauvoir, 1949). Women, in a real world, are often restricted to domestic roles, household tasks, or roles that require obedience with no room for innovation and creative freedom. Meanwhile, men are given space to pursue aspirations, innovate and actualize their full potential which is a manifestation of *transcendence*. Beauvoir emphasized that to achieve true freedom and autonomy, women must be given the opportunity for *transcendence*, namely being able to go beyond the boundaries of traditional roles and determine their own path in life.

Last concept is existential condition or women's freedom. Beauvoir (1949) talked about women's freedom being limited by social and cultural structures. Women cannot be completely free as long as they are defined by narrow gender roles and governed by patriarchal expectations. Solidarity between women can be a strength in fighting patriarchal oppression. The concept of female solidarity according to Beauvoir encourages women to realize their collective experience as oppressed subjects and build awareness that can lead to collective liberation. This also shows that women's liberation depends not only on individual action but also on the power of collective solidarity in fighting patriarchy. Freedom is related to the fact that humans are creatures who have reason. They can think and act. In their behavior, they act first consciously and with full consideration. If humans act freely, it means they know what they are doing and why they are doing it (Siswadi, 2022).

By applying this method, the researcher can examine how women in the James Clavell's *Shōgun* negotiate their identities through daily interactions, both with their families and with wider interactions. This analysis can reveal women's efforts, both explicit and implicit, to reject or conform to the norms that dictate their role as *Other*. Using Simone de Beauvoir's existentialist feminism theory as a conceptual framework, this approach analyzes how James Clavell's *Shōgun* reflects, reinforces, or even criticizes patriarchal norms. The researcher can examine how this novel presents women's struggle to actualize themselves, overcome their position as *Other*, and seek freedom in the context of feudal Japanese culture. This analysis can also include how female and male characters are shown in the novel.

C. Japan in 17th century

a. Edo Period

For more than two hundred years of Edo period, Japan was successively ruled by the Tokugawa family. The Edo period itself lasted from 1603 to 1866. During this period, Japan also implemented the *Sakoku* or isolation policy. Sakoku politics is a political policy that closes itself off from foreign intervention in all areas (Widarahesty dan Ayu, 2011). The main objective of the *sakoku* policy was to maintain internal political stability and maintain the dominance of feudal power, especially preventing *the daimyo* (local rulers) from allying with foreign powers that could threaten the power of the shogun. In addition, sakoku also aimed to prevent the spread of Christianity which was considered to be able to damage the social order of Japan. This policy

strengthened the feudal system by controlling the social mobility of society and maintaining a solid hierarchical social structure. However, the negative impact of this policy caused Japan's isolation from the development of science and technology in the Western world, on the other hand this policy created homogeneous conditions in society that supported the emergence of a strong ethnocentric nationalism spirit (Ueno, 1987).

b. Social Structure of Japan in 17th century

The social structure of Japan at 17th century was divided into four main classes: *shi* (samurai), *nō* (farmers), *kō* (craftsmen), and *shō* (merchants). Outside this system were marginalized classes such as *eta* and *hinin* who had no civil rights and were considered unclean by the general public (Jacob, 2013). The samurai class, although originally a military group, developed into a bureaucratic class that held administrative control over the *daimyo's* domain. This class was also tasked with maintaining social stability and supervising the classes below it. Although farmers were considered ideologically an important group because they produced food, in practice they were often subject to high taxes and heavy forced labor. Conversely, merchants who had great wealth remained in the lowest social position because they were considered not to contribute directly to moral and political stability (Haas, 2018).

c. Women in Japanese society in the 17th century

In the 17th century, Japan's social system was highly hierarchical and male-dominated, with the samurai class as the highest ruling class. Under this feudal patriarchal system, women had a low status and their roles were limited primarily to the domestic sphere, namely as wives and mothers. Japanese women were not given equal opportunities in education, inheritance rights, or political participation. Women were viewed as family property whose marriages were often arranged for political and economic gain (Ariefa, 2020). the condition of Japanese women during the early Tokugawa era, namely the 17th century, which was a period of the formation of a very rigid and patriarchal feudal social system. the position of women in society at that time was firmly determined by the social structure, where women were viewed as second-class citizens whose existence had to be completely subordinate to their father, husband, and eldest son. In the *ie* family system (Japanese patriarchal household), women were only considered as domestic task performers, and had no social or legal autonomy (Surya & Kaluge, 2021).

CHAPTER III

RESEARCH METHOD

In this chapter the researcher wants to explain the methods used in conducting this research. The researcher uses feminist literary criticism as a research method. Then data was obtained from the novel using narrative analysis techniques.

A. Research Design

This study uses feminist literary criticism. This method aims to explore or clarify an existing symptom, phenomenon or social reality. All data chosen and analyzed are part of the literary work itself. This approach is used to examine how female characters are presented. Feminist literary criticism is careful observation, appropriate comparisons, and fair consideration of the merits of a literary work and must be accompanied by reasons and contain information regarding the content of the literary work (Kasmawati, 2022). This research data is in the form of dialogue, sentences, narratives related to the research focus, it is the existence of female characters in the novel. The research that is discussed aims to unravel the women's existence that is shaped by society. Focusing on this method allows for an in-depth exploration of how women in James Clavell's *Shōgun* are treated as *other* in the social context of the story.

B. Data Source

This data source is obtained from *Shōgun* novel by James Clavell, which is also the object of study in this research. This novel consists of 1081 pages in 6 volumes and

each volume is divided into several chapters. James Clavell's *Shōgun* was published in 1975 by Delacorte Press (US) and Hodder & Stoughton (UK). James Clavell's *Shōgun* depicts the existence of women in a patriarchal society who are treated as *Others*, in accordance with Beauvoir's concept of existentialism. Through this analysis, the focus will be placed on how the character like Mariko and other female respond to this system.

C. Data Collection

The analysis technique used in this research is narrative analysis. According to Stokes (2006), narrative analysis is a powerful tool for uncovering the ideological foundations of a text's literary structure (Mevia, 2022). This technique allows you to check how the storyline is built. starting from exposition, conflict, to resolution, as well as how female characters develop throughout the story. In the context of this research, the researcher read the text James Clavell's *Shōgun* carefully, while paying attention to elements related to the representation of women, character interactions and also reflect how women is treated. The analysis is carried out with the aim of finding related to how society viewed the existence of women in the story.

This research examines this text in depth to find how existence of women is depicted in the novel and how Beauvoir's concept of existentialism is applied. By using this technique, the researcher believes that can gain a thorough understanding of the concept of existentialist feminism in literary works as well as the theoretical context that supports this analysis.

D. Data Analysis

The researcher then carries out data analysis after collecting all necessary information. According to Moloeng (2018), data analysis is a step to identify patterns, categories, and basic units of description. after that, the theme can be found and working hypothesis can be developed based on the data collected (Windasari et al., 2023). Then the researcher started analyzing the data by classifying it. Next, the researcher began to manage the information that had been collected. As follow-up, to analyze the data, the researcher used existentialist feminism theory on the female characters in James Clavell's *Shōgun*. Lastly, the researcher wraps up all the findings and discussions as conclusion.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter the researcher wants to and explain all findings that is found in James Clavell's *Shōgun*. The researcher, firstly, shows the data that has relation with existentialist feminism such as *othering*, *autonomy*, *existential condition* or *women's freedom*, *immanence* and *transcendence*. Then the researcher discusses and analyzes every data found based on Simone de Beauvoir's thoughts.

A. The existences of female characters described in feudal Japanese society on James Clavell's *Shōgun* (*Othering* and *Immanence*)

a. *Othering* and *Immanence* in the conversation between Mariko and Kiritsubo

The first data is gained when Mariko meets Kiritsubo for the first time in sixteen years. Kiri and Mariko then talk about many things until it touches on Mariko's marriage. The quote in the conversation explicitly shows how female characters, especially Mariko, experience the process of objectification in the patriarchal social structure of feudal Japanese society.

"I'd rather be thin and still able to eat and be in favor," Kiri said. "But you? You're not happy in yourself?"

"I'm only an instrument for my Lord Buntaro to play upon. If the Lord, my husband, is happy, then of course I'm happy. His pleasure's my pleasure. It's the same with you," Mariko said. (p.236)

This quote is a conversation between Mariko and Kiritsubo. In the context of the novel, this meeting occurs after sixteen years of not seeing each other. Kiritsubo is the mother of Lady Fujiko, and has a past emotional connection with Toranaga, who is now the ruler. The conversation between Mariko and Kiri is intimate and full of nostalgia. This statement is concrete evidence that Mariko no longer views herself as a free subject who has personal will and desires, but merely as a tool or means for her husband. There is verbal statement that show the internalization of patriarchal values that have seeped into Mariko's identity as a noble wife. In the conversation, she does not show a form of direct rebellion, but rather the opposite. Her acceptance of the role constructed by society for her.

The quote reveals the internalization of patriarchal values that have an impact on the existential identity of the female character, in this case Mariko. The factor is the patriarchal social structure of feudal Japan. The society in the novel is depicted as emphasizing hierarchy, family honor, and the subordinate role of women to men. Within this framework, women are positioned as part of men's ownership, which directly influences how women interpret their existence. This can be seen in Mariko's statement that she is only an "instrument" for her husband. In Simone de Beauvoir's thought, women are often positioned as "the Other" rather than as existential subjects. Mariko illustrates this position when she states that her happiness depends on her

husband's happiness. This shows an unequal relationship between the subject (man) and the object (woman), which eliminates women's freedom to define themselves.

The fact that can be taken from this conversation quote shows that Mariko stated that she was only an "instrument" for her husband, so it has a very important existential meaning in the context of Simone de Beauvoir's existentialist feminism theory. This quote reflects a concrete form of the objectification of women discussed by Beauvoir, namely when a woman is not recognized or does not recognize herself as a free subject who has her own will and goals, but rather as an object or extension of the will of men. Mariko also states that her happiness is determined by her husband's happiness. This statement illustrates how women in a patriarchal system do not have the space to define their identity and happiness autonomously. In Beauvoir's thought, a woman who does not define herself, but accepts the definition of men, has surrendered her existence. She is not becoming a self, but only being-for-others.

This quote strengthens the finding that in the novel, women (in this case Mariko) not only experience social and structural oppression, but also experience inner oppression through the internalization of patriarchal values. She is not only controlled, but also accepts her subordinate position as a form of "happiness". This is important because it proves that the objectification of women is not only an external problem (such as violence or inequality), but also a deep existential problem. This shows how difficult it is for women to escape patriarchal domination because the system is already embedded in their own consciousness.

Therefore, women in patriarchal societies are often not treated as autonomous subjects, but rather as objects or complements to men. Mariko's statement explicitly shows how she has accepted her subordinate role in the marriage relationship. She does not position herself as an individual who has her own desires or happiness, but only as a means of satisfaction for her husband. The objectification that Beauvoir meant is when women became "Other." This clearly happened. Mariko is not only controlled by social norms, but has also internalized the role. She no longer seeks the meaning of life based on her own freedom, but rather hangs the meaning of life on the satisfaction of others, in this case her husband, Buntaro.

b. Othering and Immanence in the conversation between Fujiko and Lord Toranaga

The conversation between Fujiko and Toranaga took place towards the end of Toranaga's party's voyage to Yedo. After Toranaga decided that John Blackthorne (Anjin-san) would stay in Japan temporarily as a *hatamoto* (high-ranking personal retainer), he also ordered that Fujiko, a young widow from a samurai family, be made a consort of Blackthorne. This decision was based on political and cultural interests, where providing a consort was considered a form of respect and adjustment to local norms for an honored guest. However, Fujiko politely refused this order. She begged with resignation to be released from the task. With a submissive attitude, she even offered to cut her hair and become a nun as an alternative. However, Toranaga

responded firmly and strongly. For her, this was not a punishment or burden, but an obligation that must be carried out as a form of devotion to her master. The quote as follow:

Fujiko was kneeling abjectly in front of Toranaga in the main cabin that he had used during the voyage, and they were alone.

"I beg you, Sire," she pleaded. "Take this sentence off my head."

"It's not a sentence, it's an order."

"I will obey, of course. But I cannot do—"

"Cannot?" Toranaga flared. "How dare you argue! I tell you you're to be the pilot's consort and you have the impertinence to argue?"

"I apologize, Sire, with all my heart," Fujiko said quickly, the words gushing.

...

"I humbly beg permission to cut off my hair and become a nun. Buddha will—"

"No. I've given you an order. Obey it!" (p.424)

Toranaga's rejection of Fujiko's request reflects the rigidity of the feudal and patriarchal system of Japan at the time, as depicted in the novel. Women were completely subordinate to male authority, whether as daughters, wives, or vassals of a *daimyo*. Even the desire to choose a spiritual path could not be done without permission from the ruler. In this context, Fujiko was faced not only with orders but also with structural powerlessness. Her desire to withdraw from the imposed role was not fulfilled, and this shows that the rights to her body and life choices were not her own but belonged to the power structure that governed her.

From this quote, it can be seen that Fujiko is in a position of physically and symbolically humbling herself before the highest power, which shows the inequality of

relations between women and the male power structure. She kneels "abjectly", indicating an unequal social position. From this dialogue there is also an absolute command from the ruler that does not give room for compromise, and a woman who, although she has the will, does not have the authority to determine the direction of her own life. Fujiko was not given the space to voice her objections as an autonomous individual. Her voice was denied, and her spiritual choice (becoming a nun) was not permitted. This shows that in this system, women not only have no rights over their bodies, but are also not allowed to choose their own path in life, both in the social and religious spheres.

The patriarchal feudal power factor becomes an important issue in this quote. Fujiko is directly confronted with the manifestation of absolute power in the figure of Toranaga. Toranaga, as a *daimyo*, has full control over the lives and bodies of his subordinates, including women. When Fujiko begs not to become a consort, her request is not treated as a legitimate voice of an individual, but as impoliteness. Toranaga's strong refusal reflects a hierarchical power structure in which women have no right to determine the direction of their life. In Beauvoir's thinking, *immanence* describes women's attachment to a passive and stagnant position. Fujiko is in a state of extreme immanence where she has no room to choose or refuse. Her request to leave the system (to become a nun) is blocked.

Therefore, the discussion of this quote states that women in the James Clavell's *Shōgun* lived in a patriarchal system that placed them as objects or political tools, not

as autonomous individuals. Fujiko had no room to choose, speak, or determine her own destiny. The fact that Fujiko, a woman of samurai descent, had no power whatsoever to refuse the order to become Blackthorne's consort, and even her request to escape the role by becoming a nun was flatly rejected by Toranaga. in the context of Simone de Beauvoir's existentialist feminism. This quote emphasizes that women in a patriarchal society as depicted in the James Clavell's *Shogun* are not treated as subjects who have the freedom to choose their own path in life, but rather as objects that can be regulated according to the interests of men or the system of power. In this case, Fujiko is completely reduced to a political tool, not as an individual with existential will and dignity.

c. *Othering and Immanence* in Mariko's opinion about Koi

There is quote occurs in a conversation about a woman named Koi, a servant of Mariko, who was intentionally sent to Blackthorne by Mariko and Fujiko (consort) as a "gift" to provide sexual pleasure. In the social system of 17th century in Japan, the status of women like Koi was indeed lower, both in class and gender, and her existence was often determined by her social and sexual function in relation to powerful men. In James Clavell's novel *Shōgun*, there are various representations of objectification of female characters, one of which is seen in the page 494. The quote as follow:

"I passed thy door in the night when my maid, Koi, was with thee."

"What!"

"We, your consort and I, we thought she would be a pleasing gift for thee. She pleased thee, did she not?" (p.494).

The female character, Koi, is made a "gift" for a man. She is not treated as a whole human being with free will, but as an object that can be given, enjoyed, and assessed in terms of its usefulness to men. Koi has no agency or freedom to act on her own. She is placed entirely in the realm of *immanence*. In line with Beauvoir's existentialist feminism theory, where women are not given the opportunity to act as autonomous subjects they are in *immanence* condition. The giving of Koi as "gift" also shows that women are treated as social commodities, not only sexual objects, but also as a means to strengthen relationships or create pleasure. Their status as independent human beings are erased within the framework of an oppressive culture. There is participation of other women characters in the giving of Koi. This illustrates that women themselves sometimes participate in perpetuating patriarchal culture, either consciously or because of the internalization of deep-rooted cultural norms.

This quote explicitly shows that the character of Koi, a maid of Mariko, is given by her as a gift to Jhon Blackthorne, the main male character, without considering her own desires. Koi is not depicted as a free subject or having agency, but rather as an object of pleasure for men, whose value is measured based on her ability to please the man as a "gift". This shows how women are positioned as "the Other," as stated by Simone de Beauvoir in her theory of existentialist feminism. In Beauvoir's view,

women are often reduced to objects in a patriarchal social system that does not give them space for autonomous existence. A woman doesn't become woman through their own will, but are shaped and defined by the needs and desires of men (Beauvoir, 1949). "women" is like a term that refer to human whom eventually will obey to their husband, take care of children, do the household matters and so on.

Furthermore, this finding also shows how the patriarchal system is not only carried out by men, but also by other women, as seen in the role of Mariko and Fujiko (consort) who are involved in giving Koi as a gift to Jhon Blackthorne. From this quote, it can also be seen that women who become slaves to their masters, even though they master is also woman, can be ordered to do anything, including being entertainers and "gift" for others. This reflects how women are sometimes involved in perpetuating a system that oppresses them. This kind of servitude is already thick and has been automatically taught by the patriarchal feudal society system. This practice very underestimated women because in addition to limiting the woman's agency, it also causes women to be viewed as objects to satisfy men's desires, regardless of who the man is. Thus, this quote strengthens the finding that in *Shōgun*, women are consistently represented as objects in social relations, whose existence does not stand on its own, but is always related to and determined by the interests of men.

A quote from this page "*We, your consort and I, we thought she would be a pleasing gift for thee.*" clearly shows that the female maid character named Koi has no power over her body or her decisions. She belongs to her master and the master

automatically own herself. She obeys every order given from her master. She does not act, does not choose, and does not speak. She is only present as an object of giving, or a “gift” given from one party to another (in this case a man). Koi’s role, as a woman, is reduced and became an object of pleasure. This shows that she is conditioned in a position of *immanence*, static, passive, and limited in a domestic or relational space determined by another party.

In this context, the character of Koi is not given the opportunity to experience *transcendence* as an existential subject. She does not transcend herself as a free human being. Even sadly, other women, Mariko and Fujiko (consort) participate in facilitating this confinement, which in Beauvoir's view shows how women are sometimes internalized in the patriarchal system and participate in maintaining the position of others in the realm of *immanence*. This finding confirms that the female characters in James Clavell’s *Shōgun* experience a form of existential restriction that is very much in line with Beauvoir's idea of how society forces women to remain in an immanent position, and is not given space to become transcendent women.

Mariko and Fujiko participate in the act, which means they have become an agent of the system that oppresses themselves and others. This shows how strong the internalization of patriarchy is in the culture when women help maintain and reinforce the structures that degrade them. With Mariko and the consort knowingly sending Koi as a gift to Blackthorne, this is the most obvious form of objectification of women which is done by other women, which reinforces the patriarchal structure. Woman like

Koi is reduced to mere tools to satisfy male desires, and their personal agency is completely removed. She is not asked for consent, is not given a voice, and has no power over her body. Her existential value is limited to sexual and social functions that serve the interests of men, in this case, as entertainment for Blackthorne.

Simone de Beauvoir in *The Second Sex* highlights this sharply: women are not born as “others,” but are shaped into “others” by society. When women are the actors in the process, like Mariko and the consort who ‘gifted’ Koi, then it can be seen how deeply women are conditioned to serve and please, not to choose and determine. In other words, this finding shows how the patriarchal system not only subordinate women externally, but is also rooted in the consciousness of women themselves.

In the follow-up dialogue on page 495 of James Clavell's *Shōgun*, an important representation of the cultural and social perception of women's bodies and existence is found.

“She pleased thee, Anjinsan? Thou pleased her.”

“A joke concerning things of great importance is sometimes without humor.”

“Things of great import will always be treated with great import. But a maid in the night with a man is without import.”

“I do not consider thee without import.”

“I thank thee. I say that equally. But a maid in the night with a man is private and without import. It is a gift from her to him and, sometimes, from him to her. Nothing more.” (p.495)

The quote “*But a maid in the night with a man is private and without import. It is a gift from her to him and, sometimes, from him to her. Nothing more.*” Shows the

practice of sexual normalization that involves women as "gift" givers or servants for men's pleasure. This statement reinforces the previous finding on page 494, where a woman, Koi, is given as a "gift" to John Blackthorne. In this quote, it can be seen the way of thinking of the characters in the narrative which shows that sexual relations are not considered morally or existentially important, but rather as something ordinary, even trivial, as long as it involves "ordinary" women or maid. Sexual relations in this context are reduced to transactional relations without personal meaning or existential. This shows that women who do not have high status or honor are not considered to have value or dignity that is worthy of protection.

Meanwhile, Blackthorne shows his disapproval subtly by saying "*I do not consider thee without import.*" However, Mariko still insists that a maid sleeping with a man is not important thing. This clarifies the finding that in the value system built by the patriarchal culture in this novel, women are valued based on their status, not because of their existence as autonomous subjects. So, this quote strengthens previous findings that women in the novel *Shōgun* are often represented as passive objects in social and sexual relations, in accordance with the existentialist feminist critique put forward by Simone de Beauvoir. In this second quote, several contexts appear that are related to Beauvoir's thinking in this study, namely: the objectification of women, agency, patriarchal culture, and the existence of women within the framework of *immanence* and *transcendence*.

The objectification of women is clearly depicted in how the figure of the maid is reduced to a “gift” given without personal or existential meaning. This is also related to the absence of agency, where women, especially maids like Koi, do not have the space to determine the meaning of the sexual relationship themselves. They are treated as objects in social and sexual transactions. The statement that the action is something “without import” reflects the internalization of patriarchal cultural values that are strongly embedded in the social system at that time. Women are separated from moral values or dignity, unless they are in a high social position such as nobility. Based on Simone de Beauvoir’s existentialist feminism, these relationships lead to the confinement of women in the space of *immanence* where women are not allowed to act as free subjects (*transcendence*). The relationship between these four aspects in the James Clavell’s *Shōgun* narrative shows that the social system forms structures that keep women in subordinate positions, whether through status, or cultural construction.

This fact reflects the normalization of women’s objectification in a patriarchal social order. When women, especially those who do not have high status such as servants or maids, are considered to be given as meaningless “gifts,” then the value of their existence has been completely reduced. This shows that women are not treated as autonomous subjects, but as objects that can be moved and used according to the needs and desires of men. Simone de Beauvoir in *The Second Sex* states that women are often not seen as free individuals, but as “others” who are only defined in relation to men. In this quote, women are not even considered important in themselves “*without import*”,

except in the function of sexuality or service. This means that women's existence can be determined from outside themselves, not from their internal freedom to choose and determine the meaning of their own lives.

The interesting thing is the response delivered by John Blackthorne. *"I do not consider thee without import"* is a statement that seems simple, but has important emotional and philosophical weight, especially in the context of existentialist feminism. In this sentence, Blackthorne implicitly rejects the view that the presence of women, especially in sexual relations, is something trivial or meaningless. This statement appears as a response to the statement that sexual relations between servants and men are just "gift" and unimportant. This response is significant because it shows the difference in perspective between the Japanese patriarchal culture in the novel and Blackthorne's personal values as a Westerner. For the surrounding society, especially those living in a feudal and patriarchal system, women who do not have high status, such as servants, have no existential value other than as a means of satisfaction. In contrast, for John Blackthorne, human relationships, especially intimate and emotional ones, are not something to be taken lightly, even if they involve lower-class women.

Based on Beauvoir's existentialist thoughts, Blackthorne's statement can be read as a form of resistance to the reduction of women to "Other." He tries to raise the existential value of women, that women are subjects, not just objects that can be given. By saying *"I do not consider thee without import,"* John Blackthorne acknowledges the existence of women as something personally and humanly meaningful, not just

functionally. However, John Blackthorne is still the only character with such thoughts in Japan (at that time). Although John delivered the response, he is still in the context of a culture that limited women. Therefore, his response, although meaningful, was still limited. He was unable to change the system, but through his speech, he showed awareness and support for the human value of women, it can be a small step towards recognizing women's *transcendence* in a society that keeps them in the space of *immanence*.

After being analyzed in the narrative and cultural context based on the novel, it can be seen that the data reflects a form of objectification of women, where sexual relations are considered as ordinary acts, without existential meaning, and women are reduced to objects of giving or satisfying men. In the dialogue, sexual relations are not seen as something that involves agency and personal meaning, but rather as a common and light social practice. Despite the response from John Blackthorne, this statement actually strengthens the analysis that only women who are personally noticed or have emotional value for men are considered important. This means that women's existential value is still very dependent on male validation.

Simone de Beauvoir states that women are often positioned in the realm of *immanence*, namely a static and unfree state in a patriarchal society (Beauvoir, 1949). The sentence "*It is a gift from her to him and, sometimes, from him to her. Nothing more.*" contains the elimination of the existential meaning of the sexual act itself, especially for women. The absence of this value affirms the position of women as

objects who have no control over the meaning of their bodies and choices. Thus, this test confirms that the conversation contains objectification, inequality of agency, and women's position in the patriarchal system are not only valid, but are also reinforced by the narrative and perspectives of the characters in the novel.

The dialogue below is a continuation of the conversation between John Blackthorne and Mariko. After they discuss Koi, the next dialogue is about the concept of apology in the relationship between men and women in Japanese culture.

"In truth, no. In truth I should really apologize," he said. "How do I apologize?"

"There's no need to apologize, Anjin-san," she replied calmly. "I've told you many times a man never apologizes, even when he's wrong. You were not wrong." Her eyes teased him now. (p.496)

In this dialogue, John says apologize because he thought the woman who came to his bedroom was Mariko, not Koi. The first line indicates his awareness of his mistake and a sincere intention to apologize. However, the Mariko's response: *"A man never apologizes, even when he's wrong. You were not wrong."* reflects a broader cultural value that men should not show humility through apologies, as it is considered to undermine their authority. The finding from this quote reveals the existence of power relations in a patriarchal cultural order. What is contained in this conversation is not just an exchange of words, but a statement of values that shows how society has succeeded in instilling male superiority as a norm, even when they are wrong. In this context, women not only accept the doctrine, but also internalize and preserve it.

This finding reinforces the pattern that has been built from the previous quote. Women are not only positioned as objects in social relations, but also as guardians of male morality, keeping men's face, honor, and dominance remains strong. From the perspective of existentialist feminism, this shows that women are not yet free to determine their own existence, because they are still subject to values that make them "other" in order to maintain the balance of male power in a patriarchal culture.

The quote, "*A man never apologizes, even when he's wrong. You were not wrong.*", shows the interaction between several important dimensions in existentialist feminist analysis, there are: First, the dimension of gender construction appears in the statement that men do not need to apologize, which emphasizes the social role of men as dominant, strong subjects who should not show doubt or humility. In the cultural system depicted in the novel, an apology is identical to weakness, and therefore does not correspond to ideal masculinity. Second, this statement actually came from a woman's mouth, which shows the internalization of patriarchal values. Based on Simone de Beauvoir's thoughts, this indicates that women have been conditioned to accept and even justify their inferior position in order to maintain the balance of male power. By saying like dialogue above, the women not only submit to the norm, but also become its protector.

Next, the dimension of feminist existentialism emerges when women are not given space to convey emotional demands or justice, They only become emotional supports for men, without free existence as subjects. They are placed in a position of

immanence or passive, supportive, and adapting to social structures. Thus, this quote reinforces the interdimensional relationship that shows how patriarchal culture subtly and symbolically maintains male dominance through social roles and language, while limiting women's existential freedom.

In this quote of the novel, John Blackthorne states: “*In truth, no. In truth I should really apologize.*” In the cultural context in Japan, an apology from a man, especially to a woman, was a sign of weakness and a loss of authority. However, John Blackthorne showed humility, honesty, and a willingness to take responsibility for his actions, an act that showed that he recognized women as subjects who deserved to be treated with respect and equality. John’s response is significant because it reflects his moral and emotional awareness as an individual who is different from the norms of the surrounding culture, while also being a subtle form of resistance to the patriarchal gender construction that was dominant in Japanese society at that time.

Blackthorne’s action can be interpreted through the lens of existentialist feminism as an acknowledgement of women’s existence, that women are not only objects that serve to support male superiority, but also subjects who deserve emotional validation and moral respect. His desire to apologize is a form of recognition that interpersonal relationships cannot be built solely on domination, but also responsibility. However, when Mariko rejects him by saying that men do not need to apologize. This response shows how women have internalized patriarchal structures. John Blackthorne, as an outsider, brings a perspective that challenges the system, even though he is not in

a position to directly change it socially. Thus, Blackthorne's response shows the conflict between his own personal values that value equality and Japanese social norms that maintain gender hierarchy.

Based on arguments above, this fact shows that patriarchal culture not only shapes men's behavior, but also builds how women should respond to this dominance. When a man like John Blackthorne wants to show his emotional responsibility, the culture actually encourages women to reject it and emphasizes that men do not need to humble themselves. This proves that the patriarchal system is not only maintained by men, but also by women who have internalized these values. From the perspective of Simone de Beauvoir's existentialist feminism, a deeper meaning emerges women in this system are not given space to be equal subjects. Instead of accepting an apology as a form of recognition of her value and existence, she actually adjusts to the structure that places her in the position of "Other". She denies the man's mistakes in order to maintain the harmony of the relationship, even though this also means denying her right to receive validation or recognition of her feelings.

Then, Blackthorne's actions can be seen as an attempt to go beyond cultural construction and towards a relationship that shows more equality. However, his resistance is hampered by a system that does not provide space for changes in gender roles that are actually carried out by a woman. Thus, the meaning of this finding is that the relationship between men and women in *Shōgun* is not only about social roles, but

also about symbolic power structures that always limit women from becoming full subjects in their own lives.

Therefore, based on the content of the quote is the response shows that the woman not only accepts the concept that men must always be right, but also actively reinforces it. She justifies John's actions, even when he himself feels the need to apologize. In other words, she rejects her own emotional validation in order to maintain the man's honor. However, this finding also shows the emergence of resistance from the male side (John Blackthorne), who expressed a desire to apologize as a form of awareness and responsibility. Even though he came from a different culture, this shows that not all male characters are trapped in the same patriarchal logic. So, even though the patriarchal social structure remains dominant, signs of awareness and change begin to appear in individuals.

From page 497 of James Clavell's *Shōgun*, John Blackthorne asks Mariko a question:

"But how do I tell a maid that she is beautiful? That I love her? That she filled me with ecstasy?"

"It isn't seemly to 'love' a maid this way. Not here, Anjin-san. That passion's not even for a wife or a consort." Her eyes crinkled suddenly. (p.497)

This question suggests a push to recognize the personal and emotional worth of women from Blackthorne, even to a servant, as full subjects. However, the response of Mariko in the story, *"It isn't seemly to 'love' a maid this way. Not here, Anjin-san. That passion's not even for a wife or a consort."* clearly shows the social and cultural

limitations on expressions of love and appreciation for women in a highly hierarchical and patriarchal society. In this part, it can be seen the clash between John Blackthorne's personal values, which view women as individuals worthy of receiving confessions of love and social norms that place women, especially servants, only in practical functions, not emotional.

Even for a wife or consort, in Japanese culture, expressions of romantic love and desire are considered inappropriate. The relationship between husband and wife is more functional, related to honor, obligation, or social status, rather than based on affection or true emotional connection between two humans. This finding shows how women, especially those from the lower classes, are not only treated as sexual objects, but are also prohibited from receiving or returning love as subjects. This is in line with Simone de Beauvoir's idea that in patriarchal societies, women are often denied the space to experience love or relationships in an equal position as existential subjects. This quote reinforces the findings that women in James Clavell's *Shōgun* are culturally positioned to remain in the realm of *immanence*, as tools, not as free individuals who are able to feel and choose love equally.

This quote reveals the close relationship between several important factors in the analysis of existentialist feminism. First, there is a dimension of emotional control, where expressions of love are considered inappropriate even in legitimate relationships such as marriage. Social norms limit not only actions, but also human feelings and expressions, especially those related to women, which further narrows their existential

space. Second, the objectification of women is further strengthened. Women are not seen as individuals worthy of love for themselves, but as part of a social structure that strictly regulates their roles and expressions. Women are reduced to reproductive tools or social diplomacy tools, rather than autonomous subjects.

Finally, all these factors place women in a state of *immanence*, as criticized by Simone de Beauvoir (1949) that they are confined to stagnant roles, denied the opportunity to transcend their traditional roles and become free subjects full of meaning. Thus, the relationship between these factors makes it clear how patriarchal culture in the James Clavell's *Shōgun* systematically limits women's existence to mere social functions.

. John's question suggests that he is experiencing an inner conflict between his personal values and the cultural norms in which he finds himself. His response reflects an attempt to acknowledge women's existence as subjects, not just as social functions. He wants to treat women, even a maid, not as a means of satisfaction, but as a human being worthy of love, respect, and full recognition. This is contrary to local norms that require relationships with women to remain functional. As a Westerner, John is accustomed to expressing love, appreciation, and respect for women as individuals. However, in the Japanese society depicted in James Clavell's *Shōgun*, such expressions are considered inappropriate, even toward a wife or consort.

The fact that is evident in this conversation is that expressions of love for women, even for a wife or consort, are considered inappropriate. The relationship

between men and women is limited to social and sexual functions with no room for emotional appreciation or genuine affection. In this context, women are not treated as autonomous subjects of love, but as part of a social structure that must be maintained without any personal element. The significance of this finding is that patriarchy not only controls women's actions, but also limits the emotional space for all individuals, both men and women. Women are forbidden to be full subjects of love and appreciation, while men are forced to suppress their emotional expression in order to maintain a rigid social hierarchy. Men cannot express their affection to women who are in lower position. Thus, this system not only harms women, but also robs men of their emotional freedom.

Based on existentialist feminism by Simone de Beauvoir, this finding makes it clear that women remain trapped in a state of *immanence*, in passive role. While *transcendence*, the ability to go beyond oneself and determine the meaning of life freely, is tightly closed by cultural structures. Even love, which should be a reciprocal relationship between subjects, is controlled to remain within the limits of social functionality. Therefore, this fact reveals that patriarchal structures not only objectify women physically, but also silence the potential for genuine human relationships. This strengthens the argument that emotional freedom is an integral part of human existence that has been denied in a system that oppresses women.

From this quote, it can be seen that women in a patriarchal system are not given space to be appreciated emotionally and personally, but are only treated as functional

objects in the social structure, either as servants, wives, or consorts. Thus, reciprocal love relationships are considered inappropriate, even taboo. Mariko's statement explicitly rejects the validity of romantic love or emotional appreciation for women, even in the context of marriage. This shows that the social structure in the James Clavell's *Shōgun* does indeed limit women's emotional space, and places them in an immanent role, viewed only from their social usefulness, not from their existential value as subjects worthy of love.

However, John Blackthorne's question indicates that there is a point of resistance to this norm. Blackthorne brings values that view women as whole individuals who can and deserve to be loved. Although his views do not change the system, his presence is a contrast that makes it clear how strong and deeply rooted patriarchal assumptions are in Japanese society in the narrative. So that, this quote shows that the analysis remains valid, even reinforced by the statements of local character, Mariko, in the novel. The fact that love and affection are considered inappropriate proves how limited the space is for women to be recognized as autonomous subjects in human relations.

d. *Othering* and *Immanence* in Buntaro's actions to Mariko

The next moment is in the incident when John Blackthorne wants to welcome Buntaro to his house after his heroic event to hold back the enemy who wants to kill

Lord Toranaga. In a living room, Blackthorne serves his best dishes to Buntaro. There are also Fujiko and Buntaro's wife, Mariko. Buntaro actually feels jealous of John because his wife is always near him to be a translator on Lord Toranaga's orders. They talk about many things and the conversation goes along with Buntaro's dislike of Blackthorne. Until Blackthorne challenges Buntaro to a *saké* drinking competition. When they are both in very drunk condition, Blackthorne challenges Buntaro to show his greatness. Buntaro feels challenged and then orders his servant to give him a bow and arrow. What John didn't expect was that Buntaro seemed to deliberately aim his bow right at Mariko's face. Then without thinking, Buntaro fired a shot that almost hit Mariko's face. Mariko remained calm and motionless even though the second arrow came. Everyone there was silent, feeling unable to do anything.

At once Buntaro slid an arrow from the quiver and, still sitting, set up the bow, raised it, drew back the bowstring to eye level and released the shaft with savage, almost poetic liquidity. The arrow slashed toward Mariko's face, touched a strand of her hair in passing, and disappeared through the shoji paper wall. Another arrow was launched almost before the first had vanished, and then another, each one coming within an inch of impaling Mariko. She remained calm and motionless, kneeling as she had always been.

A fourth arrow and then a last. The silence was filled with the echo of the twanging bowstring. Buntaro sighed and came back slowly. He put the bow across his knees. Mariko and Fujiko sucked in their breaths and smiled and bowed and complimented Buntaro and he nodded and bowed slightly. They looked at Blackthorne. He knew that what he had witnessed was almost magical. All the arrows had gone through the same hole in the shoji. (p.537)

The quote above shows a brutal but symbolic event, when Buntaro, Mariko's husband, shot five arrows in a row towards his wife's face while he is drunk, driven by jealousy and masculine ego. The most shocking thing is Mariko's reaction who remained calm and motionless, not because she was not afraid, but because she was not

ordered to move by her husband. This is a form of absolute obedience to the patriarchal hierarchy. In Beauvoir's view, women in such a system are trapped in *immanence* which is a passive condition and imprisoned in a role determined by others. Mariko in this quote clearly has no power over her own body and safety. The decision to survive is not her right, but depends on the will of men, in this case her husband. This is an extreme form of objectification, where women's bodies are positioned as the property of men who have the right to be tested, ordered, or even injured, without moral consequences.

Although Mariko is often depicted as an intelligent and highly educated woman, even trusted by Lord Toranaga to become a diplomatic translator, this incident proves that intellectual achievement does not necessarily free women from the structure of domination. Buntaro's behavior, who considers his wife's life as part of a game or a proof of masculinity, shows how the patriarchal system not only controls women socially, but also existentially. So, this finding strengthens the argument that women's ability to determine the meaning of their own lives is prevented by their obedience to male values and power, which are often disguised in tradition and honor.

The existence of a patriarchal structure is represented by the feudal Japanese social value system that places men, especially husbands, as absolute authority in the household. Buntaro plays a role as a figure who not only holds social but also physical control over his wife. This confirms the existence of a rigid gender hierarchy. The existential position of women, in this case Mariko, is reflected in a passive and

completely submissive attitude that does not move because it is not ordered. This reflects the concept of *immanence* according to Beauvoir, namely the position of women who are not given space to take action or determine the meaning of their own lives (Beauvoir, 1949). The objectification of women is also seen when Mariko is not seen as an autonomous subject, but rather as a piece of “property” that can be treated as a medium for expressing emotions (jealousy, anger, self-esteem) by men. Buntaro’s actions even get the silence of the people in the room, showing the normalization of symbolic violence against women.

In this quote, there are facts that show how the patriarchal system shapes women's existence in such a way, even in conditions of physical threat. Mariko, who remains on her knees without moving even though her husband shoots an arrow at her, illustrates total submission to cultural norms and male power relations. This means that women like Mariko are conditioned to adjust their existence not based on their own will or awareness, but by social obligations and male commands. She is not even given the right to react to threats to her life because of her position as a submissive wife. This makes it clear that unequal gender relations are not just physical domination, but also existential.

This quote is important because it emphasizes how the oppression of women in patriarchal cultures is often not seen as violence, but as the “harmony” of roles. When male power is wrapped in tradition and honor, violence can appear as pride or a test of loyalty. In the context of feminist existentialism, this moment proves that women's

freedom to be subjects of their own lives is very limited. Mariko does not want to act, but she is not given the space to be “for herself.” This is the deepest meaning of existence imprisoned by the patriarchal system, as sharply criticized by Beauvoir.

In this quote, it can be seen that the female characters in the James Clavell’s *Shōgun* are depicted as experiencing existential reduction. Their existence is determined by men in a patriarchal system, so that they are more in a position of *immanence* (dependence, limited movement) than *transcendence* (freedom), as stated by Simone de Beauvoir in *The Second Sex*. Buntaro shoots an arrow at Mariko's face and Mariko does not move because she was not ordered to do so. Mariko acts not based on self-preservation instinct or personal will, but based on a cultural structure that places women as passive, submissive, and helpless in the face of a husband's power.

However, this finding also shows that not all aspects of the analysis apply rigidly. Mariko is not simply passive because she has no consciousness. She chooses to remain calm, even in the face of physical threats, as a form of conscious obedience to the social norms that bind her role. This shows that *immanence* does not always mean the absence of agency, but rather that agency is limited by social structures and power relations that are very one-sided. So, this finding tests the data above and confirms it, but also provides the nuance that women can have a form of courage and steadfastness in the space of *immanence*, although they are still not equal to men in existential rights. This is in line with Beauvoir's criticism that women are often forced to choose submission as a form of survival in an unjust system.

The next quote below appears in Chapter 35 of James Clavell's *Shōgun*, which is a continuation of an interaction between Mariko, Buntaro and Anjin-san (John Blackthorne). The conversation takes place in a calm but deeply meaningful setting, following a tense incident at a banquet with Buntaro where Mariko nearly fell victim to her own husband's arrow.

"My maiden name is Akechi. I am the daughter of General Lord Akechi Jinsai, the assassin. My father treacherously assassinated his liege lord, the Dictator Lord Goroda."

...

"My husband honored me by sending me away," she continued in the same gentle way. "I begged to be allowed to commit seppuku but he denied me that privilege. It was ... I must explain, seppuku is his privilege to give, or Lord Toranaga's. I still humbly ask it once a year on the anniversary of the day of the treachery. But in his wisdom, my husband has always refused me." Her smile was lovely. "My husband honors me every day, every moment, Anjin-san. If I were he I would not be able to even talk to such a ... befouled person." (539)

...

"... I, Akechi Mariko, was left alive because I was married and so belonged to my husband's family. We lived at Kyoto then. I was at Kyoto when my father died. His treachery and rebellion lasted only thirteen days, Anjin-san. But as long as men live in these islands, the name Akechi will be foul." (p.540)

In this quote, Mariko reveals her true identity as the daughter of General Akechi Jinsai, a traitor who killed his lord, Lord Goroda. This confession carries the context of Japanese social and cultural strictness regarding family honor and dishonor. Mariko refers to herself as someone who is "stained" by her father's sins, even though she is personally innocent. However, in Japan's feudal patriarchal system, a parent's dishonor can be passed down to their children, especially girls, and determine their fate and social identity. This context explains why Mariko highly values her husband's attitude of "honoring" her by keeping her as his wife even though she comes from a family of

traitors. In fact, Mariko states that she begged to commit *seppuku* (honor suicide) as a form of accountability for her father's sins, but was rejected by her husband. *Seppuku* is an act of honor suicide carried out by Japanese samurai by ripping open their stomachs in order to show their loyalty and courage (Batubara, 2008). Behind the gentleness of her words, there is a deep sorrow about an identity that is forced upon and atonement that is never allowed.

Through the character of Mariko, readers are presented with the reality of a woman who lives in the shadow of ancestral honor and sin. She explicitly states that she is the daughter of General Akechi Jinsai, who has committed a great betrayal by killing his master, Lord Goroda. This identity is not just an origin, but a moral and social burden that is strongly attached to Mariko's life as woman, even though she is not involved in the betrayal.

Mariko said that since the tragedy, she had asked permission to commit *seppuku* every year as a form of atonement, but her husband, Buntaro, had always refused. She stated that her husband's honor was given to her through his decision not to divorce her or punish her, and that the right to die (through *seppuku*) was not hers, but rather a right that could only be granted by a husband or Lord Toranaga. This finding shows how control over women's bodies and wills was completely in the hands of men. Mariko even called herself "befouled," indicating that she had internalized the shame.

Through this quote, the relationship between factors, elements, and dimensions studied in Simone de Beauvoir's feminist existentialist framework is seen through

several main aspects: First, women's social identity is depicted in Mariko's narrative as the daughter of a traitor, Akechi Jinsai. Although Mariko had no role in the betrayal which was done by her father, society and the patriarchal system of feudal Japan placed her in a position that was morally and socially "stained." Mariko's identity was not formed from her own actions, but from her blood relations which is something beyond her control. This reflects Beauvoir's concept that women are often constructed as the "Other" by a patriarchal system that does not give them existential autonomy.

Second, masculine authority over women's bodies and existential decisions is seen in the fact that Mariko cannot decide for herself to end her life through *seppuku*. She must get permission from her husband or her lord. The right to choose to die, the most personal decision, is actually in the hands of men. This is in line with Beauvoir's concept of *immanence*, where women are confined to a passive position and controlled by male will. Third, internalization of oppression appears when Mariko calls herself a "befouled person." Instead of rejecting the stigma, she accepts it as part of herself. She does not rebel, but rather rationalizes her subordinate position as a form of "honor." From the perspective of feminist existentialism, this shows how women often absorb patriarchal values to the point that they themselves limit their existence.

There is a fact presented in the quote above that shows how strong the dominance of patriarchal structures is in shaping the identity and existence of women in feudal Japanese society as depicted in the character of Mariko. This means that Mariko, as a representation of women in that society, never fully owns herself, either

socially, historically, or existentially. She is a subject who lives within a framework of values determined by the will of men, and consciously accepts that position. Mariko's acceptance of the "foul" attached to her name, not because of her actions but because of her father's sins. Simone de Beauvoir stated that women are often not only placed in a subordinate position, but also internalize that position, so that they are unable to fight or even realize its injustice. Mariko acknowledges this infamy and even rejects her own right to life through the *seppuku* request that she asks every year. However, ironically, she has no power to die, because that decision is also in the hands of men, her husband or lord.

This condition strengthens Beauvoir's thesis about how women are trapped in *immanence*, an existence determined from outside themselves. Mariko cannot be a free subject who realizes her *transcendence* because the system does not allow it. The decision to live, die, and even her social existence is determined by her relationship with men, as the daughter of a traitor, as the wife of a husband, and as the servant of a master.

Simone de Beauvoir states that women are often not considered as autonomous subjects, but rather as the "Other", an identity determined by men in a patriarchal order (Beauvoir, 1949). Women do not live for themselves, but as complements to men. Therefore, the findings of this quote invite discussion on this analysis, does Mariko indeed live entirely in a condition of *immanence* constructed by men and not achieve *transcendence* as a free subject? Based on this quote, it can be seen that Mariko defines

herself primarily based on her father's actions and her husband's will. Even her desire to die is not entirely hers. It is the "privilege" of her husband or Lord Toranaga. Mariko affirms the structure that places her as the property of her husband's family, not as an autonomous individual.

Mariko does not show any attempt to shape the meaning of her life outside the boundaries determined by men. She does not free herself from the framework of traditional values that judge her based on family honor and wifely obedience. However, Mariko conveys all of this in a calm and even in elegant way. Perhaps, this is a subtle form of agency in the context of feudal culture that she chooses to live in humiliation with dignity. But still, freedom in Beauvoir's existentialist definition is not fully achieved.

Therefore, this finding shows how women, even though they are intelligent and educated like Mariko, still experience alienation from their own existence. They are not free to determine their own life and death, nor are they free from the identity inherited without their choice. This finding also highlights how deeply the patriarchal system grips women's lives to the point where women themselves believe that honor, the meaning of life, and death do not belong to them. This is the sharp criticism offered by Beauvoir and which is strongly reflected in the James Clavell's *Shōgun*. This narrative reveals the dominance of the patriarchal system and feudal values that narrow the space of women's subjectivity, in accordance with the feminist existentialist view of Simone de Beauvoir.

The next quote from James Clavell's *Shōgun* takes place after the incident involving Buntaro, Mariko, Fujiko, and Blackthorne at a *sake* party with Buntaro's demonstration of using a bow and arrow. After that incident, Buntaro takes Mariko to their room. In the context of Japanese feudal culture at that time, where hierarchy, honor, and ownership of wives by husbands were very strong, Buntaro felt angry, insulted, and jealous of Mariko's closeness to Blackthorne who often acted as a communication intermediary on Lord Toranaga's orders. These emotions were fueled by the influence of alcohol. John Blackthorne, who was enjoying his time at the pool, heard violent sounds coming from Buntaro's room. He then entered the room by force and found Mariko in a very worrying physical condition, bruised face, blood on the corners of her lips, torn clothes, and other injuries.

However, Mariko's reaction actually strengthens the patriarchal cultural values that she adheres to. She begs Blackthorne to leave and states that what Buntaro did was his right as a husband. Mariko even says that she hopes to be beaten to death, as an escape from the shame she bears for being the daughter of a traitor, Akechi Jinsai. This shows Mariko's existential conflict living in a culture that places her as the property of men and bears the burden of family honor with no way out. This quote strengthens the context of patriarchal domination that shapes Mariko's identity and self-worth within Beauvoir's existentialist framework.

Blackthorne went for his door. Fujiko darted in the way but he shoved her aside and pulled it open.

Mariko was still on her knees in one corner of the next room, a livid welt on her cheek, her hair disheveled, her kimono in tatters, bad bruises on her thighs and lower back.

He rushed over to pick her up but she cried out, "Go away, please go away, Anjin-san!"

He saw the trickle of blood from the corner of her mouth. "Jesus, how bad are you—"

...

"Don't you understand? You have no rights in this. This is a private quarrel between husband and wife."

"That's no excuse for hitting—"

"Why don't you listen, Anjin-san? He can beat me to death if he wishes. He has the right and I wish he would—even that! Then I wouldn't have to endure the shame. You think it's easy to live with my shame? Didn't you hear what I told you? I'm Akechi Jinsai's daughter!" (p.544)

In this quote, the researcher sees the representation of women as men's property through the experience of Mariko. A wife who is physically abused by her husband, Buntaro, without the slightest right to defend herself. Mariko's body is depicted as experiencing brutal physical violence, bruises, blood, torn clothes. The reaction she shows is not rebellion or resistance, but absolute acceptance of the treatment. She even begs Blackthorne not to interfere because according to her, a husband has the right to beat his wife to death. This finding shows that women in a patriarchal social system such as that experienced by Mariko are not only confined physically, but also psychologically and existentially. They lose their autonomy and freedom as subjects who are free to determine the meaning of their lives. Mariko, as shown in this quote, is a victim of a culture that makes women a symbol of male honor and not an existentially free individual.

The patriarchal cultural structure is the main factor that legitimizes violence against women. In the quote, Buntaro brutally beats Mariko while drunk, but there is no room for Mariko to fight back because the culture justifies the act as a "husband's right". This shows that in the Japanese feudal social system, the absolute power of a husband over a wife is considered a norm. Then, the identity of women, especially Mariko's identity as the daughter of a traitor, Akechi Jinsai, greatly influences the way she judges herself. She feels that her existence as a woman brings shame that cannot be redeemed except by death. This shows that women's identity is not built independently, but through the social status of the men around her, such as father and husband. In Beauvoir's view, this is a form of alienation of women from their true existence as independent subjects.

Based on Beauvoir's existential feminism, the researcher can see several things that can be related. First, the dimension of patriarchal power is clearly seen in Buntaro's right to commit violence against his wife without intervention from outside parties. In the quote, Mariko states that her husband has the right to beat her to death, indicating how the social structure gives absolute power to men over women's bodies and lives. This shows how the patriarchal system makes women objects of ownership, not free subjects. Second, the dimension of the elimination of women's subjectivity is shown through Mariko's powerlessness in controlling her own destiny. She is not only subject to her husband's power, but also feels that she is not worthy of respect because of her family background (the daughter of a traitor). In Beauvoir's perspective, this is a form

of dehumanization because women are recognized as "other" and as reflections of the honor or shame of men in their life.

The fact depicted in this quote show that women are not only made as objects by the patriarchal structure, but also internalize this inferior position. In the quote, Mariko says, "*He can beat me to death if he wishes.*" This is a statement that reflects total acceptance of male domination over women's bodies and existence. Mariko is not only physically submissive, but also existentially. She no longer considers herself a free subject. From Beauvoir's existentialist perspective, when women cannot reject the roles constructed for them, their freedom as human being is taken away (Beauvoir, 1949). Mariko cannot determine her own identity, because she lives in the shadow of her traitorous father and her abusive husband. She says she would rather die than live as a despicable object. So, this quote shows how deep and painful the objectification of women is, as well as the importance of exposing oppressive structures so that women can be recognized as full, free and equal subjects.

In the quote, Mariko clearly states that her husband has full rights to hit or even kill her. She does not fight back, does not defend herself, and even begs Blackthorne not to interfere because she feels that she has no right to be protected. This is the deepest form of internalization of patriarchal values and reflects that she does not consider herself a subject who is free to determine her destiny. From Beauvoir's perspective, this resignation and justification for violence is evidence that Mariko has become a cultural object, not a free human being who determines her own existence. She lives in the

shadow of past humiliation (as a traitor's daughter) and feels unworthy to determine the value of her own life. This situation shows how social structures and cultural norms can kill women's existential awareness, making them submissive even to injustice.

B. The struggles of the female characters to show their existence in James Clavell's *Shōgun* (*Transcendence, autonomy and women's freedom*)

a. *Transcendence, autonomy and women's freedom* after sake drinking challenge incident

The following conversation is between Mariko and Blackthorne that occurs after being abused by her husband, Buntaro. The context of this conversation begins after Mariko experiences domestic violence, where she is beaten by Buntaro because of his jealousy and dislike of Mariko's closeness to Blackthorne. In this quote, Mariko consciously refuses to play the role of the “ideal woman” as constructed by society and expected by her husband, such as being submissive, fearful, and sexually available. She says firmly: “*But I will not.*” This is a declaration of personal autonomy, a form of resistance against the objectification and subordination of women. She chooses physical and emotional suffering over losing her integrity. This is a form of existential resistance.

"Tonight was my fault, Anjin-san," she said. "If I would weep as he wants, beg forgiveness as he wants, cringe and be petrified and fawn as he wants, open my legs in pretended terror as he desires, do all these womanly things that my duty demands, then he'd be like a child in my hand. But I will not."

"Why?"

"Because that's my revenge. To repay him for leaving me alive after the treachery. To repay him for sending me away for eight years and leaving me alive all that time. And to repay him for ordering me back into life and leaving me alive." She sat back painfully and arranged her tattered kimono closer around her. "I'll never give myself to him again. Once I did, freely, even though detested him from the first moment I saw him."

...

"There's only hatred between my husband and me, that's our karma. It would be so easy for him to allow me to climb into the small place of death."

"Why doesn't he let you go? Divorce you? Even grant you what you want?"

"Because he's a man." A ripple of pain went through her and she grimaced. (p.545)

Furthermore, Mariko does not just passively accept the reality of her life, but also gives meaning to her suffering as "revenge." She has a conscious act to resist and reject Buntaro's power symbolically and personally. Her decision not to surrender herself emotionally and sexually to her husband is a form of *reclaiming agency* or taking back control over her body and identity. In Beauvoir's existentialist perspective, Mariko is struggling to become a free subject, even though she is in an oppressive social structure. She is aware that she is not free, but she is also aware that she has the right to determine the meaning of her life. This is the essence of the existential struggle which include self-awareness, rejection of oppression, and efforts to determine the meaning of life autonomously.

The finding from this quote shows an explicit depiction of Mariko's inner conflict and form of existential resistance against male dominance and the patriarchal values

that bind her. Mariko is physically depicted as a victim of domestic violence, with a bruised face, torn kimono, and a body full of bruises, due to the torture of her husband, Buntaro. This shows a real form of physical oppression against her as a woman, in an unhealthy marriage bond. Mariko's statement about karma reflects a deep existential alienation. She feels that her life is an extension of someone else's will, and that the only way to regain control over it is through an act of resistance, a refusal to "function" as a wife in the conventional sense.

Through Mariko's dialogue, it can be seen about the psychological and existential conditions that she experienced. Mariko states that she will not give herself to her husband again, even though legally and traditionally her husband has the right to her. This statement shows a strong and consistent form of inner resistance. She does not submit or try to seek salvation through manipulative means expected of a wife according to patriarchal culture, such as seducing, or begging for forgiveness. Instead, she refuses to submit as a form of existential revenge, because she feels that the right to live or die has been taken from her by the system and by Buntaro who did not give her permission to commit *seppuku*.

There is a close relationship between several factors studied in the context of female objectification and Simone de Beauvoir's existentialism, such as, Mariko's response to violence is not surrender, but rather a resistance. She refuses to play the role of a woman as expected by patriarchal culture like seducing and submitting. In her refusal to give her body back to Buntaro, Mariko reclaims her existential agency. She no longer wants

to live in the falsehood of gender roles formed by society. This is a form of struggle towards existence as an autonomous subject. Then, Mariko's personal history also plays an important role. Her identity as the daughter of a traitor makes her constantly haunted by shame and loss of self-esteem to the point where she wants to commit suicide. However, it is precisely from this historical wound that the spirit of liberation emerges. Her rejection of the role of a wife is entirely based on trauma and a desire to be free from the guilt imposed on her by the system.

From this quote, there are facts that show the complex dynamics between patriarchal power and women's existential struggles through the character of Mariko in *Shōgun* by James Clavell. Mariko is not just a victim of domestic violence, but also shows a subtle but meaningful form of resistance to oppressive social structures. By refusing to give her body to Buntaro, even though she knows that obedience can guarantee her safety, Mariko expresses a form of rejection of the total subjugation of her identity and will. This quote strengthens the argument that women are not only objects that are treated according to the will of men in a patriarchal society, but also have the potential to assert their own existence, even in a narrow space full of risks. Mariko is aware that her husband can legally kill her according to the prevailing cultural norms, but she still chooses to restrain herself and maintain her dignity by refusing to play the role of the “ideal woman” who is submissive and obedient. This is a form of deep existential resistance.

In line with Simone de Beauvoir's existentialist thoughts, Mariko's actions reflect an attempt to move out of being as the “Other” towards a subject who has the rights to her own body and will. Mariko does not want to be positioned merely as a complement or property of her husband, and through this silent resistance, she shows that she has awareness and independence as an individual. Her refusal to beg, submit, and serve her husband is a symbolic form of an attempt to restore her existence. This means that this quote not only shows violence and subordination, but also illustrates that even in the most repressive space, there is room for resistance and struggle towards women's true existence. This is important in the study of feminist existentialism because it shows how women can become active subjects in their own life history.

From this quote, it shows that women in James Clavell's *Shōgun* experience objectification and domination in the patriarchal feudal society of Japan, and that within Beauvoir's existentialist feminism, they have the potential to struggle to seize their existence as subjects. In the quote, Mariko admits that she has the ability to make Buntaro “like a child” if she is willing to play the role of a submissive woman as expected such as crying, begging, pretending to be afraid, and serving sexually. However, she chooses not to do so as a form of revenge and a statement of self-respect. This shows that Mariko is aware of the system that oppresses her, but also consciously refuses to submit herself, even at the risk of her life.

The finding from this quote also confirms that even in very unequal conditions, female subjects still have space, but narrow, to carry out existential resistance. Mariko

does not resign herself to her role as “Other,” as criticized by Beauvoir, but tries to express her own will and maintain her identity, even in the form of silent and risky resistance. This can be the first move to gain *transcendence*, *autonomy* and *freedom*.

b. *Transcendence, autonomy and women’s freedom in the conversation*
between Mariko and Fujiko

After the torture incident by Buntaro, who brutally treated Mariko in their room, Mariko still does not reveal the truth about her relationship with Blackthorne. The conversation between Mariko and Fujiko takes place in an emotionally atmosphere. Fujiko, as Anjin-san's consort, questions Mariko's motivations for taking the place of the maid assigned to sleep with Blackthorne. Blackthorne and Mariko have developed an emotional and physical closeness, and Mariko has previously *pillowed* (make love) with Blackthorne by posing as a maid. This was done of her own free will, not out of pressure, but out of desire, curiosity, and an opportunity that would not come again. Mariko lies by saying it was for *saké* and entertainment, but the narrative makes it clear that she is interested in Blackthorne personally. The quote as follow:

What if Buntaro knew the truth? Or Toranaga? About the pillowing ...

“Are you insane?” Fujiko had said that first night.

“No.”

“Then why are you going to take the maid’s place?”

“Because of the saké and for amusement, Fujiko-chan, and for curiosity,” she had lied, hiding the real reason: because he excited her, she wanted him, she had never had a lover. If it was not tonight it would never be, and it had to be the Anjin-san and only the Anjin-san.

So she had gone to him and had been transported and then, yesterday, when the galley arrived, Fujiko had said privately, “Would you have gone if you’d known your husband was alive?”

“No. Of course not,” she had lied.

*“But now you’re going to tell Buntaro-sama, neh? About pillowing with the Anjin-san?”
“Why should I do that?”*

“I thought that might be your plan. If you tell Buntaro-sama at the right time his rage will burst over you and you’ll be gratefully dead before he knows what he’s done.”

“No, Fujiko-san, he’ll never kill me. Unfortunately. He’ll send me to the eta if he has excuse enough—if he could get Lord Toranaga’s approval—but he’ll never kill me.” (p.546)

Fujiko cleverly questions whether Mariko plans to reveal the truth to Buntaro in order to provoke a quick death in his anger. But Mariko denies it. She knows that Buntaro will not kill her. Instead, he will punish her socially and symbolically, such as by banishing Mariko to the *eta*. *Eta* and *Hinin* are the lowest caste or equivalent to slaves, the lowest social class that bears shame (Widiandari, 2021). This conversation also illustrates how Mariko is fully aware of the social impact of her actions, and how she chose to maintain control over the truth. It also shows that in a situation of oppression, Mariko maintains her dignity and personal will as a form of existential defense. The findings from this quote show how the character Mariko lives and at the same time fights against the patriarchal structure that binds women physically, socially, and psychologically. What is seen in this quote is a noble woman who has experienced domestic violence, symbolically and emotionally abused by her husband, and is socially threatened if her secret is revealed. However, the dialogue between Mariko and

Fujiko is a form of awareness, self-control, and very strong existential agency from Mariko.

Mariko explains that she decided to sleep with Blackthorne not for *saké* or anything, but out of personal, conscious desire. She wanted him as a man, not as a diplomatic tool or a means of satisfying tradition. It was an explicit statement of a woman's personal will and desire, a form of resistance to social norms that required women to be passive and submissive to the will of men. She was in control of when, why, and with whom she wanted to be intimate. Therefore, this finding confirms that in a very narrow and threatening space, the character Mariko is able to express her will and control her existence. She is no longer a resigned object in the system, but a subject who consciously chooses, keeps secret, and maintains her own dignity. This is a very important existential achievement according to Simone de Beauvoir's thinking.

This quote shows how women, in this case Mariko, are trapped in a patriarchal system that limits their physical and social freedom, but consciously resists through control over their bodies, choices, and personal truths. The patriarchal social structure in feudal Japanese culture, gives men great power over women. Buntaro as a husband has full rights over his wife, including sexually and socially. In this context, Mariko's *pillowing* (sexual relations) with Blackthorne is an act that is legally and culturally very risky if known. The threat that Mariko could be sent to the *eta* caste if this secret is revealed, illustrates how the patriarchal system not only regulates women's actions, but also controls their consequences socially and symbolically.

Mariko honestly admits, in her inner narrative, that she came to Blackthorne not because of pressure, but because of personal desire. This is a form of affirmation of one's existence as a subject with desire and will. In Beauvoir's view, this is a step towards *transcendence*, a woman's ability to step out of the framework of the "other" and become the determinant of the meaning of her life. This factor shows that even though Mariko lives in an oppressive system, she is still able to show courage, control, and existential awareness. This is the essence of women's existential struggle according to Beauvoir, not just surviving, but choosing and determining, even in extreme limitations.

The fact that this quote shows that Mariko consciously chose to sleep with Blackthorne out of personal desire, and kept the act a secret despite the serious social and legal risks involved. This is very important in the context of Simone de Beauvoir's existentialist feminism. This is not just a story about breaking norms, but a powerful statement about women's subjectivity, control, and free will in an oppressive patriarchal system. This conversation shows that women have room for resistance, even in very repressive situations. Mariko lives in a cultural structure that strictly regulates women's bodies and sexuality. She knows that if her actions are revealed, she could be relegated to the *eta* caste, the lowest caste full of shame. However, she still does it not because she is forced to, but because she chooses. This action marks an important transition from a position of *immanence* (submission) to *transcendence* (the freedom to determine the meaning of her own life).

There is also the fact that women's resistance does not always have to be frontal or physical, but can be present in the form of control over the narrative, the choice of silence, or control over information. Mariko knows when to speak, when to hide, and to whom she gives her trust. This is an existential strategy in facing an unjust order. So, this quote marks a small but meaningful victory when a woman who knows herself, knows her will, and knows the risks, but still chooses consciously. In the harsh and masculine world of the James Clavell's *Shōgun*, Mariko voices Beauvoir's principle alive, that women are not destiny, but the result of the courage to become subjects.

From this quote, it shows that women in James Clavell's *Shōgun* live in an oppressive patriarchal system, where their bodies and social roles are controlled by men, but on the other hand, they have the potential to carry out existential struggles as explained in Simone de Beauvoir's thought. The above conversation quote is discussed and strengthens this analysis, but also provides a new dimension to how women's resistance can be realized consciously and strategically. Therefore, this finding shows that the analysis remains valid, women do live in a patriarchal structure, but this quote also enriches the analysis by revealing that under strong pressure, women are able to act as existential subjects. Mariko presents the complexity of women, she is subject to the system, but choosing in consciousness. She is socially wounded, but existentially victorious.

CHAPTER V

CONCLUSION

This chapter presents the conclusion of the overall analysis of James Clavell's *Shōgun* using Simone de Beauvoir's feminist existentialism approach. This conclusion is formulated based on a critical reading of key quotes in the novel that describe the experiences of female characters. This chapter will also identify the limitations of the study and suggestions for further study.

A. Conclusion

This study aims to examine the forms of objectification of women and the existential struggles experienced by female characters in the James Clavell's *Shōgun* using the feminist existentialism approach of Simone de Beauvoir. Based on several main quotes that are the data in this study, it can be concluded that women in this novel experience systemic pressure that encompasses all aspects of their lives such as body, identity, relationships, and dignity. However, behind this pressure, there are moments of awareness and meaningful existential struggles, which show women's efforts to become subjects of their own lives.

In Beauvoir's existentialist feminism, women's struggles do not always demand a great rebellion, but rather an awareness to refuse to be an object and begin to become a subject who directs the meaning of her own life. For example, Mariko, through every

choice and attitude, represents the complexity of women's positions in patriarchal culture, socially imprisoned, but slowly grasping existential freedom. This is the core finding in this study, that women's existence in James Clavell's *Shōgun* is not static, but struggles between limitations and hopes to become free subjects.

Furthermore, the conclusion of the quotes analyzed shows two main things: first, that women in James Clavell's *Shōgun* experience a comprehensive objectification that includes sexual, social, emotional, and existential dimensions. Secondly, that in these narrow spaces there are still women's efforts, especially Mariko, to assert their will, control, and choice as subjects. This struggle is not always present in the form of open resistance, but is often silent, symbolic, or strategic, such as when choosing with whom she will share her body, and determining what truth will be revealed or hidden.

B. Suggestions

There are suggestions that can be put forward for further study development. Firstly, this study analyzes the position of women in the context of fiction without linking it deeply to the historical reality of Japanese women in the 17th century. Therefore, it is suggested that further research integrates a literary approach with gender history studies and cultural studies, so that the analysis carried out becomes more holistic and has stronger roots in the social reality at that time.

Secondly, because the focus of this study is Eastern culture, it is suggested that further studies also compare the representation of women in Eastern and Western cultures, especially by looking at how local social and philosophical constructions shape women's existential experiences. This comparative approach will enrich the understanding of the universality or particularity of women's oppression in various cultures.

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