

**ENDLESS CHAIN OF TYRANNY CREATED BY VICTIMISATION
AS SEEN IN MARIA IRENE FORNES'S *THE CONDUCT OF LIFE***

A SARJANA SASTRA THESIS

Presented as Partial Fulfillment of the Requirements

to Obtain the *Sarjana Sastra* Degree in

The Department of English Letters



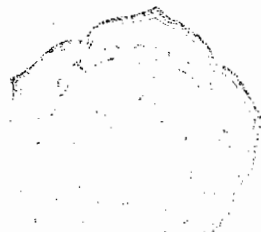
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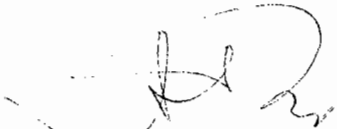
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A THESIS

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Lusiana Widjaya

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ABSTRACT

Lusiana Widjaya (2003). **Endless Chain of Tyranny Created by Victimization as seen in Maria Irene Fornes's *The Conduct of Life***. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University.

In this thesis the writer analyses the existence of an endless chain of tyranny which is caused by victimisation as the effect of patriarchy system revealed by Maria Irene Fornes in *The Conduct of Life*. This play describes man's violence which reveals woman's suffering. The reason for choosing the topic is because man has purpose to create violence toward woman, that is to show his power and dominance. Another reason for choosing the topic is the different responses of the three women as the victim toward man's violence.

Based on the topic, there are three objectives presented in this thesis: firstly, to describe the interaction among characters which reveals inequality; secondly, to find out how the patriarchy system causes a victimisation toward woman; thirdly, to show how the victimisation creates an endless chain of tyranny. The study uses library research since it needs some supported theories which are taken from many books.

To analyse the problem, the writer uses Guerin's sociological approach, which studies a work in its social milieu. This approach is used as a frame in analysing the topic. In solving the problem, the writer firstly looks for data from the play. Then, the writer collects supporting facts of power and sexual harassment's theory from the source books. The writer also gains some criticisms and related theories to support the analysis.

The analysis obtains some conclusions. Based on the relationships among the characters as husband and wife, torturer and victim, employer and employee, an aspect of inequality is revealed. Patriarchy system as the cause of victimisation toward woman is divided into two categories; they are: power and man's domination. The forms of victimisation are sexual harassment and rape of children. The responses of the victims toward victimisation bring an endless chain of tyranny.

ABSTRAK

Lusiana Widjaya (2003). **Suatu Rangkaian Tirani yang Tiada Akhir yang merupakan akibat adanya Penindasan seperti yang terungkap dalam Drama Maria Irene Fornes *The Conduct of Life***. Yogyakarta: Jurusan Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma.

Dalam thesis ini penulis akan menguraikan suatu rangkaian tirani yang tiada akhir yang merupakan akibat adanya penindasan sebagai akibat dari adanya sistem patriarki, seperti yang diungkapkan oleh Maria Irene Fornes dalam drama *The Conduct of Life*. Drama ini menjelaskan tentang kekerasan yang dilakukan oleh laki-laki yang menyebabkan penderitaan perempuan. Alasan memilih topik ini adalah karena laki-laki memiliki tujuan tertentu dalam melakukan kekerasan terhadap perempuan, yaitu laki-laki ingin memperlihatkan kekuasaan dan dominasinya terhadap perempuan.. Alasan lain memilih topik ini adalah adanya perbedaan respon dari ketiga tokoh perempuan sebagai korban dari adanya kekerasan laki-laki.

Berdasarkan topik diatas, ada tiga tujuan yang dikemukakan dalam thesis ini: pertama, untuk menjelaskan interaksi antara tokoh dalam drama yang menunjukkan adanya perbedaan hak; kedua, untuk mengetahui tentang bagaimana sistem patriarki menyebabkan penindasan terhadap perempuan; ketiga, untuk menunjukkan bagaimana penindasan terhadap perempuan tersebut menyebabkan adanya suatu rangkaian tirani yang tiada akhir. Penelitian ini menggunakan metode kepustakaan karena penelitian ini membutuhkan beberapa teori yang diambil dari beberapa buku yang mendukung penelitian ini. Untuk menguraikan masalah-masalah yang diajukan, penulis menggunakan pendekatan sosiologi dari Guerin yang mempelajari suatu karya sastra berdasarkan kondisi lingkungan masyarakat pada saat itu. Pendekatan ini digunakan untuk menganalisa topik. Dalam memecahkan masalah, penulis mencari data dari teks drama. Kemudian, penulis mengumpulkan fakta-fakta tentang teori kekuasaan dan kekerasan seksual yang mendukung dari berbagai buku-buku sumber. Penulis juga mendapatkan beberapa kritik dan teori untuk mendukung analisa.

Dari uraian yang dilakukan dapat ditarik beberapa kesimpulan. Berdasarkan keterkaitan diantara tokoh-tokoh yang merupakan hubungan suami dan istri; penindas dan korban; atasan dan bawahan, dapat ditunjukkan adanya bentuk diskriminasi. Sistem patriarki yang merupakan penyebab adanya penindasan terhadap perempuan dapat dibedakan menjadi dua kategori, yaitu: kekuasaan dan dominasi laki-laki. Bentuk dari penindasan adalah kekerasan seksual dan perkosaan terhadap anak-anak. Berdasarkan reaksi dari korban, dapat dilihat adanya suatu rangkaian tirani yang tiada akhir.

CHAPTER I

INTRODUCTION

A. Background of the Study

“God created man in his image;
in the divine image he created him;
male and female he created them”. (The New
American Bible, 1970, p.2)

In the beginning, when God created man and woman, there was not different position between both sexes. Man and woman are created equal. A quotation from the bible above explains that God views both of his creatures the same. In the continuing of life, with the large increase in the number of people, man creates system to control his society. The existence of patriarchy system is one of the examples of the society's system which determines man as the head of the family or tribe who has supreme authority over the whole members of the family.

Based on *The Encyclopaedia Americana*, the term patriarchy directly indicates an inequality position based on the gender that gives more authority for man in making rules and in owning of all persons and property of the family which causes limited freedom of life for woman. Radical feminists use patriarchy to refer to a social system characterised by male domination over women. Kate Millett's definition is classic: “ Our society...is a patriarchy.” (Jaggar, Alison M and Rothenberg, Paula S, 1984, p.345)

This extreme paternal form indirectly defines certain distinction of gender role that characterises the male tendency to violence as: hunter, torturer, and rapist. In contrast to the male role, the female-gender activities, including: nurturing, selflessness, serving, educating, feeding, housing, clothing, learning, and caring for the poor, often indirectly reveal the juxtaposition of gender role in the community. Those tendencies seem confusing since there is no clear gender related distinctions, and it might cause wrong interpretation about it, such as: beating versus nurturing, brutality versus selflessness, and torture versus caring (Barranger, Milly S, 1994, p.651.)

It is hard to behave precisely in the daily life on such uncertain condition of gender role distinction which causes difficulty for one's personality to develop and to make a progress. This characteristic of gender role distinction limits woman's participation in public life and her access to education which may create a victimisation that brutalizes woman's life and spirit.

Honestly, the writer cannot say that the effect of patriarchy system is always bad and causes destruction toward woman's position. On the contrary it also may help woman's life, for example repairing the car by myself is not appropriate because as a woman, the writer does not have any skill in repairing the car. Therefore, the writer can ask a man, who understands car's machine better than the writer to repair the car. There is a tendency that man has more knowledge in car's machine than woman which is possibly constructed in the early childhood by the parents, a boy used to play a car rather than a doll. Based on this tendency, man has more interest in car's machine than woman. Man has

more knowledge about car than woman who only use the car but can not repair it. This can be a possible reason for the writer to ask man's help to repair a car. This is a simple example which shows the harmless effect of patriarchy system to woman. So, it is important to understand a problem in wider context in order to get wiser point of view about it.

The topic is chosen because the general issue of this play is mostly about the effect of patriarchy system that harms woman. On this context, the patriarchy system gives bad impact and causes a victimisation toward women characters . As a woman, the writer can see that the effect of patriarchy system toward women is harmful which always situates women as the victim of the society's system.

B. Problem Formulation

1. How is the interaction among characters in the play which reveal the inequality described ?
2. How does the patriarchy system cause a victimisation toward woman?
3. How does the victimisation create an endless chain of tyranny ?

C. The Objectives of Study

Based on the problem formulation above, the objectives of study are:

1. To describe the interaction among characters which reveals the inequality.
2. To find out how the patriarchy system causes a victimisation toward woman.
3. To show how the victimisation creates an endless chain of tyranny.

D. Benefit of the Study

First of all, the purpose of this study is to make the readers familiar with literary works discussing an endless chain of tyranny which is caused by victimisation as the effect of patriarchy system. This system causes violence for woman, and presents woman's suffering. The reader will understand the aim of man creating violence, that is, man would use violence to show his power and dominance to woman. The form of violence on this context is sexual harassment and rape of children. Therefore, the reader will also learn the form of sexual harassment and rape of children. The writer hopes that this analysis will give the reader a different point of view toward patriarchy system. This thesis also introduces the readers to an American writer Maria Irene Fornes whose achievements in theatre have made her receive grants from universities and foundations. Besides, this study might make the works of Fornes, especially *The Conduct of Life* more well known so that many more people will recognise that Fornes's works are worth reading and studying.

Secondly, this thesis could be used by other researchers who work in the same problem, especially about feminism. It may help them as the assistance to analyse the work.

Thirdly, this study presents knowledge about the cause of the appearance of patriarchy system. Through the reaction of the characters of the play toward patriarchy system, the writer also understands why those characters choose their own way of lives toward the cruelty of victimisation.

E. Definition of Terms

The following is the explanation of several terms in the topic in order to avoid confusion in my discussion. The terms that need defining are tyranny, victimisation, and patriarchy.

It is stated in *The Encyclopedia Americana* that tyranny is a name often applied to governments that oppress their subjects and violate established principles of moral and constitutional law. Although it is possible to speak of the tyranny of a majority or of other ruling groups, the term usually refers to abusive cases of one-man rule. (1978, p.330)

According to *The Fontana Dictionary of Modern Thought*, victimisation is an action of making a person suffer from destruction.(Bullock and Oliver, 1977, p.899)

Based on *The Fontana Dictionary of Modern Thought*, the term patriarchy derived from the Greek rule of the father. The term describes authority and control exercised by man over woman. Patriarchy is used as a concept by feminist to refer to what is perceived to be fundamental and universal state of male dominance. Patriarchy is both a state of affairs (Man control social institutions) and an ideology (embedded in languages.) The Encyclopedia Americana states that Classical pictures of patriarchal system may be found in the description of the lives of the Hebrew patriarchs in the Old Testament. Practically all European and Asiatic peoples were in this stage of social development when they firstly appeared in history. For this reason, Sir Henry Marine thought that the patriarchal family was the original type of family in the human species. (1978, p.21)

CHAPTER II

THEORETICAL REVIEW

A. Review on Related Studies

The effort of feminist movement to rebel against man's domination over woman's freedom gradually achieves improvements, which gives good impact for woman's future life. The rising prominence of woman's writer is one such notable success, and has been crucial in the promotion of woman's writing. These are some names of women's writers, such as: Hrosvitha of Gandersheim, a mid tenth-century nun and Aphra Behn, a seventeenth century English writer. Both of them are women playwrights in western culture. Hrosvitha's writing focuses on the honour toward virginity. Aphra is an author who is so proud of her profession (as an author) as the only way to make a living. (Barranger, Milly S, 1994, p.646)

Kate Millett as the pioneer of woman's writer in 1970, produces a fierce attack on the male literature in *Sexual Politics*. Her work is only one of the many books and articles that offer a critique of male-dominated literature and which challenges established male notions about how women are supposed to think, feel, and react.(Kenyon, Olga, 1991, p.4) Most of the writers' purpose is to increase woman's role in the society as the feminist movement's target.

Maria Irene Fornes's awakening in writing began when she first saw Beckett's *Godot* in the middle of 1950s in Paris. Since that time, she has considered writing as a way to unleash her creativity. Fornes, an Obie Award-winning playwright , produces famous works which give different impression for

the audience. ([//www.davidson.edu/administrative/newsevnt/01.02fornes.html](http://www.davidson.edu/administrative/newsevnt/01.02fornes.html), p.1-2 , 5 -03-2001)

There are some comments from Susan Sontag, Sally Burke, and Helene Keyssar relating to Fornes's work. Susan Sontag comments that Fornes writes increasingly from woman's point of view. Fornes's work has always been intelligent, often funny, never vulgar or cynical: both delicate and visceral. Now it is something more. The play has always been about wisdom, what it means to be wise. They are getting wiser. ([//www.fb10.uni-bremen.de/anglistik/kerkhoff/ContempDrama/Fornes.html](http://www.fb10.uni-bremen.de/anglistik/kerkhoff/ContempDrama/Fornes.html), 5-03-2001)

According to Sally Burke, Fornes's vital, provocative drama has exercised significant influence on experimental theatre for four decades. Like other feminist dramatists, she has been largely ignored by mainstream theatres and critics. Fornes's plays deal very often with the oppressed, and some kind of oppression, which are emotional, or political plus the desire to free one's self from any kind of oppression. Fornes, by criticising the hierarchy, dramatises the hopes of a more humane, compassionate world. Helene Keyssar writes, Fornes's goal is not the traditional self-recognition of one character, but a collective and mutual acknowledgement of women by other women, as individuals and members of a group. ([//www.geocities.com/Broadway/Alley/5379/Mfornes.html](http://www.geocities.com/Broadway/Alley/5379/Mfornes.html), p.1-2, 5-03-2001)

The writer sees that *The Conduct of Life* deals with the weakness of a wrong interpretation of power's usage. Fornes would say that uncontrolled power of one man will drive him to a destructiveness, which affects the environment

around him to a serious mental damage. The focus relies on power's usage. It is dangerous to misuse power, especially to victimise the weak. One must remember that life is not an eternal life, so the power given must be applied for good purpose in order to have a better life. Every aspect in life should be in balance. The source of the destruction in the play is stated in the beginning: "Man must have an ideal, mine is to achieve maximum power. That is my destiny-No other interest will deter me from this."(Barranger, Milly S, 1994, p.652)

B. Review on Related Theories

1. Intrinsic elements of a drama

Drama is a work of literature designed for stage presentation, in a form of dialogue between a group of characters (Reaske, Christopher R, 1966, p.5). There are two distinguished elements of a drama; intrinsic elements and extrinsic elements. According to William Kenny, in *How to Analyse Fiction*, intrinsic elements include plot, character, setting, point of view, style, and tone, structure and technique, and theme (1966, p.3-4). There is one intrinsic element that attaches to the problems to be analysed. The element is character. It is necessary to give theories on the element since in the analysis there will be many discussions which relate to many characters. In the following the writer gives theories on character.

Theory on Character

In *Glossary of Literary Terms*, M.H. Abrams defines character as persons in a dramatic or narrative work who views moral and dispositional qualities that are shown in what they say (the dialogue) and by what they do (the action.) The

grounds in a character's temperament and moral nature for his speech and actions constitute his motivation. A character may remain essentially stable or unchanged in his outlook and disposition, from beginning to the end of a work, or he may undergo a radical change, either through a gradual development or as a result of an extreme crisis (1971, p.21)

According to Hugh Holman and William Harmon in *A Handbook to Literature*, a character can be categorised as static and dynamic. A static character is one who changes little if at all. Things happen to such a character without things happening within. The pattern of action reveals the character rather than showing the character changing in response to the actions. Sometimes a static character gives the appearance of changing simply because our picture of the character is revealed bit by bit. A dynamic character is one who is modified by actions and experiences, and one objective of the work in which the character appears is to reveal the consequences of these actions. (1986, p.83)

Hans P. Guth and Gabriele L.Rico, in *Discovering Literature*, describe that the function of characterisation is to explain the audience about the information that makes the characters come to life. We will learn much about the characters from what they say and do. What truly defines major characters is their behaviour in test situation-what they say and do when a major confrontation or challenge puts them to the test. In addition, we will listen to what others say about a central figure-this is often a major function of minor characters. Often a supporting character serves as a foil who highlights by contrast a key quality in a major figure. The characters in true drama are not stereotypical or one-dimensional, but

complex. For instance, a play may show the contrast between a public mask and the private self. A character may present a surface of conformity and yet harbour smouldering rebellion. Furthermore, live characters change and grow. The movement of a play may be a journey toward recognition, in the sense of insight or self-realisation (1997, p.948-949)

2. Women's right

The social custom of assigning the sexes different roles of course did not spring full-blown into life during the nineteenth century. In earlier agrarian societies sex-based functions were closely tied to the household and often overlapped. As the more complex economy of the nineteenth century matured, economic production came to be increasingly separated from the home, and the home in turn became a refuge from the cruel world outside, with separate and distinctive functions. Some have argued that the home became a trap for women, a prison that hindered fulfilment. But others have noted that it often gave women a sphere of independence in which they might exercise a degree of initiative and leadership. The so-called cult of true womanhood idealised woman's moral role in civilising husband and family.

The status of women remained much as it had been in the colonial era. Legally, women did not have a right to vote, denied control of their property and even of their children. A wife could not make a will, sign a contract, or bring suit in court without her husband's permission. Her legal status was like that of a minor, a slave, or a free Negro. The organised movement for women's rights in fact had its origin in 1840, when the American antislavery movement split over

the question of women's right to participate. American women decide then that they needed to organize on behalf of their own emancipation too. (Tindall, 1984, p.499 - 500)

3. Ideas on the essence of 'marriage'

"It is not good that the man should be alone. I'll make him a helpmate (Kosnik, Anthony, 1977, p.102.) The expressions used in the genesis account of Eve's creation-'helpmate,' 'bone of my bones and flesh of my flesh,' 'two in one flesh'-summarise eloquently the biblical vision of marriage as a complete and total sharing by the spouses of their life in common.

It is not merely a defence of Eve as a being identical in nature and truly equal to man that this passage underscores, but rather a recognition of marriage as a free and full commitment of partners to share in the mutual task of building the future. To see here a confirmation of the full modern understanding of personal relationship in marriage may be an exaggeration, but the bible clearly points to a community of life between man and woman based on equality, total sharing, mutual respect, and support. (Kosnik, Anthony, 1977, p.102)

Marriage is a contractual union for the purpose of raising a family, or derivatively, for the sex, domestic security. The former view offers a theological justification for some particular conception of marriage; e.g. as an indissoluble union constituting the only permissible locus of sexual activity. Forms of marriage may thus be criticised as dysfunctional: so Plato regards monogamous marriage carrying parental responsibilities as a threat to social solidarity, and he recommends instead that wives and children should be shared in

common.(Honderich, 1995, p.523.) Based on Catholic point of view, which also regards a monogamous marriage; it reflects the principles that man and woman are equal. (Gilarso, 1997, p.19)

In a book of *Feminism and Philosophy*, Lyla H.O'Driscoll provides an analysis of marriage both as a legal institution in our culture and as a social institution more generally, and offers a defence of it based on friendship. Heterosexual monogamy, she points out, is the only form of marriage recognised by our laws. These require that the partners be of the opposite sex, that they be at least two and no more than two, that they not be blood relatives, that they be a minimum legal age, and that they freely consent to the marriage contract. (Braggin, Frederick A.E, and Jane E, 1977, p.245)

Each party to the marriage contract obtains certain rights and duties, including rights regarding support, fidelity, companionship, sexual congress, inheritance, confidentiality, and protection from interference by third parties. (Braggin, Frederick A.E, and Jane E, 1977, p.250-251)

Since men tend to marry women who are physically weaker than they are, and since men are culturally better trained for violence than women are and usually have greater political and economic power, the principle of non-interference in disputes between spouses will be likely to produce, in effect, a grant of unchecked power to the husband (Braggin, Frederick AE, and Jane E, 1977, p.270)

4. Understanding the concept of power

Power is a central concept in political philosophy and, often metaphorically, in other inquiries as well. Power is typically a causal notion: its application produces results (Honderich, Ted, 1995, p.708.) In *The Oxford Companion to Philosophy*, there is an explanation about Thomas Hobbes's idea relating to the concept of power. Thomas Hobbes, as one of the greatest political power theorist, supposes that an-all powerful sovereign would produce such order as to make life better for all. In his fiction of the contractual creation of a sovereign out of the conditions of the state of nature, Hobbes recognises but largely ignores the difficulty of creating power merely by willing it. But without power, the sovereign would be of no value to those who want order (Honderich, Ted, 1995, p. 708-709.)

In *The Encyclopedia of Ethics*, there is a different concept of power from Bertrand Russell (1872-1970) and Max Webber(1864-1920.) Bertrand Russell says that power is 'the production of intended effects,' meanwhile to Max Webber it is the probability that an actor in a social relationship will be in a position to carry out his own will, regardless of the basis on which this probability rests. Most, however, see power as a capacity of agents, whether individual or collective, but here too there is disagreement over how to interpret that capacity. Does 'power identify what an agent can do under various conditions, or what an agent can do under the condition that actually obtain?.' On the first view, you are powerful if you can produce the appropriate outcomes in a wide range of possible circumstances; on the second, only if present circumstances enable you to do so

(for example: a particular configuration of voting preferences enables your vote to decide the outcome.) The first view identifies an ability that one can deploy across a range of standard context. The second's what one is able to do in a specific time and place. A further view would include as part of power the access to, or the capacity to command, resources, whatever the agent does. On this view, power can include a 'passive' component-not only the ability to secure advantage without effort. On this view, power becomes a generalised index of inequality.(Becker, 1992, p.995)

5. The relation of power and sexual harassment: Feminist Theories

In *Feminism and Discourse* , there is a definition by Celia Kitzinger and Alison Thomas who say that the term 'sexual harassment' is a word invented as part of women's renaming of the world, reflecting and constructing women's experience and labelling a form of behaviour newly recognised as something which women need not passively endure, but can actively protest against, and resist. (Wilkinson, Sue and Kitzinger, Celia, 1995, p.32)

Sexual harassment is often discussed primarily in terms of power, and this is part of the definition of sexual harassment. It is not just that sexual harassment happens because men have power and women do not: more fundamentally, sexual harassment is itself a way of 'doing' power:

I think they do it... for power over somebody, to show their mates that they're somebody, they're one of the lads. I think sex is one way you get power over somebody else if you are a man. (John)

Sexual harassment seems to me to be about ownership and control. It is a man saying, 'your body belongs to me. I have the right to ogle and grope you, and you have to put up with it.' And it is a way of saying to other men, 'look what I possess.' It is to do with power. (Tina)

Campaigns against sexual harassment have also stated very clearly that sexual harassment is to do with establishing and maintaining male power. (Wilkinson, Sue and Kitzinger, Celia, 1995, p. 44)

In a book of *Feminist Issues, Race, Class, and Sexuality*, there is an explanation from Ann Duffy which relates to sexual violence. It is described that sexual violence such as sexual harassment and the rape of children is not about few men's powerful, even uncontrollable, sexual urges, nor is it about a few foolish women who placed themselves in jeopardy. According to the analysts, rape and other forms of sexual violence are not related to the sexual needs, but to the relations of power and domination between men and women in society. For example: three sisters are abused sexually from the age of five until adulthood because their father has power over them. Repeatedly, feminists analysts make the point that sexual violence is not about sexuality, but power.

Historical analysis demonstrates this pattern of power and domination. For centuries, men have applied rape to proclaim their masculine superiority and domain. From this perspective, rape and other sexual violence are not simply an issue affecting individual women, but as a social political issue directly connected to imbalances of power between men and women. In this sense, the violence is a reflection of the patriarchal tradition. Women and children have been considered as the property of men. Many men grow up believing that they have a right to

assert these property rights in a wide variety of situations. Indeed, traditional male gender socialisation often encourages men to be aggressive and to combine aggression and sexuality. Further, these various forms of violence and perhaps more importantly, the fear of violence, perform an invaluable social control function for men and patriarchal traditions by encouraging women to tread lightly in the public domain, to restrict their activities, to accept whatever sanctuary marriage may offer, and to avoid challenging male preserves such as male-dominated jobs. Feminist analysis emphasises that violence against women is a societal, not individual problem. Violence between men and women in the family can then be understood as an expression of these power dynamics. Husbands use violence to proclaim or reassert their authority, to socially control behaviour of their wives or daughters. (Mandell, 1995, p.166-167)

It is stated in the book of *Feminist Philosophies*, the research that has been done in every area of sexual assault suggests that while the motivation is complex, it is not rooted in sexual frustration or sexual powers. Rather, the motivation for the violent abuse of women has to do with the need to assert a masculine image or masculine privilege as defined by culture.

In an article in Ms. Magazine, "I never set out to rape anybody," a rapist talks about his motivation to rape. He says that the image of men (masculinity) as violent, and dominant and the image of women (femininity) as liking tough men make him compelled to live up to his standard. A rapist is usually regarded as a healthy male who is the victim of seductive and vengeful women. There is a tendency that a rapist is regarded as a sexually frustrated man who was no

longer able to control his desire, or a “pervert.” These views all suggest that the rapist’s behaviour is motivated by sexual desire. The assumption that rape, forceful and often violent, is about the satisfaction of sexual need or desire is entirely false. In a study, “Men who rape: The psychology of the offender,” A. Nicholas Groth reports that careful clinical study of offenders reveals that rape is in fact serving primarily non sexual needs. It is the sexual expression of power and anger. Men do not rape for sexual pleasure; they rape to assert power and dominance. Jack Fremont’s interviews with several rapists reveal the notion of masculine privilege as dominant motive, for example:

Interviewer : Do you think many men commit rape?

Jimmy : Oh, yes. I know damn well they do! With no more feeling involved and no more neurosis than just, I want you, and I cannot have you, so I will take you. (Kourany, Janet A, Sterba, James P, Tong, Rosemarie, 1992: p.71)

David Finkelhor, in his study of *Sexually Victimized Children*, argues that the sexual exploitation of women and children is made easier in a society that is dominated by men. “Sex in any society is a valuable commodity, and a dominant group such as men will try to rig things to maximise their access to it.” He maintains the cultural beliefs that underpin the male-dominated system contribute in making women and children sexually vulnerable.(Kourany, Janet A, Sterba, James P, Tong, Rosemarie, 1992, p.71)

Sexual harassment is also not about sex but about power. Farley argues that the sexual harassment of women at work arose from men’s need to control women’s labour. Sexual harassment serves to keep women (individually and

collectively) economically inferior and ensures the system of male dominance. Any kinds of sexual violence against the female body (rape, battery, incest, and harassment) and the perpetuation of fear of violence is the basis of patriarchal power. Both violence and fear are functional. If men did not have power to intimidate and to punish, their domination of women in all spheres of society-political, social, and economic could not exist.(Kourany, Janet A, Sterba, James P, Tong, Rosemarie, 1992, p.72)

C. Theoretical Ground

In order to support the analysis, the writer needs to look at the criticism and theories from the critics and experts. Those help the writer to get more understanding on the analysis. Susan Sontag, Sally Burke, and Helene Keyssar have given their critical opinions on Fornes's work. Basing on the various criticisms, the writer can view Fornes's work from different perspective.

Since this object of the study is a drama, the intrinsic element of a drama cannot be avoided. Therefore, the writer will apply *How to analyse Fiction*, the book of William Kenny to know what intrinsic elements are in a drama. In the analysis the character is going to be analysed. The writer chooses M.H. Abram's theory on the definition of character.

After discovering the nature of a drama, the writer employs the theory on woman's right, to find out the position of woman in a society. Basing on this theory, the writer sees that woman has lower position than man.

The idea of a marriage is also needed as the analysis will deal with the relation of husband and wife. The sources are taken from Bible, and a reflection

of a marriage from the Catholic's thought. The writer also uses *Feminism and Philosophy*, *The Oxford Companion to Philosophy*, and *Moral Keluarga*. It is necessary to understand that a marriage is a way to unite man and woman equally. Therefore the function of a marriage can be applied wisely.

Since this thesis discusses about inequality of man and woman, there will be many of feminist theories presented which relates to power and sexual harassment. The concepts of power itself are taken from Thomas Hobbes, Bertrand Russell and Max Webber. The idea of power is important for the analysis since power can be applied for good and bad reason, therefore the application of power depends on the agent.

The writer applies the explanation from Ann Duffy which is taken from the book of *Feminist Issue, Race, Class, and Sexuality* and theory of sexual harassment from the book of Janet A. Kourany, James P. Sterba, and Rosemarie Tong, *Feminist Philosophies* which discusses the motivation of a rape. To complete the analysis, the writer also uses Celia and Alison's theory which explores the relation of power and sexual harassment.

The theory of feminism has the broad meaning which deals with the advocacy of the rights of women. There is not single accepted definition and feminism deals with agitation for political and legal rights, equal opportunities, sexual autonomy, and the right of self-determination.

The feminist movement stems from the recognition of the subordination of woman, from the existence of discrimination and inequality based on sex. The tension which has run throughout feminism has concerned the advocacy of the

rights of women in the basis of similarity (women are human beings like men and therefore ought to be granted equal rights.) or on the basis of difference (women are different from men and therefore ought to be granted the right to represent themselves.)

By understanding the goal of feminist's idea, the writer can conclude that the importance of feminist movement rebels against inequality based on sex. Relating to the problem of my analysis which also deals with the unfair treatment between man and woman, it is important for woman to have the same right as man

CHAPTER III

METHODOLOGY

A. Object of The Study

The Conduct of Life is Maria Irene Fornes's early important career of writing feminist drama. Although this play is not explicitly feminist, the theme and central characters situate the effects of male domination-individual and social-within female subjects. She writes plays with women at the centre of the situation, for she thinks that this is an important step toward redeeming women's position in the world.

The Conduct of Life is taken from the book *Understanding Plays*, on chapter 15, from page 652 to 666, published in 1994, and printed in Massachusetts by A Division of Simon and Schuster. This play was written at the early 1980's, the period when dictators were killing and torturing people throughout Latin America. The play itself is divided into nineteen scene fragments. The setting of the play sets in a house, which is described as living room, dining room, hallway, and a warehouse. There are three major characters, and two other minor characters in the play.

Maria Irene Fornes's play, *The Conduct of Life* presents a domestic scene of a patriarchal family. The family consists of a tyrant husband who dominates his wife and two other female servants. These three women are objects of his domestic needs and also his sexual desire. The author gives the example of the restriction of woman's rights in the play in order to emphasise the existence of

patriarchy system. This explanation may give the readers a clear description to understand the problem in the play.

B. Approaches

It is important to apply literary critical approaches in a work of analysis. These approaches guide us to be in focus in the same frame. They will also avoid us from broadly uncontrolled discussion.

The writer chooses sociological approach on this analysis. This approach concentrates the literary work from a sociological point of view, which studies a work in its social milieu. There is an interaction between the literary work and the social milieu at the time the work written. In sociological approach, the work of literature reflects the social life at the time of its writing. (Guerin, Wilfred L.et.al, 1979, p.272)

In *Five Approaches of Literary Criticism*, Wilbur S. Scott says that Sociological criticism starts with a conviction that art's relation to society are vitally important, and that the investigation of these relationship may organise and deepen one's aesthetic response to a work of art. Art is not created in a vacuum. It is the work not simply of a person, but of an author fixed in time and space, answering to a community of which he is an important, because articulate part(Scott, Wilbur .S, 1962, p.123.)

C. Method of The Study

In composing this thesis, the writer uses library research in order to get important resources relating to the problem analysis. The writer applies two kinds of sources as the requirement of the study. They are the primary source and the secondary source. The primary source of this thesis is of course the play itself, Maria Irene Fornes's *The Conduct of Life*, which is taken from the book of *Understanding Plays*. Meanwhile, the secondary source is taken from some books that can be used as reference to the play and support to the thesis as well.

The writer collects some information about feminist theories relating to the term of violence in order to understand women's perspective and opinion about violence. Those books are *Feminist Philosophies*, *Feminism and Discourse*, *Feminist Issues Race, Class, and Sexuality*, *Writing Women Contemporary Women Novelists*, and *America A Narrative History*. Then, in order to get understanding about marriage, the writer chooses Anthony Kosnik's book entitled *Human Sexuality*, which gives clear description about the concept of the unity of man and woman biologically rather than other books such as: *Moral Keluarga* by Drs. T. Gilarso and *Feminism and Philosophy*.

The process of analysis is done as follows. Firstly, in order to understand the object of the study, it is important to read each scene of the play carefully. In reading *The Conduct of Life*, the writer realises that the author wants to portray the harm of the patriarchy system which causes woman as the victim of this system. Therefore, the writer tries to find the clue from the play itself which shows the harm of the patriarchy system for woman. The writer can get the clue

by reading the conversation in the text of the play, especially the conversation between a male character who underestimates a female character in their interaction.

Secondly, in order to build a clear analysis, the writer needs to determine the approach used in the thesis. Sociological approach is applied because this approach suggests the writer to understand either the works' milieu or situation when the works are written so that the works will not lose their value.. Therefore, to analyse man's victimisation toward woman, the writer must have a good understanding about the condition of the society at that time.

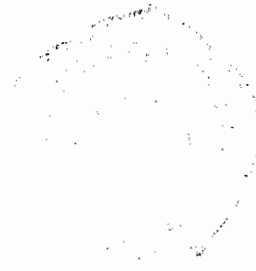
Thirdly, collecting useful data related to the study is done. The writer employs the library research . Therefore, some references are read and used in composing the analysis. Some criticisms on the work are read to provide different perspectives in viewing the work.

Fourthly, the writer tries to find the answer of each problem by applying the approach, analysing the criticism based on the data collected. The theory of marriage is applied to solve the first problem. The theory of power and its relation to sexual harassment helps the writer in finding the answer for the second and third problems.

Fifthly, the writer needs to sum up all the answers from the analysis. The conclusion is composed in order to find out the purpose of man creating violence over woman's life in the form of victimisation.

CHAPTER IV

ANALYSIS



Answering the questions in the problem formulation will be presented on this chapter. The first discussion will analyse the form of inequality which is reflected on the character's interaction. After analysing that there is an unequal treatment on the character's relationship, then the second discussion will be on the factor which causes the victimisation toward woman. The last discussion will be on the effect of victimisation itself which creates an endless chain of tyranny.

A. The interaction among characters which reveals inequality.

1. Husband and Wife relationship

It is said that man and woman who are united in the form of marriage should be able to respect each other. Sometimes, the realisation of this belief is hard to fulfil. In some patriarchal families, men who have the power over their families can misuse the power given. He controls his wife and children's life violently, which harms their lives. On the contrary, there is also a good figure of patriarchal family. A man applies the power given wisely. He does not limit his wife and children's life. Therefore, we can not say that patriarchy system always harms woman's right; there is also a good figure of man who does not victimise his wife's right. Having a wider understanding toward the problem is important. Maria Irene Fornes's play describes a figure of violent husband who victimises his wife. Therefore, the writer will analyse the bad side of patriarchy system.

On this play, the husband is Orlando and the wife is Leticia. The profession of Orlando is an army lieutenant, meanwhile Leticia is a housewife.

Leticia is described as an inferior wife. Her husband often mocks her opinion and considers her as a foolish woman. Leticia is ten years older than Orlando, and she loves him very much. She realises that her marriage with Orlando, the man that she loves, does not make her happy. Being a wife of Orlando, Leticia expects her duty of a wife is not only taking care of the house, but she also hopes Orlando to ask her to be his companion to share his feelings and problems.

LETICIA : He told me that he didn't love me, and that his sole relationship to me was simply a marital one. What he means is that I am to keep this house, and he is to provide for it. (p.653)

Orlando is a bad tempered man who easily gets angry when his idea is criticised, and also an ambitious man which is reflected on his strong desire to change his life. He is disappointed toward his position as an army lieutenant, and hopes to be promoted soon.

ORLANDO : Thirty three and I'm still a lieutenant. In two years I'll receive a promotion or I'll leave the military. (p.652)

In order to build his dream, to be promoted as a lieutenant commander, Orlando makes strategies. First, he will make acquaintance of important people. Having influential friends will help him to improve his dream. When the first strategy fails, he will apply the second one. Orlando intends to marry a high class woman. This strategy shows that Orlando is a selfish person, who will do anything to reach his desire without respecting his wife's feeling. He is ignorant of the fact that he commits a marriage to Leticia and his status is a husband of Leticia. The third

strategy for Orlando is to control his sexual desire. He is aware that this last strategy is his weakness. This is the hardest one, but he should be able to eliminate his sexual desire in order to reach his dreams.

ORLANDO : ...I must eliminate all obstacles. I will make the acquaintance of people in high power. If I cannot achieve this on my own merit, I will marry a woman in high circles. Leticia must not be an obstacle... (p.652)

Based on Orlando's thought above, which is taken from the first scene, it is clear that there is a problem in Orlando's marriage. As a husband, Orlando has the domination over his wife. He does not realise that a wife is also a human being who needs affection, attention, and respect. The principle of a marriage for Orlando is not based on love but money, therefore he underestimates his wife when she can not afford him. He marries Leticia to improve his life and to get a better position on his job. After he marries Leticia, he finds out that his life does not improve, and his wife can not give any support to fulfil his desire to be promoted as lieutenant commander. Therefore he intends to abandon her and marries another woman of a high class. In the relation between husband and wife, there are different values which reveals inequality. They have different perception toward the value of hunting and the value of money. These differences will be a serious problem when there is not agreement to accept different perception between husband and wife.

a. The value of hunting

Having similar hobby can strengthen the relation between husband and wife. They can do similar activity together. On this context hunting is one kind of hobby which becomes the clue to measure the interaction between the spouses.

Orlando loves hunting, meanwhile Leticia does not like hunting. Both of them have different perception toward hunting. Orlando considers hunting as a sport, and skill is required for hunting.

ORLANDO : ...Hunting is a sport! A skill!.... (p.653)

Leticia, on the contrary, considers hunting as a rude activity which focuses only on killing animals. She takes a pity on shooting a deer.

LETICIA : What! Me go hunting? Do you think I'm going to shoot a deer, the most beautiful animal in the world?
I don't see how anyone can shoot a deer..... (p.653)

Orlando disagrees with Leticia's opinion which focuses hunting as an animal-killing activity. Hunting can be used as a medium to strengthen the relation between husband and wife, but it becomes the medium to create a problem. Having different perception is actually normal and is not harmful since there is willingness to accept diversity. Unfortunately, Orlando can not accept his wife 's opinion toward hunting which is different from his. Hunting is Orlando's favourite activity, which needs ability to use gun, to shoot straight the animal. They have different perception in looking at the activity of hunting, which creates a problem. For Orlando, skill is needed for hunting. Orlando thinks that Leticia does not understand the term of hunting as he does.. Therefore

Orlando dislikes Leticia to give unreasonable opinion toward hunting and asks her to keep silent when she does not understand the problem.

ORLANDO :Can't you keep your mouth shut when you don't know what you are talking about?.... (p.653)

Orlando does not like his wife's attitude that is always giving comments toward many things.

ORLANDO :Must you have an opinion about every damn thing!.... (p.653)

Based on the conversation between Orlando and Leticia above, it is obvious that communication, as an important aspect of a good marriage, in Orlando's marriage can not be fulfilled. Orlando shows himself as a selfish husband. He thinks his opinion is always right, and he can not respect other's opinion which is different from his. He does not care of Leticia's need to be listened and respected. Leticia can not rebel toward Orlando's arrogance. Leticia's silence situates her in lower position than Orlando.

b. The value of money

There is a different point of view between Orlando and Leticia toward the usage of money. The difference is illustrated by how Orlando and Leticia spend money when they are rich. Both of them have different ways in spending the money. Leticia will use the money for charity. She is satisfied when the hungry can eat, the homeless can have a shelter from heat and cold. She is true that the money she has can satisfy the poor's needs. She is satisfied with doing charity for the poor. Leticia's satisfaction can not be felt by Orlando. For Orlando, it is a vain attempt giving the money for charity. Orlando thinks Leticia as a foolish woman

who can not spend the money wisely, meanwhile Leticia can say that spending money for the poor is more valuable than spending the money to buy rifles and to shoot deer.

LETICIA :What do you know about money? What does it mean to you? What do you do with money? Buy rifles? To shoot deer?.....(p.653)

ORLANDO: You're foolish! You're foolish! You're a foolish woman!
(p.653)

In scene 2, Orlando says that Leticia will not inherit money when he dies. The reason of Orlando for not giving Leticia a penny of his money when he dies is that Orlando disapproves Leticia's idea for spending money for charity. Orlando is afraid of being humiliated having a foolish wife who spends money of inheritance for charity.

ORLANDO :I told her that she's not in my will, and she will not receive a penny of my money if I die... (p.653)

Orlando does not respect Leticia's idea of charity. He can not understand the aim for charity. Charity teaches someone to share with others. This fact strengthens the character of Orlando as a selfish person who is unable to share with other people. Orlando always concerns his own interest, therefore he is unable to share with others. Basing on the relations between Leticia and Orlando above, the writer concludes that they have an imbalance relation as a husband and wife. Orlando's unfair treatment toward his wife, such as: calling her as a foolish woman and underestimating her opinion shows him as a selfish man, thinking himself always right. He never respects Leticia's opinion and always humiliates her

existence as a wife. Orlando regards himself as having higher position than Leticia.

2. Torturer and Victim relationship

This part, the torturer is Orlando and the victim is Nena, a destitute girl of twelve. Orlando takes her from the street with the promise that he will help Nena looking for her lost grandpa. Nena gradually realises that Orlando does not keep his promise. Nena becomes Orlando's slave. Orlando takes Nena as the object of his sexual desire. Nena never realises that Orlando will treat her unkindly. Before Orlando takes Nena to his house, he keeps Nena in a certain place. There Orlando beats her and she can not rebel against his victimisation. He sometimes brings her food and medicine when she is sick. He tortures Nena at that place, and finally she is glad that Orlando brings her to his house where she has Olimpia. Nena now has Olimpia, someone who can accompany her. Being left by her grandpa, Nena has no one who accompanies her, therefore she is happy to have Olimpia, especially when Orlando always tortures her. Orlando uses Nena to fulfil his sexual needs for many times at his house without Leticia's recognition. There are some evidences showing that Orlando tortures Nena at the ware house.

Orlando enters the warehouse holding Nena close to him. She wears a gray over-large uniform. She is barefoot. She resists him. She is tearful and frightened. She pulls away and runs to the right wall. He follows her. (p.654)

The warehouse table is propped against the door. The chair on the left faces right. The door is pushed and the table falls to the floor. Orlando enters. He wears an undershirt with short sleeves, breeches with suspenders and boots. He looks around the room for Nena. Believing she has escaped, he becomes still and downcast. He turns to the door and stands there for a moment. He takes a few steps to the right and stands

there for a moment staring fixedly. He hears a sound from behind the boxes, walks to them and takes a box off. Nena is there. Her head is covered with a blanket. He pulls the blanket off. Nena is motionless and staring into space. He looks at her for a while, then walks to the chair and sits facing right staring into space. A few moments pass. Lights fade to black. (p.656)

Nena and Orlando stand against the wall in the warehouse. She is fully dressed. He is bare breasted. He pushes his pelvis against her gently. His lips touch her face as he speaks. The words are inaudible to the audience. On the table there is a tin plate with food and a tin cup with milk. (p.657)

The illustration above explains that Orlando tortures Nena for couple of times. Firstly, he comes to the warehouse, the place where he keeps Nena, and tries to approach her. She wants to neglect him, but she can not. This frightens her. Secondly, at the ware house, Orlando again frightens Nena. He is looking for Nena who hides behind the boxes. Nena is afraid of Orlando, therefore she escapes from Orlando. Unfortunately she has no capability to release herself from Orlando. She is hopeless, living in a fear of Orlando. Thirdly, Orlando rapes Nena at the warehouse. Bare breasted, Orlando pushes his pelvis against Nena and kisses Nena's face by his lips. He forces Nena to fulfil his sexual desire.

Since Nena can not resist Orlando's bad treatment, she becomes submissive victim of Orlando's power. Orlando takes Nena from the street and makes her as an object of his sexual desire. Nena never believes that Orlando who has promised to help her to find her lost grandpa, will do harmful things to her, and the worst of all, he rapes her. She can not imagine it. Nena has no one as her friend except her grandpa. Nena is just an innocent girl who can easily trust someone else. At the time she meets Orlando, she believes Orlando as a nice man

who will help her sincerely. Orlando puts himself in superior position that he has power to control Nena's life. It is obvious that there is an imbalance relationship between Orlando and Nena.

3. Employer and employee relationship

Building a good communication between employer and employee creates a good atmosphere in working for both sides. Orlando as the employer treats his employee, Olimpia badly. Olimpia's hatred to Orlando is shown in the conversation between Alejo and Orlando in scene 10. Alejo is Orlando's friend in the army. He visits Orlando to announce him a call of duty from their headquarter. There is a murder case and Orlando is accused as the killer. Orlando takes the call of duty as a trap for him. First, he disapproves the accusation, but he will fulfil the call of duty later.

ALEJO : You have to go to headquarters. They want you there.
(p.659)

ORLANDO : ...so it's a trap. That's funny. That's very funny. They want to question me. (p.660)

Hearing the conversation, Olimpia gives unpleasant comment to Orlando as an alligator who has big mouth but no brains.

OLIMPIA : Like an alligator, big mouth and no brains. Lots of teeth but no brains. All tongue. (p.660)

Olimpia's comment shows her hatred toward Orlando. The comments that Orlando has the big mouth and no brains mean that Orlando always says what he is going to say without thinking it firstly. Orlando does not think the effect of what he says. As a servant in Orlando's family, Olimpia knows the character of

her employer, that is Orlando always forces someone to obey what he says violently. In scene 11, Orlando asks Nena to stop laughing when she has a good time playing patty cake with Olimpia. His rude treatment frightens Nena and due to it Olimpia can not stand his behaviour. Orlando in Olimpia's point of view is not a respectable employer.

In the army, Orlando tortures Felo, with the reason that Orlando and his friends do not like him. Felo's profession is also an army. Felo's existence causes a feeling of dislike to Orlando and his friends therefore they torture him. Orlando can not control his evil desire and Alejo who has the same profession as Orlando does not understand his behaviour. Alejo is frightened of the way Orlando tortures Felo.

ALEJO : ...I know what viciousness is.
ORLANDO : What is viciousness?
ALEJO : You.
ORLANDO : Me?
ALEJO : The way you tortured Felo.
ORLANDO : I never tortured Felo.
ALEJO : You did.
ORLANDO : Boys play that way. You did too.
ALEJO : I didn't.
ORLANDO : He was repulsive to us.
ALEJO : I never hurt him.
ORLANDO : Well, you never stopped me.
ALEJO : I didn't know how to stop you. I didn't know anyone could behave the way you did. It frightened me.....(p.657)

Orlando has the authority over his employee, and he regards himself in a higher position than his employee. He has the power to control his employee. Unfortunately, he applies his power to harm Felo. This part, which focuses on

employer and employee's relationship implies that patriarchy system does not harm only woman but also man.

On this part, the writer would also like to say about the importance of looking at a problem in a wider context. There is a possibility that patriarchy system can harm male character. Both male and female characters become the victim of patriarchy system on this play. Since the writer only analyses the effect of patriarchy system toward woman, the writer will not analyse the effect of patriarchy system toward man further.

Basing on the interactions among the characters above, the writer can see that Orlando has control over the three women. As a husband, he humiliates Leticia by not respecting her opinion. As a torturer, he has authority over Nena's life. As an employer, he violently forces his employee to obey his order. Therefore, the writer concludes that there is unequal position between Orlando and the three women, which situates Orlando in a higher position.

B. The Cause of Victimisation toward Woman.

This part is going to analyse the causes of victimisation toward woman. The existence of patriarchy system becomes the cause of woman's victimisation. The form of patriarchy system is reflected in the existence of power and man's domination. The power that a man has does not only dominate woman's freedom, but also victimises her life. The victimisation expresses itself in the form of sexual harassment and rape of children.

1. Patriarchy system.

Orlando's family applies patriarchy system. The system of patriarchy regards man as the head of the family, and it also believes that man has the authority and control over woman, therefore Orlando as the head of family has the authority over three women : Leticia, his wife, Olimpia, his servant, and Nena, a destitute girl of twelve.

a. Power

Orlando

As the head of the family, Orlando has power over his wife and employee. Orlando's domination over Leticia, Nena and Olimpia will be discussed in the next discussion of man's domination. Here, the writer will discuss Orlando's power in the army. Being a lieutenant commander, he has a dream of having higher authority than that of his previous position as an army lieutenant. Therefore, the writer concludes that Orlando also has power over his employee in the army. Unfortunately, Orlando does not apply the power he has for good purpose. He applies the power for his own interest and pleasure.

The writer recognises Orlando's evil action in scene 6 and scene 10. Alejo finds out that Orlando tortures Felo in scene 6. It seems that Orlando and his friends in the army do not like Felo, and make him as a trivial thing they can play with. It is stated in the conversation below that Orlando and his friends torture Felo. The profession of Felo is not clearly stated in the play, but the writer assumes that Felo is weaker than Orlando. The term 'weak' means that Felo is a quiet and submissive man. As Orlando can not wisely apply the power he has, as

the employer of Felo, he can easily tortures him. Since Felo's position is inferior to Orlando's position, moreover he does not like Felo, Orlando again treats him unfairly. Felo is the victim of the misuse of power given.

ORLANDO : What is viciousness?
ALEJO : You.
ORLANDO : Me?
ALEJO : The way you tortured Felo.
ORLANDO : I never tortured Felo.
ALEJO : You did.
ORLANDO : Boys play that way. You did too.
ALEJO : I didn't.... (scene 6, p.657)

ALEJO : You have to go to headquarters. They want you there.
ORLANDO : He came in screaming and he wouldn't stop. I had to wait for him to stop screaming before I could even pose a question to him. He wouldn't stop. I had put the poker to his neck to see if he would shut up. He just opened his eyes wide and started shaking and screamed even louder and fell over dead. Maybe he took something. I didn't do anything to him. If I didn't get anything from him it's because he died before I could get to him. He died of fear, not from anything I did to him...(scene 10, p.659)

In scene 10 above, Orlando again tortures a prisoner till he is dead, and he is accused as the killer. Certainly, Orlando disapproves of the accusation toward him. Orlando explains to Alejo that the cause of the prisoner's death is his fear being interrogated by Orlando. It happens in the day when Orlando has to pose a question to the prisoner. He keeps screaming when Orlando poses a questions to him. Then Orlando puts a poker to his neck to see if he would shut up. But the prisoner screams louder, opens his eyes wider, starts shaking and falls over dead. Orlando assumes that he does not kill him. The prisoner dies of fear. The

headquarters have different opinion from Orlando's . They assume that Orlando kills the prisoner therefore the headquarters call him for they need Orlando's explanation about it. Orlando is disappointed at the headquarters that do not trust him, but finally he agrees to fulfill the call of duty. The play in scene 10 is one more evidence that Orlando misuses the power. As the one who has right to pose a question, he forces rudely the prisoner. He takes any ways to obtain what he wants, even a harmful way that causes someone's death. Orlando applies an oppressive use of power in interrogating a prisoner cruelly. This treatment shows the existence of tyranny.

Olimpia

As a servant, Olimpia takes control over Orlando's family. Olimpia is the only female character who also has power over the family. She prepares all the household's necessity. She prepares the breakfast, shops all the tools for the kitchen, she cooks the daily meal for the whole family, and also arranges the menu of the family. Leticia gives the authority to take care the household completely to Olimpia. Therefore, Olimpia has the power over the family. Unfortunately, she does not manage the authority that Leticia delegates to her wisely. Olimpia also misuses her power.

Her domain is stated in Scene 4. It seems that Orlando's domain of having great power influences Olimpia. She imitates Orlando's egoism. Olimpia explains frankly to Leticia that she does not like Leticia to interrupt her to do something else when she is busy. Olimpia's routine can not be disturbed by anyone. As a servant , whose duty is to listen to what the employer says, Olimpia

behaves not as a servant. Olimpia has some rules that her employer should agree with. For Olimpia, it is the employer who obeys the employee's rule. Olimpia's attitude which forces others to obey her rule is similar to Orlando's attitude which also forces others to obey his orders. Olimpia forces Leticia to buy a new pressure cooker for her. Leticia should allow Olimpia to buy a new pressure cooker. Olimpia also dictates the menu for the family, and they should agree with her. Leticia needs Olimpia's assistance, therefore Leticia obeys Olimpia's rule. Olimpia has unlimited power in controlling the household, and unfortunately she does not know the border of the power she has as a servant. As a servant, she has to respect her employer and listen to what the employer says, too. Although there is no injured victim of her misuse of power, it is obvious that Olimpia can not wisely apply the power she has.

LETICIA : Let's do this.

OLIMPIA : Ok (She continues wiping the table)

LETICIA : What are you doing?

OLIMPIA : I'm doing what I always do.

LETICIA : Let's do this.

OLIMPIA : (In a mumble.) As soon as I finish doing this. You can't just ask me to do what you want me to do, and interrupt what I'm doing...(p.654)

Orlando's power as an army lieutenant and Olimpia's power as a servant create victimisation. Orlando tortures Felo and causes a prisoner's death, which shows a tyranny. Olimpia gives strict rules in arranging the household, she does not like anyone to give her order when she is busy. Olimpia also forces Leticia to agree with her decision, including the decision to choose a menu for the family.

b. Man's domination

It is stated that Orlando has domination as a husband, torturer, and employer. As a husband, Orlando does not respect his wife. He often mocks her opinion, underestimates her existence. Orlando wants his decision to be accepted, meanwhile, he does not want to listen to Leticia's decision. Orlando's domination victimises Leticia's freedom as a wife. As a torturer, Orlando frightens Nena by raping her. She is the victim of Orlando's sexual desire. By raping her, Orlando situates himself in a higher rank than Nena, and he can easily control her. He destroys her future life. Orlando only thinks of his own pleasure. As an employer, Orlando gives bad example toward Olimpia: mocking his own wife, keeping Nena without Leticia's recognition. Olimpia understands almost everything that happens in the family, especially Orlando's domination and his bad treatment toward his wife. Olimpia dislikes Orlando to force his wife and servant to obey his orders. This makes Olimpia dislike Orlando and as an employee, she can not respect her employer who has an unpleasant behaviour.

Orlando's domination victimises Leticia and Olimpia, and causes the worst pain for Nena. His domination is a pressure for three women characters. Leticia feels herself as an ignorant wife who should learn some knowledge in order to improve her life. She wants others to respect her, especially Orlando. She thinks when she becomes a literate woman, Orlando will respect her more. Leticia worries that Orlando will not love her, for the reason that Leticia is a foolish woman. As Orlando says that his wife is a foolish woman, she does not

feel confident of her ability. She is confused of what she should do to improve her life.

Olimpia does not like Orlando who always asks others to obey his order. This behaviour depresses Olimpia. Unfortunately, she imitates Orlando's behaviour. Nena suffers terribly from Orlando's rape. In analysing the responses of the characters toward the victimisation, there are some of the women characters who keep silent toward the domination. This does not mean that they feel comfortable of the domination. They have some reasons for keeping silent which will be discussed in the next discussion on the appearance of an endless chain of tyranny which is caused by victimisation. Based on this discussion, the writer would like to say that domination which causes woman's suffering should be stopped.

2. The Forms of Victimisation

Since Orlando has power to dominate women characters, it is obvious that he victimises Leticia, Olimpia, and Nena's life. Mocking and shouting are Orlando's ways to underestimate Leticia, but there are still other forms of victimisation that Orlando does. The other forms can be identified as sexual harassment and rape of children. The writer will analyse each of them.

a. Sexual Harassment

Sexual harassment is a form of victimisation recognised as an act which woman need not passively endure, but can actively rebel against. The behaviours that can be classified as sexual harassment is staring at woman which makes uncomfortable feeling for the woman, impolite comments , or touching part of

woman's body, demands for sexual intercourse, and rape. Based on the definition of sexual harassment, in scene 19, Orlando does sexual harassment to Leticia in front of Olimpia and Nena. It happens when Leticia's betrayal is revealed. Orlando finds out Leticia's affairs and he wants Leticia to explain it to him. Orlando interrogates Leticia about her lover. Leticia answers some of Orlando's questions. She gives the name of his lover, that is Albertico, a lieutenant, and she meets him in Orlando's office when Orlando introduces him to Leticia. She also explains that she met him last week. Orlando keeps interrogating her although Leticia asks him to stop. When Leticia does not answer his question, Orlando does impolite behaviour by grabbing inside Leticia's blouse. As a husband of Leticia, Orlando has the right to touch Leticia, but he should not humiliate Leticia by doing it in the public.

She doesn't answer. He puts his hand inside her blouse. She lets out an excruciating scream... (p.666)

Orlando also does a sexual harassment toward Nena, but the writer will classify the raping of Nena as rape of children and analyse it on the next discussion.

b. Rape of Children

Sexual intercourse with a female under a certain age with or without the use of force, is a criminal act of rape. Since Nena is a twelve years old girl, her age identifies her as a child. The sexual violence that she perceives is considered as rape of children. The rape of children, one of the forms of victimisation is a criminal act of rape. Orlando can be put in jail by raping children.

He pushes against her and reaches an orgasm... (p.658)

Orlando's victimisation toward Nena creates her fear. By raping Nena, Orlando does not only fulfil his sexual desire, but he also shows his power over Nena. Orlando is a married man and normally he should do a sexual intercourse with his wife. As a husband and wife, they have the right of doing sexual intercourse. It is not a wise decision of choosing Nena, a twelve years old female, to fulfil Orlando's sexual desire. Orlando forces Nena to have a sexual intercourse with him. The writer sees that Orlando chooses Nena with the reason that Nena is a child who can be controlled easily. In the beginning, Orlando treats Nena nicely. He promises her to find her lost grand pa. Surely, Nena is interested in Orlando's promise. Therefore she agrees to go with him. Later, she realises that Orlando does not help her sincerely to find her grand pa. Orlando beats and worst rapes her. He believes that Nena will not rebel against his bad treatment, because she is afraid of him. Orlando uses a child as the object of his sexual desire because a child is a weak creature. It is a rude act to use a helpless one like Nena, a girl of twelve, as the object of his sexual desire. He applies an oppressive use of power as a torturer by raping her. Orlando's cruel treatment toward Nena is classified as an act of tyranny.

C. Endless Chain of Tyranny Created by Victimisation

The victimisation creates an endless chain of tyranny. Some responses appear as the effect of victimisation. There are different responses from three women characters relating to victimisation. Leticia, Nena, and Olimpia suffer from Orlando's domination and they have different reactions toward the victimisation. It is important to understand why one character has certain reactions which is different from other characters toward victimisation. Basing on the reactions of the characters, the writer can conclude the relation between victimisation and endless chain of tyranny.

The victimisation always causes suffering for the victim. Orlando's victimisation toward Leticia, Nena, and Olimpia is hard to forgive and forget. Leticia must take the shame of being humiliated by Orlando as a foolish woman whose duty as a wife can not be respected by her husband. Nena is the suffering victim. She should take the pain of being raped by Orlando. Olimpia also faces unpleasant mocking from Orlando. Leticia, Nena, and Olimpia are the victims of Orlando's victimisation. They suffer from the victimisation, and there are some responses of Leticia, Nena, and Olimpia toward the victimisation.

Leticia

Leticia marries Orlando because she loves him. As a wife who always loves her husband, Leticia can endure toward Orlando's victimisation. She is a patient wife. Someone's patience has a limit, so does Leticia's patience. She keeps silent when Orlando mocks her. Considering Orlando's humiliation to her by mocking and underestimating her, Leticia realises that the only reason she can

endure toward his mocking is that she loves him much. Leticia also understands that she can not change his behaviour. She suffers from the pressure of Orlando and becomes impatient to him finally, when her affairs with Albertico is revealed by her husband.

ORLANDO : ...I want you to tell us about your lover..(p.665)

He interrogates her to explain about her lover in public. First time, she denies her affairs, but then she admits it to Orlando. She is bored being treated unkindly by Orlando, therefore she finds another man who comforts her better than her husband. Orlando forces Leticia to explain the affairs. It is embarrassing for Leticia to explain her affairs in front of Olimpia and Nena. Worst, Orlando treats Leticia impolitely by putting his hand inside her blouse. Leticia finally can not stand being treated unkindly by Orlando. She rebels against his rude treatment. She screams then takes a gun from the drawer and shoots Orlando dead. Orlando's mocking, which is stated in the beginning of the play is a pressure for Leticia that makes her shoot Orlando bravely finally.

...She goes to the telephone table, opens the drawer, takes a gun and shoots Orlando. Orlando falls dead.... (p.666)

Nena

Orlando's torture to Nena by raping her frightens her. She is afraid of Orlando's victimisation. As a girl of twelve, she never dreams of having such a horrible experience of being raped by Orlando, who can be perceived as a brutal man . A little girl like Nena should spend her childhood playing and laughing with her friends, and should not take the pain of being raped. Nena's unpleasant experience at her age will not be easily forgotten until she grows up. This

experience destroys her life as a little girl and her future as a woman. She suffers much, but she keeps silent. Her silence does not mean that she enjoys the victimisation. She has a reason which is beyond anyone's imagination. She has a sincere reason of being silent. As a little girl, her conduct of life toward victimisation is quite surprising.

NENA : ...I want to conduct each day of my life in the best possible way. And if someone should treat me unkindly, I should not blind myself with rage, but I should see them and receive them, since maybe they are in worse pain than me. (p.663-664)

As a little girl, Nena 's behaviour is wiser than Leticia's and Olimpia's behaviour. The writer does not suggest that every victim of a rape should behave as Nena, being submissive toward rape, but the writer would like to underline the maturity in thinking further of a little girl like Nena. She is the victim of Orlando's rude behaviour, but she can forgive him. It is such a kind girl of Nena that she takes a pity on Orlando. She sees that Orlando's life is a pressure for him. Orlando has an unhappy marriage. It is also possible that his profession as an army gives him a hard duty which becomes a pressure. Conditioned by these situations, Orlando tortures Nena cruelly. She understands why she becomes the victim of Orlando's rude behaviour and she has to face it in the best possible way. It is not easy for a little girl who becomes the victim of rape to choose an unordinary decision to forgive the torturer. She tolerates Orlando's misconduct. Nena is the strongest character in the play who can survive toward the victimisation and takes victimisation from different point of view.

Olimpia

Olimpia dislikes Orlando's behaviour. Her hatred toward Orlando makes her rebel against his victimisation. She disagrees his bad treatment toward Nena. Olimpia has an argument against Orlando in scene 11; Olimpia challenges Orlando to explain to Leticia about their argument. She is sure enough that Leticia will side her not with Orlando, because Leticia is also victimised by Orlando and she does not like her husband's treatment. It is obvious that Olimpia does not respect Orlando and rebels against him bravely.

OLIMPIA : Tell the boss! Tell her! She won't get rid of me! She'll get rid of you! What good are you! Tell her!...(p.661)

The ending of this play is an open ending. The ending in scene 19 shows that after Leticia shoots Orlando dead, she puts the gun in Nena's hand and says please to Nena. Then Nena in a state of terror and numb acceptance stares at the gun in her hand and then back at Leticia.

...Leticia is disconcerted, then puts the revolver in Nena's hand and steps away from her.

LETICIA : Please....

Nena is in a state of terror and numb acceptance. She looks at the gun. Then, up. (p.666)

It is ambiguous whether the aim of Leticia's putting the gun in Nena's hand is asking Nena to take the blame of Orlando's murder or asking Nena to shoot Leticia as a hopeless wife who is already tired of her future life. It is the audience's opportunity to interpret the ending. Basing on this ending, the writer

can see that Leticia is living under pressure of Orlando's victimisation. The shooting of Orlando can be seen as the rebellion of Leticia . She can not stand his victimisation and rebels against his domination. After Orlando's death, Leticia can feel her freedom. The victimisation of Orlando is a pressure for her, therefore when she can escape herself from Orlando, she can freely behave. Unfortunately, Leticia misuses the power she has. The experience of being victimised by Orlando makes her imitate Orlando's behaviour. It is a kind of endless chain of tyranny which begins from Orlando's victimisation toward Leticia, Nena, Olimpia and now Leticia continues the victimisation by putting the gun in Nena's hand. Although it is not clear yet about the meaning of giving the gun to Nena, the writer sees it as an endless chain of tyranny. On this play, the endless chain of tyranny which is done firstly by Orlando and then by Leticia, can not be predicted when this circulation will end, for the ending of this play is an open ending. By giving an open ending, Maria Irene Fornes would say that until now, the victimisation of woman still exists and continues. It does not matter man or woman's leader, living under pressure of a violent person may create an endless circulation of similar tyrant atmosphere.

CHAPTER V

CONCLUSION

In *The Conduct of Life*, Maria Irene Fornes explains about woman's suffering as the effect of man's domination. Patriarchy system which regards man as the one who has power over woman gives the contribution toward the existence of woman's victimisation. The male character in the play has power over the other three women characters. Unfortunately, he misuses the power. He applies the power for his own interest and pleasure which causes victimisation toward woman. As the effect, he creates woman's suffering.

This thesis has discussed three problems which are concerned with the victimisation which causes an endless chain of tyranny as revealed in the play. In analysing the character of the play, the writer notices the interactions among the characters. A good communication is needed in order to build a good interaction. In the play, there is imbalance relation among the characters, which means that man has higher position than woman. Orlando as the male character has a higher position than the female characters Leticia, Nena, and Olimpia. Orlando as the head of the family puts himself in such higher position that others should obey his order. In Orlando's family, it is described that Orlando does not respect his wife Leticia by mocking and telling her as a foolish woman. Orlando treats Nena, a destitute girl of twelve, badly. He rapes Nena, and makes her as an object of his sexual desire. Olimpia as Orlando's servant does not like her employer's behaviour. She can not stand the way he frightens Nena. Olimpia dislikes



Orlando and she does not want to respect him. Orlando as the head of the family should be able to protect the members of the family. Family, as a place for its members to have comfort and safety, should therefore be a suitable place for Leticia, Nena, and Olimpia to get their comfort, safety, and protection. Orlando does not provide those categories. Orlando's family does not reflect an ideal image of a family.

Patriarchy system gives contribution to woman's victimisation. Power and man's domination as the form of patriarchy system victimises woman's life. The victimisation is in the form of sexual harassment and rape of children. The power practised in the play is used to victimise the weak or those who have lower position. That is the weakness of having a great power, which makes the doer forget the basic purpose to apply the power wisely. Power may help the weak, on the other hand it may also harm the weak. It is important to have every aspect in balance. Man's domination restricts woman's freedom. The experience to have similar opportunity as a man has is restricted by man's domination. This fact situates woman in lower position than man, which indirectly creates woman's dependence on man. It causes woman's tendency to depend on man's assistance continually.

Regarding on the responses of the victim, the writer concludes that they have different opinion in looking at victimisation. They value victimisation in different point of view. Leticia who firstly keeps silent toward Orlando's victimisation, gradually rebels against it. The only aspect that keeps her silent is her love toward Orlando. Once, she understands that Orlando does not respect

her, she takes a lover. She needs someone who can understand her feeling. Having an affair with another man is one kind of Leticia's rebellion against Orlando's victimisation. The top of her rebellion is shooting him dead. This is her final expression to rebel against Orlando. Olimpia is also the victim who rebels against victimisation. She does not like Orlando's behaviour that forces others to obey his order. She does not agree with the way he frightens Nena. She shouts Orlando's unpleasant mocking bravely. Olimpia can not respect him as a good employee. Nena is the only one who keeps silent toward Orlando's victimisation. Orlando tortures and rapes her. This really frightens Nena. She spends her childhood in fear. She values Orlando's victimisation in an unordinary way. She forgives him for his cruel treatment. Nena understands that Orlando treats her badly because Orlando himself has the worst pain which makes him torture her.

As the ending of this play is a continuing of victimisation, beginning from Orlando's victimisation toward three women characters then Leticia to Nena by giving the gun to Nena after Leticia shoots Orlando dead, the writer sees it as an endless chain of tyranny. Leticia now continues the cruel application of power to Nena. This ending may be interpreted in two ways: first, Leticia asks Nena to shoot Leticia dead: second, Leticia asks Nena to take the blame of Orlando's shooting. Considering the ending, the writer may say the effect of Orlando's victimisation still continues as an endless chain of tyranny.

This play *The Conduct of Life*, based on Nena's way of thinking to forgive Orlando who hurts her, not only focuses on the inequality between man and woman, but also teaches a good lesson about willingness to forgive.

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THE CONDUCT OF LIFE

by Maria Irene Fornes

Summary of the Drama

Orlando is an army lieutenant who practises patriarchy system in his family. The members of the family are Leticia, his wife, Olimpia, the servant of the family, and Nena, a destitute girl of twelve. Orlando has dream to achieve higher position as a lieutenant commander, therefore he plans to make acquaintance of people in high power or marry a woman in high circles. Orlando applies any ways to make his dream come true. Later, Orlando is able to get the position as a lieutenant commander, but on the same time Leticia feels that Orlando's character is not the same as it used to be.

In the dining room Orlando, Leticia, and Alejo, one of Orlando's friends gather together. There is an argument between Orlando and Leticia toward hunting activity. For Orlando, hunting is a sport that needs ability to do it, meanwhile Leticia considers hunting as a killing animal activity. In front of Alejo, this couple also argues about spending money. Orlando will not inherit Leticia money when he dies. Orlando is afraid that Leticia will spend inherited money for charity. He mocks his wife as a foolish woman. Considering Orlando's treatment, Leticia plans to learn more knowledge. She asks Alejo to educate her, but Alejo disapproves of it with the reason that Leticia's plan is not worth enough.

It is described that Olimpia is the servant of this family who controls all the household's needs. Leticia should agree with her choice of menu and approves

of her desire to buy a new steam pot. Orlando tortures Nena for couple of times at the ware house without Leticia's recognition.

In the livingroom, Alejo, Leticia, and Orlando talk about a murder case, which indirectly shows Orlando once tortures Felo in the army. Further, Alejo is sent by the headquarters to give a call of duty to Orlando relating to a murder case of a prisoner. Orlando is suspected as the cause of the prisoner's death. Orlando denies the accusation, but he promises to complete the call of duty. Leticia finally recognises that Orlando keeps Nena in the house as a slave to fulfil his sexual desire. Orlando then explains that Nena will keep staying there as a servant.

In the dining room, Nena explains her past time to Olimpia. Nena tells her that She used to live with her grandpa, unfortunately she lost her grandpa. Nena meets Orlando when she tries to find her grandpa. Orlando promises to help her to find her grandpa, therefore Nena would like to go with him. Nena finally recognises that Orlando does not keep his promise and makes her a slave to fulfil his sexual desire. Now, Nena is happy to have Olimpia who becomes her company.

In the living room, Leticia is interrogated by Orlando for her affair. Leticia admits her affair and explains to Orlando in front of Olimpia and Nena. Orlando forces her to explain about her lover vividly, which makes Leticia feels ashamed. Orlando keeps asking her some questions relating to her affair and then Leticia takes a gun and shoots him dead. Afterwards, Leticia puts the gun in Nena's hand by saying 'please' to her.

Biography of Maria Irene Fornes

Maria Irene Fornes is the youngest daughter of six children, born in Havana, Cuba in 1930. She was born into poverty at the beginning of the Depression. Since her mother is not a supporter of the public school system, Fornes's education occurs irregularly. Fornes and her older sister attend private grammar school when it is affordable. When education is not affordable, Fornes's mother and oldest sister teach the girls at home. After the death of her father in 1945, Fornes at the age of fifteen, her mother, and one of her sisters immigrate to the United States. Upon settling in New York City, Fornes again attempts to receive an education. At the age of nineteen, Fornes begins drawing and painting. In the mid-1950's she sets a tour to Europe to study her craft. When she is in Paris, she sees Roger Blin's 1954 production of Samuel Beckett's *Waiting for Godot*, a production that inspires a young Maria Irene Fornes to follow a path that has led her to become a leading figure in the world of American theatre. Though she speaks no French and understands none of the dialogue, Fornes is captivated by what she sees on the stage. In 1957, Maria Irene Fornes returns to the United States as a playwright. Her first play, *Tango Palace*, is produced six years later in 1963. Throughout her long and prolific career since then, Fornes writes and directs more than two-dozen works for the stage. She receives a Distinguished Artists Award, A New York State Governor's Arts Award, and Obie Awards. Despite her awards, long career, and continual success as playwright and director, Fornes is relatively unknown to mainstream theatre audiences. Fornes will continue her life away from the spotlight. Her famous works are: *Fefu and Her*

Friends, Mud, The Conduct of Life, The Danube, Abingdon Square, and Promenade which are written in English.

A List of Maria Irene Fornes's Works

- The Widow, 1961
- Tango Palace, 1963
- The Office, 1964
- Promenade, 1965
- The Successful Life of 3, 1965
- The Annunciation, 1967
- A Vietnamese Wedding, 1967
- The Red Burning Light, or Mission xq3, 1968
- Dr. Kheal, 1968
- Baboon!!!, 1972
- Aurora, 1974
- Cap-a-Pie, 1975
- Evelyn Brown, 1979
- Fefu and Her Friends, 1979
- Eyes of the Harem, 1979
- A Visit, 1981
- Sarita, 1982
- The Curse of the Langston House, 1983
- The Danube, 1983
- Mud, 1984
- Cold Air

- The Conduct of Life, 1985
- Drowning, 1986
- Lovers and Keepers, 1986
- Abingdon Square, 1987
- The Mothers, 1987
- Oscar and Berta, 1987