

ELIZABETH QUEEN'S FEMINISM AND FEMININITY IN TASHA ALEXANDER'S

ELIZABETH: THE GOLDEN AGE

(A Feminist Literary Criticism)

THESIS

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ENGLISH LANGUAGE AND LETTERS DEPARTMENT

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MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY MALANG

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THESIS

Presented to:

**Maulana Malik Ibrahim State Islamic University Malang in partial
fulfillment of the requirement for the degree of *Sarjana Sastra (S.S)***

By:

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MALANG
2014**

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Malang, 12th June 2014

The Researcher



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It does not incorporate any material previously written or published by another person, except those indicated in quotation and bibliography. Due to fact, I am the only person responsible for the thesis if there is any objection or claim from others.

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MOTTO

*“Men’s life without Women is
Meaningless...”*



DEDICATION

This thesis is especially dedicated to:

My Beloved Keeper, **ALLOH SWT**

My Beloved Idol, **MUHAMMAD SAW**

And...

My Beloved Father **H. Moh. Ikrom, S.PdI (Alm)**, My Beloved Mother **Husnul Chotimah**, My Beloved Sister **Faydotul Utroh**.

And...

My Beloved Grandma, **Mbah Umaiyah**.

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My Beloved Father **Nu'man Fawzy**, My Beloved Mother **Sa'adah**, My Beloved Sister **Humairotum Mahamida**.

Then...

All of My Beloved Families

And...

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Then...

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Continue...

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Also...

My "Petrok", My Do Mbojo... *FR

^_^

Thank You So Much...

I Love yOu aLL...



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Finally, the writer is only able to say that this thesis is the best for writer’s effort, although it is far from being perfect. The writer hopes this thesis is useful especially for writer and the readers generally.

Malang, 12th June 2014

The Writer

ABSTRACT

Robbani, Futuhatur. 2014. Elizabeth Queen's Feminism and Femininity in Tasha Alexander's *Elizabeth: The Golden Age* (A Feminist Literary Criticism). Thesis. English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang.

Advisor : Dr. Istiadah, M.A

Key words : Feminism, Femininity, Concept of Patriarchal Binary Thought, Elizabeth: The Golden Age.

This study focuses on analyzing feminism and femininity in Elizabeth Queen as the main character in *Elizabeth: The Golden Age* novel that was wrote by Tasha Alexander. Furthermore, Elizabeth Queen's strong feminism and femininity character that makes this novel interesting and important to be analyzed.

In order to bring this study into its purpose, the writer formulates two problems of the study: (1) What are Elizabeth Queen's feminism aspects reflected in Tasha Alexander's *Elizabeth: The Golden Age*; and (2) What are Elizabeth Queen's femininity aspect reflected in Tasha Alexander's *Elizabeth: The Golden Age*.

Feminist literary criticism is a form of criticism to analyze and approach a text. A feminist literary criticism is used as design to conduct this study because feminist literary criticism appraises literary work by reading as a woman. The aim of feminist literary criticism is to criticize the canon literature and to focus the standard matters that are based on patriarchy. The subject of this study is Tasha Alexander's *Elizabeth: The Golden Age* novel which is published by *HarperCollins Publisher Inc.* published in 2009. The researcher uses some ways to collect and analyze the data, namely: read and understand the data; find, collect and rechecking the data. After collecting the data, the researcher analyzes the data using some steps, namely: presenting and interpreting the data, then concluding the result of analysis. This study uses Simone De Beauvoir theory of feminism.

From the result and discussion of analysis, the researcher concluded that feminism and femininity were found in the main character that Elizabeth Queen in Tasha Alexander's *Elizabeth: The Golden Age* novel. Feminism aspect can be seen in Elizabeth Queen's braveness as a queen who has power and strong character in saving her country. And; femininity aspect can be seen in her other character that is feminine, sensitive and feeling in love with a man. Based on the discussion above, the researcher would like to suggest to the further researchers who want to analyze the same topic of this thesis. They should do better and use other theories that can support and complete the theories that the researcher used. Finally, the researcher hopes that this thesis will be useful for the readers and researchers who want to make a research in the same topic with broader analysis, but on different objects.

ABSTRAK

Robbani, Futuhatur. 2014. Feminisme dan Feminitas Ratu Elizabeth dalam Novel *Elizabeth: The Golden Age* karya Tasha Alexander (Sebuah Kritik Sastra Feminis). Skripsi. Jurusan Bahasa dan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Kata Kunci : Feminisme, Feminitas (Kewanitaan), Konsep Pemikiran Biner Patriarki, Elizabeth: dimasa Keemasan.

Penelitian ini berfokus pada analisis feminisme dan feminitas pada Ratu Elizabeth sebagai karakter utama dalam novel *Elizabeth: The Golden Age* yang ditulis oleh Tasha Alexander. Selanjutnya, Karakter feminisme dan feminitas yang kuat pada Ratu Elizabeth tersebut yang membuat novel ini menarik dan penting untuk dianalisis.

Dalam rangka untuk menjawab tujuan dari penelitian ini, penulis merumuskan dua masalah penelitian: (1) Apa saja aspek feminisme pada Ratu Elizabeth yang tercermin dalam novel *Elizabeth: The Golden Age* karya Tasha Alexander; dan (2) Apa saja aspek feminitas pada Ratu Elizabeth yang tercermin dalam novel *Elizabeth: The Golden Age* karya Tasha Alexander.

Kritik sastra feminis adalah sebuah bentuk kritik untuk menganalisis dan melakukan pendekatan terhadap sebuah teks. Kritik sastra feminis digunakan sebagai desain untuk melakukan penelitian ini karena kritik sastra feminis menilai karya sastra dengan cara membaca sebagai perempuan. Tujuan dari kritik sastra feminis adalah untuk mengkritik sastra kanon dan untuk memfokuskan hal-hal standar yang didasarkan pada patriarki. Subjek penelitian ini adalah novel *Elizabeth: The Golden Age* karya Tasha Alexander yang diterbitkan oleh *HarperCollins Publisher Inc.* pada tahun 2009. Peneliti menggunakan beberapa cara untuk mengumpulkan dan menganalisis data, yaitu: membaca dan memahami data; menemukan, mengumpulkan dan mengecek kembali data. Setelah mengumpulkan data, peneliti menganalisis data dengan beberapa langkah, yaitu: menyajikan dan menafsirkan data, kemudian menyimpulkan hasil analisis. Penelitian ini menggunakan teori feminisme Simone De Beauvoir.

Dari hasil analisis dan pembahasan di atas, peneliti menyimpulkan bahwa feminisme dan feminitas ditemukan pada karakter utama yaitu Ratu Elizabeth dalam novel *Elizabeth: The Golden Age* karya Tasha Alexander. Aspek feminisme dapat dilihat pada keberanian Ratu Elizabeth sebagai seorang ratu yang memiliki kekuatan dan karakter yang kuat dalam menyelamatkan negaranya. Dan; Aspek feminitas dapat dilihat pada karakternya yang lain yaitu sifat feminin, sensitif, perasaan cinta terhadap seorang pria. Berdasarkan pembahasan di atas, peneliti ingin menyarankan kepada peneliti selanjutnya yang ingin menganalisis topik yang sama dari skripsi ini. Mereka harus melakukan yang lebih baik dan menggunakan teori-teori lain yang dapat mendukung dan

melengkapi teori-teori yang peneliti gunakan ini. Akhirnya, peneliti berharap bahwa skripsi ini dapat bermanfaat bagi pembaca dan peneliti yang ingin melakukan penelitian dengan topik yang sama dengan analisis yang lebih luas lagi, tetapi pada objek yang berbeda.



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Chapter I

INTRODUCTION

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

1.1 Background of the Study

Not being strange matter that men's position is higher than women's position. This situation existed since long previous period. Where, women did not have fully power in this life. This condition is caused of men always more dominant than women. Until this condition makes women cannot act more freedom like men, because there are constraints for women.

One of women's problems is how to get equal position and rights in their society. Women themselves should show their capability to prove; who they are and what role they play in society. Women can take an active part in creating their own lives and their own features every person equal has opportunities and civil right and they should be allowed to exercise freedom of choice (Anderson in Mandell, 1995:5)

Hence, feminism has significant correlation with women life. In considering issues about women's lives, feminist have revised some of these classical perspectives to explain better the position of women in society. Feminism's goal is to change the traditional view of women so that all women will realize that they are not a "no significant other", but that each woman is a valuable person possessing the same privileges and right as every man (Charles E. Bressler, 1994:180). The feminists declare that women must define themselves and assert their own voices in the arenas of politic, society, education and the arts. The feminists hope to create a society where the men and women voices are equally valued.

Feminism speaks about social theories, political movements, and moral philosophies that are concerned with the liberation of women. In politic, a woman considered as irrational and emotional person; therefore, woman cannot be a leader and occupies inferior position. In social, women's stereotype is taking care of family and especially their husband. In addition, women in some occasion experience the physical and psychological violence or assault from men (Fakih, 2005:12-17).

This indicates that feminist movement tries to demand the rights not only in political but also in social, education and economy. Because of the movement, women try to rise. The aim of feminist movement is the equality between men and women in the society and knowledge in general. (Djajanegara, 2003:16).

The method uses in this study is literary criticism. Literary criticism is the analysis, interpretation, and evaluation of literary works. Academic criticism is commenting on the subject matter and method of the text. Criticism involves spotting the general themes of the work and then seeing how the text presents and develops the themes (Peck and Coyle, 1986:149-150).

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

Culler says "Feminist literary criticism is reading as a woman" (Culler, 1983). Actually, feminist literary criticism is not criticizing women, women author, or even a woman critic. The statement *reading as a woman* explains that in women's life, there is the other sex that is related by the culture, literature, and woman's life. By this point, we have to realize that there is the different sex beside woman, which influences literature. Therefore, the woman researchers search for a way of looking at the texts, which is different from the male perspective that has always been dominant in society. For instance, in social life, the women's rights are limited by the matters of family and undeserved to have high

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

This study uses the theory of feminism based on French feminism. Here as a French feminist, Simone De Beauvoir argued that the male in these societies defines what it means to be human, including therefore, what it means to be female. Because the female is not male, Beauvoir asserted, she becomes "the other" an object whose existence is defined and interpreted by the male, who is the dominant being in society (Simone De Beauvoir, 1956: 949). It means that concept the other is not an equal complement to the Self/Subject, but rather serves as a projection of everything the Self/Subject rejects: immanence, passivity, voiceless.

Basically, De Beauvoir's concept above parallel to Helene Cixous' concept about the patriarchal binary thought; she assumed that the predilection in our culture to construct the world in terms of oppositions - good/evil, individual/society, knowledge/ignorance, object/subject, male/female and etc. Corresponding as they do to the underlying opposition man/woman, these binary oppositions are heavily imbricates in the patriarchal value system: each opposition can be analyzed as a hierarchy where the 'feminine' side is always seen as the negative, powerless instance. For Cixous, who at this point is heavily indebted to Jacques Derrida's work, Western philosophy and literary thought are and have always been caught up in this endless series of hierarchical binary

oppositions that always in the end come back to the fundamental 'couple' of male/female (Mary Eagleton, 1996: 146-147). So that everything in this world is created in each position such as men and women.

The reason why the researcher is interested in studying *Elizabeth Queen's Feminism and Femininity as the Main Character in Tasha Alexander's Elizabeth: The Golden Age (A Feminist Literary Criticism)* is described into two reasons. First, because Elizabeth Queen's braveness as a woman superior that is imagined strong feminism aspect. *Elizabeth: The Golden Age* tells about Elizabeth 1 Queen's golden period in 16th century as the Queen in England Kingdom to confront menacing from Spanish Kingdom that want to arrogate Elizabeth Queen's throne and enter English country inhabitant into catholic. Because of Elizabeth Queen's braveness that she wars for help her citizenry ungrudgingly where it makes Elizabeth Queen became the winner of that warfare, and then her leadership is in victory period. Feminism value in this novel is showed by Elizabeth Queen as a woman superior who has character and has position as leader of a country. Especially in feminism aspect, this research aimed to show that women can participate in many aspects of life like men. In addition, this research also aimed to conserve women's existence in the literary world. Second, Elizabeth Queen has other character, they are: being feminine, sensitive and feeling in love with a man, where those character is imagined Elizabeth Queen's femininity. In addition, *Elizabeth: The Golden Age* describes about the golden age of a famous Queen of England,

Elizabeth. Beside that, this inspiring story shows that woman is not powerless as the assumption all people this time. In addition this novel is one of the most popular literary forms.

1.2 Problems of the Study

Indeed, through this novel we will find many things to be explored from any aspects of the study, but based on the explanation in the background of the study above the researcher decides to intend statement of the problems below:

1. What are Elizabeth Queen's feminism aspects reflected in Tasha Alexander's *Elizabeth: The Golden Age*?
2. What are Elizabeth Queen's femininity aspects reflected in Tasha Alexander's *Elizabeth: The Golden Age*?

1.3 Objectives of the Study

In accordance with the statement of the problem, the objective of the study is formulated as follows:

1. To describe Elizabeth Queen's feminism aspects reflected in *Tasha Alexander's Elizabeth: The Golden Age*.
2. To describe Elizabeth Queen's femininity aspects reflected in *Tasha Alexander's Elizabeth: The Golden Age*.

1.4 Significance of the Study

In this complex society, there are many issues related to feminism and thought differences. This study gives both practical and theoretical contribution.

Theoretically, this study aims to increase knowledge and strengthen the theory related to feminism especially about existentialist feminism. Practically, the researcher hopes that the study she wrote could be a useful reference. Generally, for those who have an interest in literary world, especially the feminism novel such as Tasha Alexander's *Elizabeth: The Golden Age*. Hopefully, this research can contribute something for the next researcher and can be continued to the deeper research for English Letter's students.

Furthermore, this study is hoped to break of woman discrimination and to open people's view to realize that now, men and women are equal. Thus, people (especially for men) should not devaluate (looking down) on women because it can cause problem for women such as woman's discrimination.

1.5 Scope and Limitation of the Study

Actually, analysis of literary work has wide aspect. For example, one literary work can be analyzed using some theories. It depends on the aspect that relate in that literary work. The analysis of this novel focuses on the detailed information that are related to the problem of the study. To

prevent this study is going broader, the researcher gives the main scope and limitation of this study both are:

1. The scope of this study generally talks about feminism area, which is focused on feminist literary criticism analysis that is clearly defined on feminism and femininity aspects as existentialist feminism in *Tasha Alexander's Elizabeth: The Golden Age* novel which concern in the main character that is female character.
2. The limitation in this study is impossibility to analyze the whole aspects in this novel, although there are many aspects of this novel that are interesting to be analyzed. The analysis in this novel is limited to feminism and femininity aspect.

1.6 Research Method

In order to the research organize well, the researcher has formulated the research method that help the researcher to arrange and conduct the research properly so the research should cover all of the important things that the researcher wants to raise through her research. The research methods consist of research design, data source, data collection, and data analysis.

1.6.1 Research Design

This study is a literary study. The researcher uses feminist literary criticism to analyze the novel and conduct the research. Literary criticism

is the only research design that is directly related to literary works. This study focuses on analyzing a literary work.

Literary criticism is the analysis, interpretation, and evaluation of literary works (Peck and Coyle, 1986:149). Also, according to Hardjana (1994:37) “literary criticism is the study which directly related to a certain literary work”. Therefore, a critic should clarify the problems related to the literary works by giving interpretation, explanation, and description. In most cases, the critic’s general purpose is to enrich the reader’s understanding of the literary work.

The researcher uses the feminist literary criticism to analyze the novel. Feminist literary criticism is based on feminist theory especially the one by Simone De Beauvoir.

1.6.2 Data Source

In this study, the researcher uses data source of an English novel; *Elizabeth: the Golden Age* is one of literary work that was written by Tasha Alexander. This novel was first published in 2007. Then Harper Collins e-Book published this novel in 2009. Furthermore, this novel consists of 23 chapters in 297 pages.

1.6.3 Data Collection

In this study, the researcher does the collecting data with several ways. Firstly, the researcher does deep reading and understanding of the

novel. While reading and understanding the novel, the researcher finds and collects the data from novel that relates to the problem of the study. Then evaluating the appropriateness of the data and the last step is rechecking towards paragraphs, phrases and sentences.

1.6.4 Data Analysis

After the data had been collected, the analysis was begun namely: presenting the data according to the research problems. In presenting the data, the researcher categorized the data in relation with the main character's feminism and femininity. Then, the researcher analyzes the data above by referring to the researcher's point of view and the theory. Then, the researcher makes the conclusion according to the previous chapter which gives detail description, related to the feminist perspective. In analyzing the data, the researcher tries to give a brief explanation in every datum. This is the more important step that is why the researcher should give the clear and correct analysis relating to the topic. The last step is drawing the conclusion.

1.7 Definition of Key Terms

Here the list of the concept or meaning dealing with the study to make the readers understand the words and to avoid ambiguities and misunderstanding about the terms, the researcher defines important related terms to this research as follows:

1. Feminism

An ideological of principles that women should be equal with men in getting the suffrages of social, political, work, education, status, and treatments in every sector.

2. Femininity

The quality of women's natural tendency which cannot be separated from women at all such as being feminine, sensitive and feeling in love.

3. Patriarchal binary thought

A thought of the predilection in culture to construct the world in terms of oppositions such as men/women, good/bad, positive/negative and etc.

4. Elizabeth: The Golden Age

The period when English kingdom reach out for top of glory under the leadership Elizabeth Queen.

Chapter II

REVIEW RELATED LITERATURE

This chapter deals with the review related literature feminism that is going to be used in analyzing the novel. The discussion on the review is divided seven parts namely: feminist literary criticism, feminism, femininity, Simone De Beauvoir's theory, the relationship between De Beauvoir's theory and Helen Cixous' patriarchal binary thought concept in feminism and femininity term of *Elizabeth: The Golden Age*, England in golden period and previous studies.

The novel *Elizabeth the Golden Age* significant shows a factual description of woman in Elizabethan era. The theme of this research is the woman's power in feminism thought. So the analysis of the novel uses in Simone De Beauvoir's feminism theory in feminist literary criticism analysis.

2.1 Feminist Literary Criticism

Feminist literary criticism is applied in both woman and man author's work. Women in their literary works are able to express their own experiences, feeling, and thought as women. On the other hand, men's literary works in general describe women's stereotype as wife, loyal mother, and prostitute. Whereas women, have their own private feeling such as suffer, disappointment or restless that only can be explained by

women themselves. In describing female character, in some occasion women are described as weak people but sometimes described as strong and independent women. (Djajanegara, 2003:19).

Referring to the explanation above, the important aim in using literary criticism is that the readers are able to analyze and evaluate all the literary works for centuries. According to Djajanegara, feminist literary criticism is used for analyzing the literary works not only for centuries ago, but also literary works in this era (Djajanegara, 2003:20). Feminist literary criticism is a form to analyze and approach a text. In addition, Kuiper (in Sugihastuti and suharto, 2002:68) gives the aims of feminist literary criticism:

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

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

Because of its origin in the women's liberation, feminist criticism values literature that is of some use to the movement, prescriptive criticism, then is the best defined in term of the ways in which literature can serve the cause of liberation. To earn feminist approval, literature must perform one or more of the following function: (1) serve as a forum for women, (2) help to achieve cultural androgyny,

(3) provide role-models, (4) promote sisterhood, and (5) augment consciousness-raising (2003,26)

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

Culler stated that feminist literary criticism is reading as a woman (1983). Feminist literary criticism is not criticizing woman, women author, or even a woman critic. The statement *reading as a woman* explains that in women's life, there is the other sex that is related by the culture, literature, and woman's life. By this point, we have to realize that there is the different sex beside woman, which influences literature. Then, literature will speak problems that are caused by the women and men. Therefore, the woman researchers search for a way of looking at the texts, which is different from the male perspective that has always been dominant in society. For instance in social life, the women's rights are limited by the matters of family and underserved to have high education. The feminist's movement struggles for the development of women's position and level in society.

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

- a. The female character position and role in literature.

- b. Women oppression in every aspect of life, including education and social activities.
- c. Paying attention to the factor of the readers, especially the reader's respons to the woman emancipation in literature. (Endraswara, 2003:146)

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

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

In addition, Djajanegara (2003:51-54) gives the way to analyze the literary work uses feminist literary criticism. Firstly, the researcher should identify one or some female characters in literary work. Then, find out

their position in family and society. Secondly, the researcher figures out the female character's purpose of life, which is described by the author. The researcher also should give attention to the female character's attitude, behavior, and their way of thinking. Thirdly, keep track of the author's way of writing, which probably uses ironic, comedy, critic, optimistic, and pessimistic words.

2.2 Feminism

Women traditionally had been regarded as inferior to men physically and intellectually. Both law and theology had ordered their subjection. Women could not possess property in their own names, engage in business, or control the disposal of their children or even of their own persons. Therefore, Dzuhayatin (in Sunarto, 2000:34) stated that feminism is ideology that begins from the awareness of women's sexual harassment and oppression in society and women's movement to change the condition. In addition, "feminism is the awareness of women's lower position in society and desire to fix or change this condition" (Saptari and Holzner, 1997:47).

Today, women try to fix that condition through feminist movement. Feminism speaks about social theories, political movements, and moral philosophies that are concerned with the liberation of women. In politic, women are considered as irrational and emotional person; therefore, women cannot be a leader and occupies inferior position. In

social, women's stereotype is taking care of family and especially their husband. In addition, women in some occasion experience the violence, which is body and psychology attack or assault from men (Fakih, 2005:12-17).

Alternatively, feminism speaks about the equality between men and women in politic, economy, and social; or organized movement that fights for the rights and importance of women. The only cause that makes disposition and oppression of the women's rights is sex distinction. The distinction allows feminists to accept some form of natural sexual difference while criticizing gender inequality (Fakih, 2005:12). In fact, feminist movement tries to create a harmonious society without any discrimination, democratic, free from the classification, and sex distinction (Sunarto, 2000:34).

Feminism as a word has gained widespread usage in the western world since the 1890s. It emerges as a way of identifying individuals whether they support not merely an increased public role for women and women's right or not. Role has expanded altered, and broadened the definition of feminism that includes political, cultural economic, racial and ethical dimension.

Feminism is a methodology, a more complex way of thinking about and acting upon the conditions of our lives (Rich in Mandell, 1995: 124). Mandell (1995: 125) remarks that feminism is a politic directed at changing the existing power relations between women and men in society.

The other expert argues that feminism constitution “a social, economic, political commitment to eradicating race, class and sexual domination and reorganizing society so that individual self development takes precedence over imperialism, economic expansion, and material desires” (Hooks in Mandell, 1995: 214). The other one remarks that feminism needs to recognize that gender is not the only and always the primary consideration in the struggle for women’s liberation (Carty In Mandell, 1995: 254).

Seeing more about feminism, in a particular source says that men and women should be equal politically, economically and socially. It means that everyone can believe that women and men should be politically, economically and socially equal for their own reasons and hold their own ideas pertaining how they can make that happen. If that is the case they are likely practicing some form of feminism whether or not they directly associate themselves with the feminist movement or theory (<http://www.amazoncastle.com/feminism/ecocult.shtml>). It supported by Hooks statement that feminism constitute a social, economic, political commitment to eradicating race, class and sexual domination and reorganizing society so that individual self development takes precedence over imperialism, economic expansion, and material desires (Hooks in Mandell, 1995: 214).

2.3 Femininity

Femininity is one of the key terms of feminism and an urgent topic of an ongoing debate. Basically, the researcher wants to discuss femininity by giving attention to three major French feminist theorists in particular, namely Helene Cixous, Luce Irigaray, and Julia Kristeva, whose theoretical definitions of femininity will be considered the course of this term.

In the essay *Feminist, Female, Feminine*, Toril Moi criticizes Simone de Beauvoir's notion of femininity by stating that femininity is a cultural construct: one is not born a woman; one becomes one (Moi in Belsey and Moore 1989:122). This is probably the key argument that underlies most important attempts to define femininity. Toril Moi's argument says that:

patriarchal oppression consists of imposing certain social standards of femininity on all biological women, in order precisely to make us believe that the chosen standards for "femininity" are natural. Thus a woman who refuses to conform can be labeled both unfeminine and unnatural. It is in the patriarchal interest that these two terms (femininity and femaleness) stay thoroughly confused. (Belsey and Moore 1989:122-123)

Consequently, the terms femaleness as the term for biological sex and femininity as cultural construct have to remain separated. Women do not share certain traits just because they have a similar biological precondition. However, in patriarchal society women are often reduced to their bodies and to their shared bodily experiences, such as menstruating or

giving birth. As a result, women are subjects to medical and natural scientific doctrines based on bodily processes. These substantially medical facts are used to subordinate women when it comes to work, family, and language (Martin 1987:19). According to Emily Martin, a woman has to become solely her physical body in order to be sexually attractive in patriarchal society. Thus, the body becomes an object, not only for patriarchal society, but also for the woman herself. This leads to a split of the self, where various personae of the woman watch and various personae are watched (Martin 1987:38-39). Therefore, women fulfill a role that is imposed on them by their bodies, or more precisely by what is inscribed on their bodies. Hence, patriarchal society connects femininity to a set of psychological traits, such as naturalness, sweetness, helping, nurturing, etc., which lack biological reasons and are simply stereotypes.

In *Sexual/Textual Politics*, Toril Moi lists the following eleven major stereotypes of femininity by Mary Ellmann, which were connected to women throughout history: formlessness, passivity, instability, confinement, piety, materiality, spirituality, irrationality, compliancy, the Witch, and the Shrew (Moi, 1985:34). These traits do not apply to each and every woman and, therefore, cannot be regarded as natural. However, a relationship between the aforementioned stereotypes and femininity has been established by patriarchal society. Consequently, stereotypes concerning femininity often are not questioned anymore, but regarded as biologically given and natural.

Furthermore, a specific place is ascribed to women by patriarchal society. Men are supposed to work within the public arena, whereas women must construct a place of leisured and domestic calm (McDowell in Eagleton 2003:12). Furthermore, about term of home, meaning both the house and the home land, has always been related to the feminine and to female virtues; despite this fact, the behavior of women at home must still conform to societal norms. Therefore, home only appears to be the sphere of the woman, but it is merely an extension of patriarchal society (McDowell in Eagleton 2003:14). The domestic ideology of women as angels of the hearth in the nineteenth century was only another image to suppress women (McDowell in Eagleton 2003:15). The same phenomenon occurs in the function of psychiatric asylums.

Concerning to this term, women are also suppressed in their sexuality. Since the eighteenth century, the population has been controlled by means of “strategic unities” in enforcing “normal” sexualities: “hystericization of women’s bodies, pedagogization of children’s sex, socialization of procreative behavior, and psychiatrization of perverse pleasure” (Chow in Eagleton 2003:102).

According to the feminine traits mentioned above, Judith Butler calls femininity a “stylized repetition of acts” and sees gender as “a constituted social temporality,” because gender norms can never be fully internalized and embodied (Butler1990:140&141). Gender is not a fact, rather an idea of it is created by various acts of gender (Butler 1990:139).

Thus, an illusion of a “natural sex” or a “real woman” is given and is sought to perpetuate within patriarchal society (Butler 1990:140). Similarly to Butler, Samantha Holland regards feminine behavior as a “task” of imitation which does not incorporate inherent skills or traits, but learnt behavior, and thus makes gender into “something which people” do “rather than what they are” (Holland, 2004:35-36). Femininity is performed and differs from performance to performance and from woman to woman. In addition, traditional practices of femininity and actual practices do not necessarily conform. Consequently, there cannot be one definition of the term femininity but there must be a continuous discourse.

The term femininity is always connected to passivity opposed to activity or to lacking opposed to possessing something. Hence, femininity is manifested by hierarchical oppositions and is always included in the term which is lacking and over which the other term is defined, thus, always making it the seemingly weaker term, for example active/passive, man/woman. “Man” needs the term “woman”, simultaneously, in order to have a term against which it can be defined. Without “woman”, “man” cannot exist, or as Irigaray comments that man needs woman as “a mirror to catch his reflection” (Irigaray 1985:11). Woman is “the negative required by the male subject’s “specularization”, which is actually a “reflecting on [one’s] own being” and hence “fundamentally narcissistic” (Moi 1985:132).

However, the binary oppositions term turn femininity into the other and women become marginalized by this system. Woman is made invisible because woman is solely the “other” of man. According to Audre Geraldine Lorde that even turns the opposition “man/woman” into “man/not man” (Cranny-Frances and Waring 2003:60). As a consequence “woman” disappears as an entity of her own and is only defined as a negative of man. Woman therefore is ignored; we refuse to recognize it (Cranny-Francis and Waring 2003: 60). Similarly, there is no such opposition as “penis/clitoris,” but only “penis/no penis.” Woman and female sexuality are only regarded as a void and are dominated by the male term (Cranny-Francis and Waring, 2003: 59). This related to Freud’s writings, in which woman is outside of representation. Thus, Luce Irigaray sees the feminine as deciphered as forbidden, in between signs, between the realized meanings, between the lines (Irigaray quoted by Moi, 1985:13). Woman is only allowed to be a mirror for man and, therefore, the pleasure of self-representation, of her desire for the same, is denied woman: she is cut off from any kind of pleasure that might be specific to her (Moi, 1985:135). The loss of eroticism and the woman’s submission to male sexuality offers only one remedy to women – namely to renew their ties to their mothers and other woman. According to Irigaray, “one of the lost crossroads of our becoming women lies in the blurring and erasure of our relationships to our mothers and in our obligation to submit to the laws of the world of men-amongst-themselves,” which destroys female ancestry

(Irigaray, 1989:13). In order to make an ethics of sexual difference possible, women must renew the land of female ancestries (Irigaray, 1989:18).

Relating to this term, the questions What is woman? or What is feminine? also lead to the question of subjectivity. The issue of subjectivity bears various problems as well, as Irigaray states that:

We can assume that any theory of the subject has always been appropriated by the “masculine”. When she submits to (such a) theory, woman fails to realize that she is renouncing the specificity of her own relationship to the imaginary. Subjecting herself to objectivization in discourse – by being “female”. Reobjectivizing her own self whenever she claims to identify herself “as” a masculine subject. A “subject” that would research itself as lost (maternal-feminine) “object”? (Irigaray, 1985:11)

Irigaray concludes that it is impossible for women to obtain subjectivity, and offers two ways to escape for women in history –to be part of mysticism or become a hysteric. Both ways to escape offer women a real if limited possibility of discovering some aspects of a pleasure that might be specific to their libidinal drives (Moi, 1985:138).

According to Irigaray, femininity so far has only been produced in relation to the logic of the same, which leads for essentializing women. Therefore, one must not ask “What is woman?,” but instead, the logic of the economy of the logos must be exceeded and disturbed, for example, by means of mimicry of the male discourse (Moi,1985:139). The only existing language is the male discourse. One must read the feminine in the blank

spaces left between the signs and lines of her own mimicry (Moi, 1985:140).

As Irigaray, Helen Cixous opposes hierarchical oppositions. In her point of view, all oppositions in the binary system are ultimately representations of the hierarchical opposition “man/woman;” this organization by hierarchy makes all conceptual organization subject to man because man is always the privileged term (Cixous in Belsey and Moore, 1995:102). Hence, male writing is manifested as the marked term, which follows the phallogocentric tradition. However, Cixous believes that hierarchical oppositions can be broken down by woman constituting herself as impossible subject and thus by breaking the codes that negate her (Cixous in Marks and Courtivron, 1981:249).

If woman has always functioned “within” man’s discourse, a signifier referring always to the opposing signifier that annihilates its particular energy, puts down or stifles its very different sounds, now it is time for her to displace this “within”, explode it, overturn it, grab it, make it hers, take it in, take it into her woman’s mouth, bite its tongue with her woman’s teeth, make up her own tongue to get inside of it. And you will see how easily she will well up, from this “within” where she was hidden and dormant, to the lips where her foams will overflow (Cixous in Belsey and Moore, 1995:114)

Julia Kristeva’s comment is the same with Cixous’ argument that when it comes to femininity – namely language – which is central to defining subjects. Kristeva develops a theory of language and focuses on “speaking beings” that use language and are in return constituted through their use of language. Thus, Kristeva’s theory is strongly connected to a

theory of subjectivity (Mcafee 2004:14). Kristeva regards language as a dynamic signifying process which shapes our subjectivity and experience; therefore, “linguistic changes constitute changes in the status of the subject” (Kristeva cited by Mcafee 2004:14 -15). Kristeva divides this process into a symbolic and a semiotic pole, where symbolic stands for “an expression of clear and orderly meaning” and semiotic refers to “an evocation of feeling or [...] a discharge of the subject’s energy and drives” (Mcafee 2004:15 – 16). The semiotic is similar to Lacan’s Imaginary and is part of the chora, which is not present anymore in the Symbolic order aside from appearing as:

pulsional pressure on symbolic language: as contradictions, meaninglessness, disruption, silences and absences in the symbolic language. The chora is a rhythmic pulsion rather than a new language. It constitutes, in other words, the heterogeneous, disruptive dimension of language, that which can never be caught up in the closure of traditional linguistic theory (Moi 1985:162)

The semiotic might vaguely correspond to Cixous’ *écriture féminine* – Cixous’ means of breaking down hierarchical oppositions. However, the semiotic is part of the pre-Oedipal phase, where “the opposition between feminine and masculine does not exist” (Moi 1985:165). Kristeva opposes a specific female language, as well as a single definition of “woman” as such. For Kristeva, it is still “necessary to campaign in the name of women, [however] it is important to recognize that in this struggle a woman cannot be: she can only exist negatively, as it were, through her refusal of that

which is given” (Moi 1985:163). “Woman,” therefore, is “that which cannot be represented, that which is not spoken, that which remains outside naming and ideologies” (Kristeva quoted by Moi, 1985:163).

Without a definition of femininity or woman, Kristeva’s theory turns into a “theory of marginality, subversion and dissidence” (Moi 1985:163). The feminists mentioned so far share the notion of femininity as something that is marginalized. Language can be a means of pointing out this marginalization or even a means to break it down; on the other hand, it can also be regarded as an instrument that works for patriarchal society because it assumes that “masculinity” and “femininity” are stable terms (Moi 1964:154).

2.4 Simone De Beauvoir’s Theory

The framing famous paradigm of De Beauvoir’s *The Second Sex*, derived from existentialist philosophy, it is about the concept of the binary of Self/Subject and Other. The Self/Subject is the active, knowing subject of traditional epistemology, and is by default male. De Beauvoir argues that the “other”, who exists for the Self/Subject in an asymmetrical relationship, is female and feminized, occupying a secondary place in both concrete activity and subjective consciousness. The “other” is not an equal complement to the Self/Subject, but rather serves as a projection of everything the Self/Subject rejects: immanence, passivity, and voiceless. (Beauvoir, 1956, p.73) This is not to say that the designation of the

“Other” is a simple case of repression. De Beauvoir notes that there are a variety of reasons why women may not resist their designation of “Other”: lack of resources, close ties with men, and perceived advantages in being “Other”.

The “Other” is a simple case of repression, as De Beauvoir notes that there are a variety of reasons why women may not resist their designation of “Other”: lack of resources, close ties with men, and perceived advantages in being “Other”.

De Beauvoir’s comprehensive work raises many interesting issues, concerning in this context, her development of a theory of subjectivity and identity. Her famous statement, that one is not born but rather becomes a woman, can be interpreted in this way as arguing that there is no ontological subjectivity which is the exclusive domain of men or women. Instead, subjectivity can be granted or withheld by the society in which potential knowing subjects come to existential consciousness. As the result, De Beauvoir states that women’s lack of existential subjectivity.

One of De Beauvoir’s most important contributions in 20th century about feminist thought is the separation of woman (as a biological entity) from femininity (as a social construction). In her thought, since in her section on biology she paints a very discouraging picture of women’s alienation from their bodies; though she views female biology as an obstacle to be surmounted instead of a fixed destiny, the fact remains that women’s bodies are constituted as such. Indeed, the body as a “situation”

rather than a “thing” represents as positive a view as can be imagined within a paradigm that depends on transcendence of the physical self. De Beauvoir also argues that biology cannot be understood outside of its social, economic, and psychological context, and biology alone is insufficient to explain why women are constituted as the Other. She concludes that woman is determined not by her hormones or by mysterious instincts, but by the manner in which her body and her relation to the world are modified through the action of others than herself (De Beauvoir, 1956: 734).

De Beauvoir’s work is theoretically debatable to the work of Levi-Strauss, its attendant problems and situates women firmly in the familiar nature-culture binary. Women represents the chaotic ambivalence of nature, both idolized fertility and reviled uncontrolled sexuality, both life-bringer and destroyer. As de Beauvoir writes, that she is all that man desires and all that he does not attain (De Beauvoir, 1956: 229). It means that women represent the immanence of the flesh, both maternal and sexual. Women are symbolically all, which is to say nothing. Corresponding the work of the French feminists, de Beauvoir notes that women’s mystery is derived in large part from the absence of language in which to understand them; metaphorically they exist in the realm of the pre-symbolic. As Other, women exist only in the way in which the One/Subject chooses to think of himself. In other words, women exist only as they are conceived of by men; they have no existence in their own right.

Basically, de Beauvoir comments that between women and colonized Others, noting that Others are situated within an unequal power dynamic, she says that Rich America, and the male, are on the master side and... Mystery belongs to the slave...The myth of woman is a luxury (De Beauvoir, 1956: 289). The Other is held by the Subject to represent that which is chaotic and unknowable; to project undesirable qualities on to the Other is a luxury enjoyed by the epistemologically privileged.

De Beauvoir's thought clearly gives privileges of epistemological position of the male. While it is perhaps unfair, given her historical context, to critique de Beauvoir for not thinking outside a Western binary model of male-female, particularly one which posits femaleness as a deficit and maleness as an epistemological standard, the researcher feels this is a relevant point to be made from a theoretical point.

Another significant problem with De Beauvoir's theory is her use of evidence. For much of the book, she relies strongly on the literature and cultural products of the ancients to support her work. First, one can only imagine what conclusions could be drawn from examining the products of our cultural imagination out of their context. Second, in the next section, de Beauvoir develops her famous truism about becoming a woman by tracing a general history of women's existential evolution from childhood to independent womanhood. Here, it appears that de Beauvoir has either understood Freud too literally to realize that she has adopted much of his framework for childhood psychosexual development, or that she has

anticipated the work of both the French feminists and the neo-Freudians such as Nancy Chodorow. For De Beauvoir, subjectivity seems to begin located firmly in physical characteristics of boys and girls, even though she rejects this notion outright. The boy, since he has a penis, while the girl, since she has genitals that are “opaque”, “hidden” and thus immanent. De Beauvoir argues that once children move beyond interest in excretory functions and their attendant meanings, it is social rewards attached to being male or female (physically and socially) that determines subjectivity.

According to de Beauvoir, girls learn that social rewards are not attached to their epistemological subjectivity. De Beauvoir says that a vicious cycle is formed: less she exercises her freedom to understand, to grasp and discover the world around her, the less resources will she find within herself, the less will she dare to affirm herself as a subject (De Beauvoir, 1956: 308). De Beauvoir says about adolescence involves an existential crisis for women in which they realize they must renounce any claim to being a Subject in order to be desired as an Object/Other (De Beauvoir, 1956: 360). De Beauvoir also states though they struggle with the conflict of self-erasure to become the desired Object, young women are never truly able to achieve transcendence because it is remarkable that in all those forms of behavior the young girl does not seek to transcend the natural and social order; she does not aim to extend the limits of the possible nor to work a trans-valuation of values; she is content to display

her revolt within the bounds of a world the frontiers and laws of which are preserved (De Beauvoir, 1956: 379).

De Beauvoir cites reproduction as one way in which women struggle with their role: in rejecting maternity through abortion, women reject a significant part of their role as Other, and when pregnant, a woman feels the immanence of her body at just the time when it is in transcendence (De Beauvoir, 1956: 512). Although de Beauvoir notes earlier that reproduction does not represent true transcendence, but rather biological recapitulation of an existing self, Reminiscent of Wollstonecraft, de Beauvoir also notes of motherhood that women who most fully experience some form of subjectivity are the best mothers because the woman who enjoys the richest individual life will have the most to give her children... she who acquires in effort and struggle a sense of true human values will be best able to bring them up properly (De Beauvoir, 1956: 540).

Epistemologically, de Beauvoir anticipates the paradigm of the nature-culture, female-male binary to argue that women's epistemological grounding is fundamentally different from men's by virtue of their biology and experience. According to de Beauvoir women are devoted to irrationality and chaotic superstition; their time is circular, not linear; they have "no sense of factual truth" (De Beauvoir, 1956: 611); they are not familiar with logic and indeed, but "In masculine hands logic is often a form of violence, and a sly kind of tyranny" (De Beauvoir, 1956: 482).

Basically, both men and women are powerless in one another's realm; women's lived experience is indefinable in male terms because there is a whole region of human experience which the male deliberately chooses to ignore because he fails to think it; this experience woman lives (De Beauvoir, 1956: 622). Women are plural instead of linear reasoners, recognizing that there is not any fixed truth (De Beauvoir, 1956: 624).

De Beauvoir's work is useful, not because of its theoretical framework, but rather for its singular significance as the first major 20th century work of French feminist thought. Simone de Beauvoir was a writer on feminism and existentialism. She also wrote novels. Her book *The Second Sex* is a feminist classic. It is based on the idea that, while men and women may have different tendencies, each person is unique, and it is culture which has enforced a uniform set of expectations of what is feminine, as contrasted to what is human which is equated with what is male. Beauvoir argued that women can free themselves, through individual decisions and collective action.

2.5 The Relationship between De Beauvoir's Theory and Helen Cixous' Patriarchal Binary Thought Concept in Feminism and Femininity Term of Elizabeth Queen's Characters

The concept theory of De Beauvoir about "Subject and Other" has close parallel with Helen Cixous about the patriarchal binary thought; she assumed that the predilection in our culture to construct the world in terms of oppositions - good/evil, individual/society, knowledge/ignorance, object/subject and etc. (Mary Eagleton in, 1996: 146).

Cixous comments on patriarchal binary thought which is criticized by Toril Moi that One of Cixous' ideas is her analysis of what we call patriarchal binary thought. Cixous classifies of binary oppositions: Activity/Passivity, Sun/Moon, Culture/Nature, Day/Night, Father/Mother, Head/Emotions, Intelligible/Sensitive, Logos/Pathos.

Concerning as Cixous does to the classifying opposition man/woman; these binary oppositions are closely related to the patriarchal value system: each opposition can be analyzed as a hierarchy where the 'feminine' side is always seen as the negative and powerless. Cixous says that this point is still being debatable to Jacques Derrida's work, because Western philosophy and literary thought assumed that this endless series of hierarchical binary oppositions is always in the end come back to the fundamental 'couple' of male/female. Such as: Nature/History, Nature/Art, Nature/Mind, Passion/Action.

These examples above show that it doesn't much matter which 'couple' one chooses to highlight discuss, it means that the hidden male/female opposition with representations of positive/negative evaluation can always be traced as the underlying paradigm. She claims that victory is always belongs to activity and defeat with passivity; under patriarchy, the male is always the victor. Cixous also comments that term of femininity represents to passivity and death as leaving no positive space for women, either woman is passive or she does not exist. Her whole theoretical thought can in one sense be summed up as the effort to undo this logocentric ideology: to proclaim woman as the source of life, power and energy and to hail the advent of a new, feminine language that ceaselessly subverts these patriarchal binary schemes where logocentrism colludes with phallogentrism in an effort to oppress and silence women. (Moi, 1985:104-5)

Relating to the term, it is found three points of Cixous' patriarchal binary concept, as follows: first, Cixous sees our processes of thinking as fundamentally binary, second, Cixous thinks the basic opposition is male/female, third, binary opposition supports patriarchal values.

Using the oppositions of construct lists, they are appropriate to binary oppositions which are widely accepted in our culture. John Ruskin's essays also make deliberate use of binary oppositions as a way of structuring the roles of men and women. The crucial distinction to stress here is that Ruskin offers this model as an ideal of social harmony; such

Cixous says “we remember, characterizes such an arrangement as ‘death’”, it means that without form of opposition arrangement seems like death thing.

Knowing the deeper of this term, their characters are man’s power active, progressive, and defensive. He is eminently the doer, the creator, the discoverer and the defender. His intellect is for speculation and invention; his energy is for adventure, for war, and for conquest, wherever war is just, wherever conquest necessary. But in the contrary, woman's power is for rule, not for battle and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision. She sees the qualities of things, their claims, and their places. Her great function is Praise: she enters into no contest, but infallibly adjudges the crown of contest. By her office, and place, she is protected from all danger and temptation. Man, in his rough work in open world, must encounter all peril and trial to him, therefore, the failure, the offence, the inevitable error: often he must be wounded, or subdued, often misled, and always hardened. But he guards the woman from all this; within his house, as ruled by her, unless she herself has sought it, need enter no danger, no temptation, no cause of error or offence. This is the true nature of home - it is the place of Peace: the shelter, not only from all injury, but from all terror, doubt, and division (John Ruskin, *‘Of Queens’ Gardens’*, 1864; 1907: 59).

Hence, Cixous' opposition about 'activity/passivity' has close relationship to the Ruskin concept. Even though Cixous makes no reference to Ruskin, the situations she poses as problems are very similar to the ones he advocates as socially desirable. For example woman's voyage: as a *body*. As if she were destined - in the distribution established by men separated from the world where cultural exchanges are made and kept, in the wings of the social stage when it is a case of History, to be the nonsocial, nonpolitical, nonhuman half of the living structure. On nature's side of this structure, of course tirelessly listening to what goes on inside - inside her belly, inside her 'house'. In direct contact with her appetites, her affects. And, whereas he takes (after a fashion) the risk and responsibility of being an agent, a bit of the public scene where transformations are played out, she represents indifference or resistance to this active tempo; she is the principle of consistency, always somehow the same, everyday and eternal (Helene Cixous, 1975; 1986: 66-7)

Basically, Ruskin's claim is the gender opposition is equal and complementary: man and woman have separate roles which interlock to make a harmonious whole, a kind of gender apartheid. Cixous' belief that the opposition is hierarchical because as Moi comments, the "feminine" side is always seen as the negative, powerless instance' (Mary Eagleton in *Working With Feminist Criticism*, 1996: 150).

2.6 England in Golden Period

Elizabethan England was an era in the history of the reign of Queen Elizabeth I (1558-1603). Historians often describe as a golden age in English history. Coat Britannia was first used in 1572 and often thereafter to mark the Elizabethan age as a renaissance that inspired national pride through classical ideals, international expansion, and naval victory over the hated Spanish foe. In the event that entire century, historian John Guy (1988) argues that “the UK has healthy economy, wider, and more optimistic under the Tudors” than at any time in a thousand years. (Guy, 1988:32)

This “golden age” represents the pinnacle of the English Renaissance and saw the flowering of poetry, music and literature. The era is most famous for theatre, as William Shakespeare and many others composed plays that broke free from the past style of British theater. It was the age of exploration and expansion abroad, while back at home, the Protestant Reformation became more acceptable to the people, certainly after the Spanish Armada was repelled. It was also the end of the period when England was a separate world before the royal union with Scotland. (Lewis, 1954:1)

The Elizabethan Age is viewed so highly, especially since the period before and after. It was a brief period of largely internal peace between the English Reformation and the battles between Protestants and Catholics and the battles between parliament and the monarchy that

plagued the seventeenth century. Protestant/Catholic divide settled, for a time, by the Elizabethan Religious Settlement, and parliament has not been strong enough to challenge royal absolutism. (John Guy, 1988:33-34)

England was also well - off compared to other countries in Europe. The Italian Renaissance had come to an end under the weight of foreign domination of the peninsula. France is involved in its own religious battles that would only be completed in 1598 with the Edict of Nantes. Partly because of this, but also because the English had been expelled from their last outposts on the continent, the centuries long conflict between France and England largely suspended for most of Elizabeth's reign. (Guy, 1988:35)

One big rival was Spain, with which England clashed both in Europe and America in the battle that erupted into war Anglo - Spain from 1585 to 1604. An attempt by Philip II of Spain to invade England with the Spanish Armada in 1588 was famous defeated, but the tide of war turned against England with an unsuccessful expedition to Portugal and the Azores, Drake - Norris Expedition 1589. Thereafter Spain provided some support for Irish Catholics in a debilitating rebellion against English rule, and Spanish naval and land attack inflicted a series of reversals against England. This drained both the English Exchequer and economy that had been so carefully restored under Elizabeth's prudent guidance. English commercial and territorial expansion would be limited until the signing of

the Treaty of London the year following Elizabeth's death. (Guy, 1988:35-36)

England during this period had a centralized government, well-organized, and effective, largely a result of the reforms of Henry VII and Henry VIII. Economically, the country began to benefit greatly from the new era of trade trans-Atlantic. (Guy, 1988:36)

2.7 Previous Studies

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

First, Anshoffy Murtafi' (2011) a student from The State Islamic University of Maulana Malik Ibrahim Malang, Faculty of Humanities and Culture, English Letters and Language Department. His title is *Feminism and Femininity in H.G. Wells' Ann Veronica_A Feminist Literary Criticism*.

Ann Veronica is a novel that tells about the main character of Ann Veronica. The novel deals with contemporary political issues, concentrating specifically on feminist issues. In the course of the action the heroine, aggressive and naive girl into a representative of the mature woman. Wells portrays the attitudes of Edwardian England, in particular those of the strict father and boyfriends who are completely unable to understand why a woman should want to be independent, study science,

have the right to vote, and so on. It was impressive to be analyzed. H.G. Wells' *Ann Veronica* was a very controversial novel when it was published in October 1909. A year before, the novel was rejected by Macmillan publishers. It raised direct responses both pro and contra in the same month. As early as October 4, 1909, Scott-James in the *Daily Review* made a complimentary comment that it is an excellent novel because the characters gradually grow into vital personalities.

In *Ann Veronica*, Ann is portrayed as a woman who has high-idealism in her adulthood; she tries to rebel the norms of her father's rules. Her character which is very energetic and aggressive reflected in the first of the story which named by feminism aspects, those appears the contradictory to the male authority that has dominated the world or usually we called as the patriarchal system. Refusing to be treated under male domination, Ann rebels all the customs and traditions including her father's rules so that she struggles hard to fight for the hope of freedom and liberty as a woman by escaping to London for getting work and high education. It is because Ann experienced the process of adulthood; she is determinant and persistent with her goals that she can find the work and education. In the middle of story, Ann's characters gradually grow into vital personalities. Ann is aware about her character of feminine as a woman. She begins to love her professor so, she changes into an ideal feminine woman who is aware with all of beautiful things and wants to be a wife of Capes in order to become mother for her children. As a woman, Ann is not only has feminism

characteristics, but also she has a significant character which cannot be separated at all from her natural tendency as a woman, it called by femininity. Finally, the researcher comes up with the result that there is a concept of patriarchal binary thought in feminism and femininity's *Ann Veronica*.

The contribution of Anshoffy Murtafi's thesis is the main character's feminism and femininity thought that is Ann Veronica that very close with the main character's feminism and femininity in this novel that is Elizabeth Queen. But, the difference both of them are put in their feminism thought. This cause of their differences of situation and condition. Ann Veronica's feminism is caused of oppression and man's domination. This condition makes Ann has a high feminism thought. Whereas, feminism in Elizabeth Queen is caused of directionary that she has to defend her coutry's freedom.

Second, Mazidah (2013) a student from The State Islamic University of Maulana Malik Ibrahim Malang, Faculty of Humanities and Culture, English Letters and Language Department. Her title is *Josephine's Struggle of Life Portrayed in Louisa May Alcott's Little Women_A Feminist Literary Criticism*.

Little Women novel is a reflection of women's position which under male authority. In *Little Women*, Jo is portrayed as a woman who has high-idealism in her adulthood which always rebels the norms of society rules. She wants to find freedom and suffrages in order to get equality with men.

Her character which is very masculine reflected in the story which named by feminism, those appears the contradictory to the male authority that has dominated the world or usually we called as the patriarchal system.

Concerning the topic which happens in *Little Women* that is Jo is struggling against the culture. Researcher chooses *Little Women* to be analyzed from the point of view feminism; this study has done to know how is Josephine's struggle of life and how is the result of her struggle of life in *Little Women* by her own support, using Simone De Beauvoir's theory. The independence of women is a major theme in the novel

The researcher finds that actually as the work of a woman, the character and story of the novel can conclude that the main character in this novel is the person who thinks that women also have equal responsibility with men in every aspect. Women also have the same opportunity to get her wishes and dreams. Woman also has the ability to miserable life not just livings has fun in an atmosphere of glamour and desire to obtain their dreams. This novel describes the power of woman to get their freedom by struggles against the all of problem in her life and finally she gets her dream to be famous writer, help her family's economy and open a school to improve education and makes transform in society. The results of the struggle Josephine can life better than before doing struggle or before to be a writer in every aspect.

The contribution of Mazidah's thesis is about the main character's feminism thought that is Jo. Feminism in Mazidah's thesis gives

contribution for feminism in this thesis to comparing and enrich about feminism thought. Feminism in Mazidah's thesis because of the character of her thesis is masculine woman. Because of that, the main character in her thesis has high feminism thought to struggle for her life defense.

However, this study is different from the studies above. The writer of this study talks about Elizabeth Queen's power as a leader of a country and the analysis of this study focuses on two aspects they are feminism and femininity. The title of this thesis is Elizabeth Queen's Feminism and Femininity as the Main Character in Tasha Alexander *Elizabeth: The Golden Age*.

Chapter III

ANALYSIS

In this chapter, the researcher wants to describe about feminism and femininity aspects of Elizabeth Queen. This data are taken from the narrations and dialogues of Elizabeth Queen as the main character in the novel *Elizabeth: The Golden Age*. Those data were analyzed based on the theories that have been explained in the previous chapter.

3.1. Feminism Aspects Reflected in Elizabeth Queen in Tasha Alexander's *Elizabeth: The Golden Age*

Basically, *Elizabeth: The Golden Age* is the novel about women's power and struggle to lead her country, how is the main character was positioned herself in the right place as the free and independent woman. She leads and saves her country from Spain Empire who wants got of best of English. Therefore, she must be strong and independent woman to defeat and defend her country.

Firstly, it shows Elizabeth Queen's character as a free and independent woman, because it is influenced by the atmosphere of her power, it can be seen from her perspicacity, intellectual, tenacity, and her well-versed about thorniness. As what Tasha describes:

But it was her sharp intellect and quick wit that made her a queen worthy of her country. Her subjects were well-versed in the story of her tumultuous journey to the throne and admired her tenacity and her straightforward manner, never for a moment suspecting she was presenting them with a carefully crafted image of enduring strength. (*Elizabeth: The Golden Age chapter: 1 page: 5*)

On the description above, Tasha shows through the narration of the character condition from Elizabeth Queen as a woman who is proper to be a leader (queen) of a country. Indeed, the condition made her character became a woman with fully power of liberation in life. In this context means that because of the power and self capacities that she has that made her queen worthy of her country. such as Hooks statement that “feminism constitute a social, economic, political commitment to eradicating race, class and sexual domination and reorganizing society so that individual self development takes precedence over imperialism, economic expansion, and material desires” (Hooks in Mandell, 1995: 214). Here, the researcher can conclude from the character of the main character. It describes that every woman can get equality as men’s position in life, such as liberation. However, in fact, world condition made them in a narrow space, which is dominated by men. So that’s why every woman was truly eager in liberating themselves from the condition of the fact that the life was dominated by men such as Elizabeth Queen life. In this case the researcher gets summary that although life condition made discrimination to women, but they can prove that they can have power to fight it.

The next text shows that feminism aspect of Elizabeth Queen that is in the next line after first quotation, which shows about Elizabeth Queen's braveness. When her second Baron of Effingham and cousin spoke to her about her caring about Elizabeth Queen's safety. The sentences below:

"I tell you plainly, you will be murdered."

"You would have me stay always in the palace, protected by an ocean of guards," Elizabeth said. She hated the very idea of it. It would be like a paralyzing death.

"Never come among my people. I will not do that. They must see me." (*Elizabeth: The Golden Age chapter: 1 page: 5-6*)

Through the statements above, Tasha describes that about women's existence is unimportant. Here, Elizabeth shows her braveness by rejecting to stay in the palace and protected by an ocean of guards when her lady in waiting who she is also her cousin said that she will be murdered and suggests like that. Elizabeth Queen also hates of that idea very much. According to her it would be like a paralyzing death. It seems like being a prison. She feels like losing her existence and identity. It shows also about opinion that sees women are weak human as the thought was made by men for women. Basically, women extremely need for liberation; however, in the society there are still many obstructions that force women to struggle for their own liberation. Carty remarks that feminism needs to recognize that gender is not the only and always the primary consideration in the struggle for women's liberation (Carty In Mandell, 1995: 254). That

statements also describe that Elizabeth wants to break world's thought and habit that discriminate women as the weak human with her rejection about that idea. It also describe that women also can exist and have power.

As the woman who is being number one in her country, she wants to show her full of function and existence, she breaks off the conventional image of a woman. Therefore, she shows her braveness and firmness. As Tasha wrote:

“Every Catholic in England is a potential assassin,” he said.
 “And I will not be held hostage by imagined threats of violence.”
 “If your stance on the Catholic threat were harder—”
 “I have said it before: I refuse to make windows into men’s souls,” she replied, (*Elizabeth: The Golden Age chapter: 1 page: 6*)

The quotations above, Tasha presents that actually Elizabeth Queen is not a weak woman, but she is a strong woman which has power to destroy image of woman in world perspective that woman is weak. Thus, she follows her intuition based on her conviction in social position field. According to Jaggar and Rothenberg in Mandall (1995) that feminist theorist sees to understand the gender natural of virtually all social and institutional relations. Further, the researcher presents that many things of women's efforts are related to social field is a particular way to get equality and existence in social life, such as educational program, economical, and social. This dialogue also shows that feminist character is in line with Elizabeth Queen's characteristic. She is not afraid with threats.

She also refuses to make windows into men's souls. It shows that she is very independent woman, she refuse to rely on men although she is in the threatening situation.

Her existence as the feminist is also showed from her caring to the education aspect of her country, such as below:

To the wealthy and the new merchant class her policies brought more tangible benefits, not only monetary but intellectual, as education spread and new schools were built. (*Elizabeth: The Golden Age chapter: 1 page: 6*)

From that narration can be known that Elizabeth queen's power of feminism also can be seen in her caring for education of her country by building some facilities of schools. It means that she do not want her citizenry and country to be stupid citizenry and less developed in knowledge. It means also Elizabeth Queen wants to make her citizenry and country to be intellect and progress in knowledge. From this situation the researcher can conclude that Elizabeth Queen very care for her country progressing and she did not just think about her self.

In other chance, Tasha also describes the firmness of Elizabeth Queen in her leading as a queen. It can be seen in the narration bellow:

"It is necessary, Majesty," Walsingham said. "But there is another matter—"

She saw the papers in his hands and cut him off. "Not now, Moor. We'll discuss it later. Much later." He had brought her another petition begging her to choose a husband—

she'd recognized it at once. (*Elizabeth: The Golden Age chapter: 1 page: 9*)

The quotations above explain that Elizabeth Queen has a strong firmness in confronting her problem. By her rejecting of Moor's input to choose a husband for her, she shows that woman's leader has strong power. It also liberates her right as woman Queen that has her own opinion. Wollstonecraft states; women must stand up for women rights and not allow their male-dominated society to define what it means to be a woman. Women must take the lead and articulate who they are and what their role they will play in society (Wollstonecraft in Bressler, 1994: 181).

In other dialogue Elizabeth Queen also shows her power in deciding and she try to show her authority. As sentence:

"Do we not have laws already against plots and treacheries?" She spoke forcefully, wanting no one to doubt her authority.

"If they break the law, let them be punished. Until that day, let them alone." (*Elizabeth: The Golden Age chapter: 1 page: 13*)

In this sentence she acts totally like a leader as the way of her speaking forcefully and the way she try to show her authority. It shows that woman's leadership also has powerful and firmness, not always like people discriminate women that women are weak human. From this explanation, so that why actually men do not discriminate women because women also has powerful.

Her power of feminism aspect also can be seen from her discreetness in deciding and her confident in her self in confront the problem. As a queen that lead a big country she wants to show her discreetness and high self confidence in her leadership to prove that a woman also can be leader, not only man. As sentence:

“Fear begets fear, sir. I will not punish my people for their beliefs. Only for their deeds. I am assured that the people of England love their queen. My constant endeavor is to earn that love.” (*Elizabeth: The Golden Age chapter: 1 page: 13*)

This chance, Tasha shows the power woman that is had by Elizabeth Queen. In this dialogue sentence shows that Elizabeth Queen has discreetness in her leading and also she has strong self confidence in confront her problem on her situation. This explanation shows that not only man that can lead country, but also even a woman can lead country, even a big country in this world.

As a woman that usually was see as a weak human she wants to prove her power. The effect or result from her directionary power can be seen from the way of her people to respect her. As sentence below:

She rose from the table, a swish of blazing brocade, exquisite lace and jewels, the air around her heavy with rosewater and musk. The gentlemen leapt to their feet, bowed. The conversation was over, the queen unmoved. (*Elizabeth: The Golden Age chapter: 1 page: 13*)

This sentence shows that Elizabeth Queen successes as the authority queen. It clearly defined from the way of her people to respect her. It means that woman leadership also very functional, not only man leadership like the usual. It is also called as the feminism successfully.

As the independent woman, Elizabeth Queen wants to prove her power to other. In this chance, the feminism aspect can be seen from her deciding to prevent about marriage. She needs to think a thousand times to decide about marriage. As the sentence:

“You can’t put it off forever. The people have presented a petition with over a thousand signatures.” Elizabeth could think of nothing she’d better prefer to put off forever than this petition. She had even hoped that he’d left the dreaded document in the Privy Chamber. She tried—and failed—to remember how many times she’d been given similar papers demanding that she marry. (*Elizabeth: The Golden Age chapter: 1 page: 14*)

Once, Parliament had done it, saying that by marrying and having children, she would give herself immortality. The Speaker of the Commons had assured her that this was the single—the only—prayer of all Englishmen. But all that had done was make her wonder at the lack of imagination necessary to be able to think of nothing better to beg from God. (*Elizabeth: The Golden Age chapter: 1 page: 14-15*)

She disdained demands that she take a husband, whether they came in the form of a petition or were couched as thoughtful advice from her ministers. There had been moments— some long, some brief—in which she’d nearly succumbed to the charms of her favorite gentlemen, but she’d reigned alone for too long. She had no desire to share her power, wanted no master in her house, (*Elizabeth: The Golden Age chapter: 1 page: 14-15*)

In this long narrative and dialogue, Tasha describes how Elizabeth Queen character opposes about marriage. The freedom that she hopes is her directionary. In that narrative Tasha describes that Elizabeth Queen do not want to share her directionary to man. She just wants to lead independently. It means that she has high and strong feminism thought. She feels that she can lead her country by her self without a help from a man that basically must be her husband. Although her people hope to her to get married, and this also expectation and praying of English people to her.

The strong feminism as we know as liberal feminism also was described in the dialogue when Elizabeth Queen makes a joke with her ladies in waiting. As below:

Her voice fell as she grew serious.
 “There’s nothing delicate about having a child. It kills women every day.” All lighthearted joking and lusty pleasure flew from the barge and a tense silence settled on the party. (*Elizabeth: The Golden Age chapter: 1 page: 16*)

The liberation action is very strong was showed in this dialogue. Elizabeth Queen says that having a child will kill women every day. In this dialogue narrative Tasha shows that the main character of this novel that Elizabeth Queen opposite to have children. It means that Elizabeth Queen is very independent with her conviction and she convinced she can fill her self and her life with her own self.

Some narratives and dialogues were showed by Tasha as powerful woman in feminism aspect with Elizabeth Queen caring to her society and country. As in the sentences:

The long Gothic building loomed above them, taller than the other buildings of the city despite the fact that its spire had been destroyed by a lightning strike. Scaffolding surrounded the church as renovations, funded in part by the queen, were underway. (*Elizabeth: The Golden Age chapter: 1 page: 17*)

“I have darker concerns than marriage. Shipbuilders are being recruited in Spanish ports at double wages. The seawall at Dover is cracking. There’s no money to rebuild our defenses. I don’t need advisors to tell me my business.”
 “They care for your safety, Majesty. The threats to your person are real.” (*Elizabeth: The Golden Age chapter: 1 page: 17-18*)

Both the narratives and dialogues show Elizabeth Queen’s caring about her country. In the first quotation show that Elizabeth Queen care about social life. In the second quotation, Elizabeth Queen shows her care about her society. It show that how independent and powerful she is. She does not only think about her self, even she almost never thinks about her self and her life.

Once again, Tasha shows that Elizabeth Queen opposites with the marriage. It can be seen in this sentence:

Surely friendship was a more reliable cure for loneliness than marriage. (*Elizabeth: The Golden Age chapter: 1 page: 18*)

Elizabeth Queen's refusing as feminism thought is showed in this narratives and dialogues:

“Not at all, Majesty. You are like a living miracle. Your face is as lovely as when you first ascended to the throne. It is as if you're entirely immune to time's hands. How do you manage it?”
 “I don't believe a word you say, Lids.” (*Elizabeth: The Golden Age chapter: 2 page: 25*)

And for the first time, she wasn't saying such a thing to flirt. There was no question that her courtiers adored her, that the men vied for her attention the moment she entered a room; they all desired her, longed for her favor, wanted to be her favorite. But she was beginning to suspect that the affection they rained upon her lacked a certain sincerity. Not of attitude, but of depth. She'd always known that men were attracted to her position and what it enabled her to give them, but they were also captivated by her wit, her intelligence, her energy—there was no other woman at court who could compete with her royal charms. Only now, it was beginning to seem that royal was more important than charm. (*Elizabeth: The Golden Age chapter: 2 page: 25-26*)

In this quotation Elizabeth Queen very transparent to refuse men's persuasion. She thinks that a man who wants to be close with her is not honest, but because of something owned by her such as her position. It means that she cannot believe with a man because she is afraid that a man who wants to be her husband is not honest to love her, but because something that he wants that beside on her. So that why she refuses to get the marriage.

It is showed again in the text:

It was a pity he'd married, though. She never liked her friends or councilors to divide their affections between her and their wives. Not because she was jealous, of course—what cause would she have for jealousy? No woman shined brighter than she. She did not like marriage because she'd found that wives made gentlemen tedious, and tedious she could not tolerate. (*Elizabeth: The Golden Age* chapter: 2 page: 27)

In this narrative explanation Tasha describes that Elizabeth Queen thinks that wives made gentleman tedious, and tedious she could not tolerate. She is not jealous with the other women that they had husband. She has not the reason for her self would have jealousy, because no woman shined brighter than her in her country. The researcher can conclude that it is Elizabeth Queen's ideology about marriage and have a husband for woman. She believes that men just give problem for women.

As a Queen, she has a high caring for her prosperity citizenry. She always thinks about that. It can be seen from narrative such below:

Elizabeth! The angels weep for you, Elizabeth!

It was Philip, her former brother-in-law, her sister's husband. She had always hated the sound of his voice. Beads of sweat covered her forehead, and her shift was tangled and twisted between her legs. She sat up, panting, and whipped the curtains of her bed open, half-expecting to see her Spanish nemesis waiting for her. There was no one, of course, but she hardly trusted her eyes. Her bare feet sank into the thick carpet as she started to pace the room, pausing only to look out the window at a forlorn sliver of moon. Thoughts bombarded her, but she could make no sense of them and retreated into a state of detached consciousness, vague pictures of Spain polluting her mind. She'd never visited the country but tried to imagine the geography, the people and their houses. Most of all, though, she imagined the army, and a fleet of ships that could bring

it to England. Tugging at her hair, she considered the motivation behind these visions. There was no question that Spain was a threat to the prosperity of her realm—it had been this way for years. So, why nightmares now? Why now, when she'd begun to feel as if a hole was gaping in her heart and wasn't sure how to fill it? (*Elizabeth: The Golden Age chapter: 2 page: 29-30*)

Text narrative above tells Elizabeth Queen's caring about her citizenry. When she slept, she hears Philip's sound to threaten her. She cares about Philip's threaten to attack her country. From this narrative text, the researcher can conclude that Elizabeth Queen's has a high social caring. It proves from her caring about her prosperity citizenry. It shows that she has high feminism soul.

She always has power in her self. She always makes her self to be strong to care her country. It can be seen from:

She would speak to the Spanish ambassador tomorrow, consult with her Privy Council, make sure that mind began to clear and the shards of unsettling fear that had come with her nightmare dissipated. She felt the calm that came from being in control and tipped back her head. She would not tolerate Spanish threats, even in dreams. (*Elizabeth: The Golden Age chapter: 2 page: 30*)

From Quotation above, it can be seen her effort to do everything to expel her anxiousness about her dream. She tries to expel her anxiousness from her self.

Elizabeth Queen also thinks about the safety of her citizenry very much. She is very wise to decide something. She always asks opinion to her people before she decide something. This clue can be proved from:

“A Franco-Spanish alliance against us would be a disaster.”
 Henri III, king of France, a Catholic, had courted Elizabeth to disastrous effect when he was the Duke of Anjou. Though they were not openly hostile to each other politically, neither felt the slightest affection for the other on a personal level. But if she were to marry his cousin, Henri would never be able to offer Philip assistance.
 “What if enemy ships should sail up the Thames?” Elizabeth asked the architect.
 “Can the docks be closed?”
 “Not closed, Majesty. But here we have gun positions—” Lord Howard interrupted.
 “The second portrait, Majesty. King Erik of Sweden.”
(Elizabeth: The Golden Age chapter: 3 page: 44)

The quotation above describes about Elizabeth Queen wise to decide something. She leads very well. In the text above tells thinking of Elizabeth Queen about attack planning from her enemy that is Spain. She talks about all possibilities of attacking her enemy. She always makes power in her step of her leadership.

Elizabeth Queen always shows her feminism character. The strong feminism aspect she shows from her self. It can be seen from the dialogue text:

“Virginity is an asset that holds its value well,”
 Walsingham said.
 “Diplomatically speaking.” The queen’s face betrayed no emotion; her cheeks did not color; her lips did not move. But her eyes danced, just a little. She had no intention of marrying any of these men, *(Elizabeth: The Golden Age chapter: 3 page: 48)*

This dialogue text tells about Elizabeth Queen's rejecting about marriage. She has not desirability to marry with one of men that had done by her people. Whereas, many men who is candidate their self to propose her. The strong feminism can be seen that Elizabeth Queen is independent woman. Although she is a queen that led a big country, she is always confident on her self to lead her country lonely without a man beside her to help her in her leading. This fact is very great and strong in feminism area, where a woman can lead a big country by her self. Additionally, her leading get calling with "golden period" where its mean that her leading is very good in several leading of king or queen in that country.

In summary, Elizabeth Queen's characters of feminism always shows such as the freedom and independent woman, because it influenced by the atmosphere of Elizabethan era where at that time she is as a Queen in her country. In every ways the main character eager for freedom and life. She totally wants to be a power and independent woman with her all directionary. Then she tries to struggle her country from Spain's colony. Consequently she does not want to merry because she assumes that marriage is a thing like being slave. In the top her carrier, she got her victory in warfare with Spain Kingdom.

3.2 Femininity Aspect Reflected in Elizabeth Queen in Tasha Alexander's *Elizabeth: The Golden Age*

In the previous analysis, the researcher has explained briefly about Elizabeth Queen's feminism aspect. Now, the researcher will explain the character which has not only feminism characteristics but also woman character which is named by femininity. This part also begins with narration in the first chapter. Those characters gradually appear in Elizabeth Queen's physic. Such as follows:

England had never before had a queen like her. Elizabeth was striking in appearance— fine red hair fell down her back and her pale complexion glowed (*Elizabeth: The Golden Age chapter: 1 page:5*)

On the description above, Tasha shows through the narration of the facial expression from Elizabeth Queen as the woman who becomes a Queen she still care with the her physical performance.

In other side the femininity of Elizabeth Queen is imagined in this narratives and dialogues when she was dancing:

“You're an excellent dancer,” she said.

“It must be a gentleman's priority to dance well if he aspires to such a regal partner,” he replied, spinning her furiously.

“I practice daily, my head full of thoughts of you.” Ordinarily, his speech would have pleased her. But tonight she noticed it was too rote, too memorized, too impersonal. She could not fault the way he spoke, his tone, the expression on his face, yet there was something beginning to tug at her, something uncomfortable that was keeping her

from feeling the full delight of la volta. (*Elizabeth: The Golden Age chapter: 2 page: 24*)

The next man to stand up with her was Sir Christopher Hatton, who, before his appointment to the Privy Council, had courted the queen. His letters were the most beautiful she'd ever received. She could still remember his words: Would God I were with you but for one hour. My wits are overwrought of thoughts. I find myself amazed. Bear with me, my most dear sweet Lady, passion overcometh me. I can write no more. Love me, for I love you. (*Elizabeth: The Golden Age chapter: 2 page: 24-25*)

The memory of it brought a smile to the royal lips, and Elizabeth relaxed in his arms as they danced. "Sometimes, Lids, I think you're the finest dancer I've known," she said. "I've not the vigor I used to," he said. "We're neither of us so young anymore, are we?" "I show my age?" She bristled. (*Elizabeth: The Golden Age chapter: 2 page: 25*)

In these quotations shows that although Elizabeth Queen has strong feminism soul, at the same time she also has femininity soul within herself. These quotations describe how fluent she is in her dancing. And about the dialogue that contains in those quotations is about men praise to her. In a whole that dialogues narratives texts describe about her talent in dance. It shows that Elizabeth Queen is multi-talented because although she is a Queen, she can do small things such as dancing.

In the first quotation tells about man's approbation to her. A duke from North gives approbation to her when they danced together in a program.

In the second quotation tells about man's persuasion that is Sir Christopher Hatton, who, before his appointment to the Privy Council. When they danced together, Elizabeth Queen remembers about his words that beautiful and tries to ask Elizabeth Queen's love.

In the third Quotation tells about Elizabeth Queen's happiness when she remembered words of man that Sir Christopher Hatton who ever send a letter for her that contains about approbation and love for her.

In this context, the researcher can conclude that although, Elizabeth is a queen she is still ordinary woman, and like other women generally, she feels happy when she is closed with men, even she gets many approbation from those men.

Although has strong feminism, Elizabeth Queen also still has femininity soul. It imagine in this dialogue:

She was suddenly tired, and with a flick of her wrist stopped the music and stormed to her bedchamber. Her ladies had removed her heavy gown, corset, petticoats, and farthingale, then slipped a soft shift over her head. She sat in front of a mirror flooded by candlelight, watching Bess remove her thick makeup.

"Lines round my mouth," the queen said, tracing them with a single finger as she spoke.

"Where did they come from?"

"Laugh lines, my lady," Bess said.

"Laugh lines? When do I laugh?" She had laughed, of course. By herself, with her ladies, with her favorite gentlemen. But now she doubted the sincerity of all of them. Robert Dudley had loved her, of that she could be confident, and the truth was, she still adored him. Her Eyes, the love of her youth, the man she'd desperately wanted to possess. She'd made him the first Earl of Leicester—the highest peerage she'd created during her

reign—but he’d disappointed her over and over. There had been rumors of a secret marriage to Lady Douglas Sheffi eld, but he’d denied them and she’d believed him. Eventually. . (*Elizabeth: The Golden Age chapter: 2 page: 26*)

But he did marry, and he did it in secret, and he lied to her about it. His wife wasn’t Lady Sheffi eld but Lettice Knollys, her cousin, and she’d expelled them both from court after she’d discovered their deception. In time, she forgave him. It seemed nothing could entirely sever her connection to him; it ran too deep. (*Elizabeth: The Golden Age chapter: 2 page: 26-27*)

From that dialogue conversation can be known that purity of femininity soul of Elizabeth Queen was imagined with her caring with her aging. She is afraid to be old and loss her beauty. And the next narrative quotation, it tells about Elizabeth Queen’s disappointment with man whom she loves. Because that man sell the pass with her. A man who touches her self had betrayed on her with had close relation with another woman that her cousin Lettice Knollys. They gotten marry secretly back of Elizabeth Queen. Finally, she expelled them both from court after she did discover their deception. Although, she can not forget him because her feeling for him was too deep.

In this section the researcher can conclude that although has strong feminism soul Elizabeth Queen also has femininity soul in her self.

“I feel alone tonight, Bess,” she said.

“I’m here with you, Majesty. And you had the entire court enchanted when you danced tonight.”

“They’ve no choice but to be enchanted. I would allow nothing else.”
 “They’d be enchanted regardless,” Bess said, leaning close.
 “You’re exquisite.” Elizabeth stared into the mirror.
 “I was, once.” She touched fine lines next to her eyes.
 “There ought to be a magic way to erase these.”
 “You don’t need any such thing.”
 “You’re so young, Bess. You can’t yet imagine time etching itself on your perfect face. You still think yourself immune.” She reached for the girl’s cheek and started to laugh.
 “Be glad, my friend.”
 “Whatever I am, it’s nothing compared to all you are,” Bess said.
 “True,” Elizabeth said.
 “But that is perhaps why you will find more happy contentment than I ever have.” (*Elizabeth: The Golden Age chapter: 2 page: 28*)

From dialogue text above can be seen femininity side of Elizabeth Queen. It can be seen from the first dialogue when she said to Bess that she feels alone and she need someone beside her to accompany her from her lonely. The second dialogue is about Bess’s approbation to her and she was feel strut about that. The third dialogue contains about her anxiousness about her aging. Elizabeth Queen also has some anxiousness feeling about her self like women generally.

From that explanation above the researcher can conclude that Elizabeth Queen also has weak soul like other women with some anxiousness in her self.

As a woman she also always cares about her appearance. This case can be seen from the narrative text below:

A young courtier pushed forward, stepping close to her.

“Majesty, you are breathtaking today,” he said, bowing with a flourish. As always, she’d selected her clothing carefully, choosing gowns and jewelry that would shine through the crowd and draw all eyes to her. She’d been particularly satisfied with today’s combination, a stunning cream-colored gown with the heavy gold and jeweled chains hanging from her neck. (*Elizabeth: The Golden Age* chapter: 3 page: 39)

This quotation tells about Elizabeth caring about her appearance. She always be careful in choose her costume and accessories. It is done in order to make her to be shine through the crowd and draw all eyes to her. This case also femininity aspect that is done by women generally.

In other side, she thinks about marriage after all people of the kingdom influence her about that. Although in fact before she very contrast with marriage. Finally, she is interested to choose a man from the photo. It case can be seen from these narrative dialogues:

She took Bess’s arm and turned her to the row of portraits. “Come. You must help me evaluate my suitors. Who do you have for me, Lord Howard, aside from the Frenchman with the foul breath?”

Howard was standing next to the third easel, his jaw clenched.

“The Archduke Charles of Austria, Majesty. The younger brother of Maximilian II.”

“He’s rather sweet,” Elizabeth said, studying the image of a handsome young man with reddish-brown hair.

“More your age than mine, Bess, don’t you think?”

“How old is he?” Bess asked.

“Sixteen, maybe eighteen . . . I think,” Howard said. (*Elizabeth: The Golden Age* chapter: 3 page: 47)

This quotation explains about Bess and Howard that help Elizabeth Queen to choose her future husband candidate. They choose and chew over a man who is be queen's future husband candidate.

In short, Elizabeth Queen's characters of femininity show in the middle of story when she knew about a man who she love and also about her caring about her aging. Gradually she becomes a new woman which behaves in totally sensitive. Beside that, she also shows her femininities sides such as being feminine and falling in love.



Chapter IV

CONCLUSIONS AND SUGGESTIONS

After analyzing the data, the researcher has conclusions and suggestions related to the result of the previous chapter. In this section, the writer presents the conclusions of the whole analysis. This chapter also contains the relevant suggestions for further researcher related to this study.

4.1 Conclusions

Elizabeth: The Golden Age tells about Elizabeth 1 Queen's golden period in 16th century as the Queen in England Kingdom to confront menacing from Spanish Kingdom that want to arrogate Elizabeth Queen's throne and enter English country inhabitant into catholic. However, because of Elizabeth Queen's braveness that she wars for help her citizenry ungrudgingly where it makes Elizabeth Queen became the winner of that warfare, and then her leadership is in victory period. Feminism value in this novel is showed by Elizabeth Queen as a woman superior who has character and has position as leader of a country.

Over all, it is described that she has two significance character namely feminism and femininity. In the first of Elizabeth Queen's life she has power and strong characters. Those are the reflection of feminism elements in Elizabeth Queen's experience. It indicates when she leads and how she brings her country citizenry in confront her enemy that is Spanish who wants to break and brings England that follow Protestant religion into Catholic religion. Gradually she

changes her characters from an aggressive and strong into a submissive and a feminine woman with her other character they are: feminine, sensitive and feeling in love with a man.

4.2 Suggestions

The researcher suggests for the next researchers to find a new discourse of concept in analyzing *Elizabeth: The Golden Age* novel. It needs to continue in being deeper research and also to use another theory for conducting the study. Even though feminism becomes the highlight issue in this novel, more than that, the next researchers should be more critical in investigating the object. If it is used in another researches' analysis, they will be better to use in different object which has significant theory in order to avoid the abuse of copy right. May it gives the new discourse and enriches the knowledge of literatures.

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APPENDIXES

A. DATA ANALYSIS

No	Classification	Data
1.	Feminism Aspects Reflected in Elizabeth Queen in Tasha Alexander's <i>Elizabeth: The Golden Age</i>	<ul style="list-style-type: none"> • But it was her sharp intellect and quick wit that made her a queen worthy of her country. Her subjects were well-versed in the story of her tumultuous journey to the throne and admired her tenacity and her straightforward manner, never for a moment suspecting she was presenting them with a carefully crafted image of enduring strength. (<i>Elizabeth: The Golden Age chapter: 1 page: 5</i>) • “I tell you plainly, you will be murdered.” “You would have me stay always in the palace, protected by an ocean of guards,” Elizabeth said. She hated the very idea of it. It would be like a paralyzing death. “Never come among my people. I will not do that. They must see me.” (<i>Elizabeth: The Golden Age chapter: 1 page: 5-6</i>) • “Every Catholic in England is a potential assassin,” he said. “And I will not be held hostage by imagined threats of violence.” “If your stance on the Catholic threat were harder—” “I have said it before: I refuse to make windows into men’s souls,” she replied, (<i>Elizabeth: The Golden Age chapter: 1 page: 6</i>) • To the wealthy and the new merchant

		<p>class her policies brought more tangible benefits, not only monetary but intellectual, as education spread and new schools were built. (<i>Elizabeth: The Golden Age chapter: 1 page: 6</i>)</p> <ul style="list-style-type: none"> • “It is necessary, Majesty,” Walsingham said. “But there is another matter—” She saw the papers in his hands and cut him off. “Not now, Moor. We’ll discuss it later. Much later.” He had brought her another petition begging her to choose a husband—she’d recognized it at once. (<i>Elizabeth: The Golden Age chapter: 1 page: 9</i>) • “Do we not have laws already against plots and treacheries?” She spoke forcefully, wanting no one to doubt her authority. “If they break the law, let them be punished. Until that day, let them alone.” (<i>Elizabeth: The Golden Age chapter: 1 page: 13</i>) • “Fear begets fear, sir. I will not punish my people for their beliefs. Only for their deeds. I am assured that the people of England love their queen. My constant endeavor is to earn that love.” (<i>Elizabeth: The Golden Age chapter: 1 page: 13</i>) • She rose from the table, a swish of blazing brocade, exquisite lace and jewels, the air around her heavy with rosewater and musk. The gentlemen leapt to their feet, bowed. The conversation was over, the queen unmoved. (<i>Elizabeth: The Golden Age</i>
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		<p><i>chapter: 1 page: 13)</i></p> <ul style="list-style-type: none"> • “You can’t put it off forever. The people have presented a petition with over a thousand signatures.” Elizabeth could think of nothing she’d better prefer to put off forever than this petition. She had even hoped that he’d left the dreaded document in the Privy Chamber. She tried—and failed—to remember how many times she’d been given similar papers demanding that she marry. <i>(Elizabeth: The Golden Age chapter: 1 page: 14)</i> • Once, Parliament had done it, saying that by marrying and having children, she would give herself immortality. The Speaker of the Commons had assured her that this was the single—the only—prayer of all Englishmen. But all that had done was make her wonder at the lack of imagination necessary to be able to think of nothing better to beg from God. <i>(Elizabeth: The Golden Age chapter: 1 page: 14-15)</i> • She disdained demands that she take a husband, whether they came in the form of a petition or were couched as thoughtful advice from her ministers. There had been moments— some long, some brief—in which she’d nearly succumbed to the charms of her favorite gentlemen, but she’d reigned alone for too long. She had no desire to share her power, wanted no master in her house, <i>(Elizabeth: The Golden Age chapter: 1 page: 14-15)</i>
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		<ul style="list-style-type: none"> • Her voice fell as she grew serious. “There’s nothing delicate about having a child. It kills women every day.”All lighthearted joking and lusty pleasure flew from the barge and a tense silence settled on the party. (<i>Elizabeth: The Golden Age chapter: 1 page: 16</i>) • The long Gothic building loomed above them, taller than the other buildings of the city despite the fact that its spire had been destroyed by a lightning strike. Scaffolding surrounded the church as renovations, funded in part by the queen, were underway. (<i>Elizabeth: The Golden Age chapter: 1 page: 17</i>) • “I have darker concerns than marriage. Shipbuilders are being recruited in Spanish ports at double wages. The seawall at Dover is cracking. There’s no money to rebuild our defenses. I don’t need advisors to tell me my business.” “They care for your safety, Majesty. The threats to your person are real.” (<i>Elizabeth: The Golden Age chapter: 1 page: 17-18</i>) • Surely friendship was a more reliable cure for loneliness than marriage. (<i>Elizabeth: The Golden Age chapter: 1 page: 18</i>) • “Not at all, Majesty. You are like a living miracle. Your face is as lovely as when you first ascended to the throne. It is as if you’re entirely immune to time’s hands. How do you manage it?” “I don’t believe a word you say, Lids.” (<i>Elizabeth: The Golden Age chapter: 2</i>)
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		<p><i>page: 25)</i></p> <ul style="list-style-type: none"> • And for the first time, she wasn't saying such a thing to flirt. There was no question that her courtiers adored her, that the men vied for her attention the moment she entered a room; they all desired her, longed for her favor, wanted to be her favorite. But she was beginning to suspect that the affection they rained upon her lacked a certain sincerity. Not of attitude, but of depth. She'd always known that men were attracted to her position and what it enabled her to give them, but they were also captivated by her wit, her intelligence, her energy—there was no other woman at court who could compete with her royal charms. Only now, it was beginning to seem that royal was more important than charm. (<i>Elizabeth: The Golden Age chapter: 2 page: 25-26</i>) • It was a pity he'd married, though. She never liked her friends or councilors to divide their affections between her and their wives. Not because she was jealous, of course—what cause would she have for jealousy? No woman shined brighter than she. She did not like marriage because she'd found that wives made gentlemen tedious, and tedious she could not tolerate. (<i>Elizabeth: The Golden Age chapter: 2 page: 27</i>) • <i>Elizabeth! The angels weep for you, Elizabeth!</i> It was Philip, her former brother-in-law, her sister's husband. She had always hated the sound of his voice. Beads of
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		<p>sweat covered her forehead, and her shift was tangled and twisted between her legs. She sat up, panting, and whipped the curtains of her bed open, half-expecting to see her Spanish nemesis waiting for her. There was no one, of course, but she hardly trusted her eyes. Her bare feet sank into the thick carpet as she started to pace the room, pausing only to look out the window at a forlorn sliver of moon. Thoughts bombarded her, but she could make no sense of them and retreated into a state of detached consciousness, vague pictures of Spain polluting her mind. She'd never visited the country but tried to imagine the geography, the people and their houses. Most of all, though, she imagined the army, and a fleet of ships that could bring it to England. Tugging at her hair, she considered the motivation behind these visions. There was no question that Spain was a threat to the prosperity of her realm—it had been this way for years. So, why nightmares now? Why now, when she'd begun to feel as if a hole was gaping in her heart and wasn't sure how to fill it? (<i>Elizabeth: The Golden Age chapter: 2 page: 29-30</i>)</p> <ul style="list-style-type: none"> • She would speak to the Spanish ambassador tomorrow, consult with her Privy Council, make sure that mind began to clear and the shards of unsettling fear that had come with her nightmare dissipated. She felt the calm that came from being in control and tipped back her head. She would not tolerate Spanish threats, even in dreams. (<i>Elizabeth: The Golden Age chapter: 2</i>)
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		<p>page: 30)</p> <ul style="list-style-type: none"> • “A Franco-Spanish alliance against us would be a disaster.” <p>Henri III, king of France, a Catholic, had courted Elizabeth to disastrous effect when he was the Duke of Anjou. Though they were not openly hostile to each other politically, neither felt the slightest affection for the other on a personal level. But if she were to marry his cousin, Henri would never be able to offer Philip assistance.</p> <p>“What if enemy ships should sail up the Thames?” Elizabeth asked the architect.</p> <p>“Can the docks be closed?”</p> <p>“Not closed, Majesty. But here we have gun positions—” Lord Howard interrupted.</p> <p>“The second portrait, Majesty. King Erik of Sweden.” (<i>Elizabeth: The Golden Age chapter: 3 page: 44</i>)</p> <ul style="list-style-type: none"> • “Virginity is an asset that holds its value well,” Walsingham said. <p>“Diplomatically speaking.” The queen’s face betrayed no emotion; her cheeks did not color; her lips did not move. But her eyes danced, just a little. She had no intention of marrying any of these men, (<i>Elizabeth: The Golden Age chapter: 3 page: 48</i>) </p>
2.	<p>Femininity Aspects Reflected in Elizabeth Queen in Tasha Alexander’s <i>Elizabeth: The Golden Age</i></p>	<ul style="list-style-type: none"> • England had never before had a queen like her. Elizabeth was striking in appearance— fine red hair fell down her back and her pale complexion glowed (<i>Elizabeth: The Golden Age chapter: 1 page:5</i>) • “You’re an excellent dancer,” she said.

		<p>“It must be a gentleman’s priority to dance well if he aspires to such a regal partner,” he replied, spinning her furiously.</p> <p>“I practice daily, my head full of thoughts of you.” Ordinarily, his speech would have pleased her. But tonight she noticed it was too rote, too memorized, too impersonal. She could not fault the way he spoke, his tone, the expression on his face, yet there was something beginning to tug at her, something uncomfortable that was keeping her from feeling the full delight of la volta. <i>(Elizabeth: The Golden Age chapter: 2 page: 24)</i></p> <ul style="list-style-type: none"> • The next man to stand up with her was Sir Christopher Hatton, who, before his appointment to the Privy Council, had courted the queen. His letters were the most beautiful she’d ever received. She could still remember his words: Would God I were with you but for one hour. My wits are overwrought of thoughts. I find myself amazed. Bear with me, my most dear sweet Lady, passion overcometh me. I can write no more. Love me, for I love you. <i>(Elizabeth: The Golden Age chapter: 2 page: 24-25)</i> • The memory of it brought a smile to the royal lips, and Elizabeth relaxed in his arms as they danced. “Sometimes, Lids, I think you’re the finest dancer I’ve known,” she said. “I’ve not the vigor I used to,” he said. “We’re neither of us so young anymore, are we?” “I show my age?” She bristled.
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		<p><i>(Elizabeth: The Golden Age chapter: 2 page: 25)</i></p> <ul style="list-style-type: none"> • She was suddenly tired, and with a flick of her wrist stopped the music and stormed to her bedchamber. Her ladies had removed her heavy gown, corset, petticoats, and farthingale, then slipped a soft shift over her head. She sat in front of a mirror flooded by candlelight, watching Bess remove her thick makeup. “Lines round my mouth,” the queen said, tracing them with a single finger as she spoke. “Where did they come from?” “Laugh lines, my lady,” Bess said. “Laugh lines? When do I laugh?” She had laughed, of course. By herself, with her ladies, with her favorite gentlemen. But now she doubted the sincerity of all of them. Robert Dudley had loved her, of that she could be confident, and the truth was, she still adored him. Her Eyes, the love of her youth, the man she’d desperately wanted to possess. She’d made him the first Earl of Leicester—the highest peerage she’d created during her reign—but he’d disappointed her over and over. There had been rumors of a secret marriage to Lady Douglas Sheffield, but he’d denied them and she’d believed him. Eventually. . <i>(Elizabeth: The Golden Age chapter: 2 page: 26)</i> • But he did marry, and he did it in secret, and he lied to her about it. His wife wasn’t Lady Sheffield but Lettice Knollys, her cousin, and she’d expelled them both from court after she’d discovered their deception. In time, she
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		<p>forgave him. It seemed nothing could entirely sever her connection to him; it ran too deep. (<i>Elizabeth: The Golden Age</i> chapter: 2 page: 26-27)</p> <ul style="list-style-type: none"> <p>“I feel alone tonight, Bess,” she said. “I’m here with you, Majesty. And you had the entire court enchanted when you danced tonight.” “They’ve no choice but to be enchanted. I would allow nothing else.” “They’d be enchanted regardless,” Bess said, leaning close. “You’re exquisite.” Elizabeth stared into the mirror. “I was, once.” She touched fine lines next to her eyes. “There ought to be a magic way to erase these.” “You don’t need any such thing.” “You’re so young, Bess. You can’t yet imagine time etching itself on your perfect face. You still think yourself immune.” She reached for the girl’s cheek and started to laugh. “Be glad, my friend.” “Whatever I am, it’s nothing compared to all you are,” Bess said. “True,” Elizabeth said. “But that is perhaps why you will find more happy contentment than I ever have.” (<i>Elizabeth: The Golden Age</i> chapter: 2 page: 28)</p> <p>A young courtier pushed forward, stepping close to her. “Majesty, you are breathtaking today,” he said, bowing with a flourish. As always, she’d selected her clothing carefully, choosing gowns and jewelry</p>
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		<p>that would shine through the crowd and draw all eyes to her. She'd been particularly satisfied with today's combination, a stunning cream-colored gown with the heavy gold and jeweled chains hanging from her neck. (<i>Elizabeth: The Golden Age chapter: 3 page: 39</i>)</p> <ul style="list-style-type: none"> • She took Bess's arm and turned her to the row of portraits. "Come. You must help me evaluate my suitors. Who do you have for me, Lord Howard, aside from the Frenchman with the foul breath?" Howard was standing next to the third easel, his jaw clenched. "The Archduke Charles of Austria, Majesty. The younger brother of Maximilian II." "He's rather sweet," Elizabeth said, studying the image of a handsome young man with reddish-brown hair. "More your age than mine, Bess, don't you think?" "How old is he?" Bess asked. "Sixteen, maybe eighteen . . . I think," Howard said. (<i>Elizabeth: The Golden Age chapter: 3 page: 47</i>)
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B. THE BIOGRAPHY OF TASHA ALEXANDER

Curriculum Vitae

Born	: 1 st December 1969 (Aged 42) South Bend, Indiana
Pen name	: Tasha Alexander
Gender	: female
Language	: English Language
Nationality	: US American
Alma mater	: University of Notre Dame
Period	: 2005-Present
Spouse(s)	: Andrew Grant
Children	: Alexander
Website	: www.tashaalexander.com/
Facebook	: https://www.facebook.com/tashaalexanderauthor
Twitter	: https://twitter.com/talexander



Biography

She credits her parents, both philosophy professors, for encouraging her to read and write. She received a B.A. from Notre Dame in English with a concentration in Medieval Studies.

In 2002, while living in New Haven, Connecticut, she started work on her first novel, after being inspired by a passage in Dorothy L. Sayers's *Gaudy Night*. Carolyn Marino at William Morrow acquired the book, *And Only to Deceive*, which was published in 2005 as the first installment of the Lady Emily series. Following a move to Franklin, Tennessee, where Alexander wrote her second novel in a local Starbucks, she eventually relocated to Chicago, where she married British novelist [Andrew Grant](#) (brother of bestselling author [Lee Child](#)) in 2010.

In 2007, Minotaur Books lured her away from William Morrow. She is now edited by Charles Spicer and is the imprint's top writer of historical mysteries. Alexander's work has been translated into more than a dozen languages

and has been nominated for the Bruce Alexander Award and the RT Reviewers Choice Award. She has a reputation for being extremely careful about accuracy in her novels and is meticulous about research.

Tasha Alexander is the New York Times bestselling author of the Lady Emily series and the novel ELIZABETH: THE GOLDEN AGE. She attended the University of Notre Dame, where she studied English and Medieval History. Her work has been nominated for numerous awards and has been translated into more than a dozen languages. She and her husband, novelist Andrew Grant, divide their time between Chicago and the UK.

Literary Works

1. And Only to Deceive (2005). ISBN 978-0060756710
2. A Poisoned Season (2007). ISBN 978-0061174148
3. A Fatal Waltz (2008). ISBN 978-0061174223
4. Tears of Pearl (2009). ISBN 978-0312383701
5. Dangerous to Know (2010). ISBN 978-0312383794
6. A Crimson Warning (2011). ISBN 978-0312661755
7. Death in the Floating City (2012). ISBN 978-0312661762
8. Behind the Shattered Glass (2013). ISBN 978-1250024701
9. Elizabeth: The Golden Age, novelization, (2007); [ISBN 978-0061431234](#)
10. "Preparations" Kwik Krimes, ed. Otto Penzler, (2013). [ISBN 978-1612183008](#) (Short Story)

C. THE SYNOPSIS OF *ELIZABETH: THE GOLDEN AGE*

The reign of Queen Elizabeth I was a time of war, passion, and spectacular achievement. *Elizabeth: The Golden Age* finds Elizabeth facing bloodlust for her throne and familial betrayal. Growing keenly aware of the changing religious and political tides of late sixteenth-century Europe, Elizabeth faces an open challenge from the Spanish King Philip II, who is determined to restore England to Catholicism with his powerful army and dominating armada.

Preparing to go to war to defend her empire, Elizabeth struggles to balance ancient royal duties with an unexpected vulnerability: her love for the seafarer Sir Walter Raleigh. But he remains forbidden for a queen who has sworn body and soul to her country.

Yet as she charts her course abroad, treachery is the rot behind the glittering royal throne. Her most trusted adviser uncovers an assassination plot that could topple the throne, and the traitors may even include Elizabeth's own cousin Mary Stuart.

Based on the sequel to the Academy Award®-winning *Elizabeth*, *Elizabeth: The Golden Age* tells the thrilling tale of an era—the story of one woman's crusade to control love, crush enemies, and secure her position as a beloved icon of the Western world.





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Advisor : Dr. Hj. Isti'adah, MA.

No	Date	Materi	Signature
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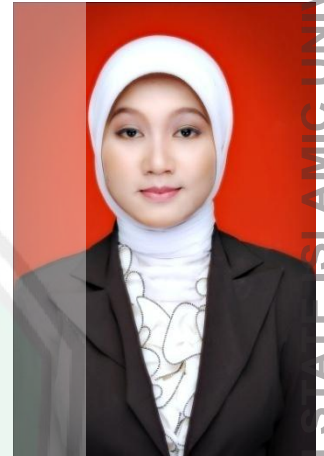
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