

**THE IDEAS OF FEMINISM IN THE VICTORIAN ERA REVEALED IN
THE CHARACTERISTICS OF WOMEN CHARACTERS AS SEEN IN
SHAW'S *THE PHILANDERER***

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirement
for the Degree of *Sarjana Sastra*
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By

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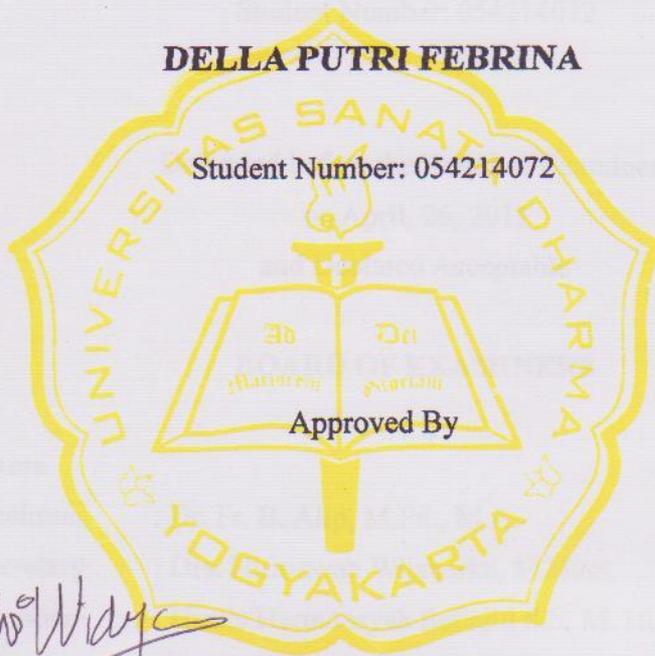
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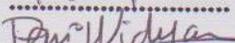
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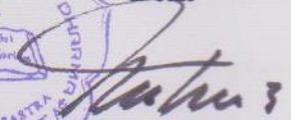
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MOTTO

“Oh no soul doth Allah place a burden greater that it can bear”.

(Q.S. Al Baqarah 286)

This thesis is dedicated to

My beloved parents

and family

***THIS IS FOR MY BELOVED
PARENTS***

***THANK YOU SO MUCH FOR
EVERYTHING***

**LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS**

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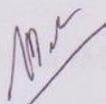
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(DELLA PUTRI FEBRINA)

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ABSTRACT

DELLA PUTRI FEBRINA (2011). The Ideas of Feminism in the Victorian Era Revealed in the Characteristics of Women Characters as Seen in Shaw's *The Philanderer*. Yogyakarta: English Letters Study Program, Sanata Dharma University.

Bernard Shaw is a famous writer in the Victorian era who usually writes the representation of the society. One of his plays is *The Philanderer*. *The Philanderer* is one of three Shaw's plays in the book entitled *Plays Unpleasant*. This play is worth discussing because it reflects the life of people in the Victorian era who meet the idea of feminism which laid in Ibsen's plays.

There are two problems formulated in this study. The first problem is about how Mrs. Grace Tranfield and Miss Sylvia Craven's characteristics in this play revealed. The second problem is about what the ideas of feminism reflected in the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven are. Those two problems are worth discussing because it shows the image of the society of the Victorian era at that time.

The theories used in analyzing this study is the theories of character and characterization, feminism, and also the review of socio-cultural historical of the Victorian era, especially the life of women in that era. The literary approach used is feminist approach. This approach is chosen because the writer analyzes the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven from the feminist perspective. The method used in conducting the analysis is library research. The data which support the analysis are acquired mostly from the several books and references in the library. Some reliable internet references are also used to complete the data.

From the analysis, the writer finds that Mrs. Grace Tranfield is a dignified and frank woman and Miss Sylvia Craven is fussy, boyish, and frank woman. From the analysis of the characteristics, there are two ideas of feminism depicted in the characteristics, equality and opportunities. The idea of equality and opportunities can be seen in the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven. Those ideas are revealed in the way they behaved and described in the play.

ABSTRAK

DELLA PUTRI FEBRINA (2011). The Ideas of Feminism in the Victorian Era Revealed in the Characteristics of Women Characters as Seen in Shaw's *The Philanderer*. Yogyakarta: English Letters Study Program, Sanata Dharma University.

Bernard Shaw adalah penulis terkenal di zaman Victoria yang selalu menulis tentang representasi kehidupan masyarakat. Salah satu drama yang ditulisnya adalah *The Philanderer*. *The Philanderer* adalah salah satu drama yang ditulis Shaw di bukunya yang berjudul *Plays Unpleasant*. Drama ini layak didiskusikan karena drama ini menceritakan tentang kehidupan masyarakat di zaman Victoria yang bersentuhan dengan ide-ide feminis yang terdapat dalam drama-drama yang ditulis oleh Ibsen.

Ada dua perumusan yang terdapat dalam studi ini. Masalah pertama tentang bagaimana karakteristik dari Nyonya Grace Tranfield dan Nona Sylvia Craven yang terkandung di dalam drama. Masalah kedua tentang ide feminis apa sajakah yang tercermin dalam karakteristik Nyonya Grace Tranfield dan Nona Sylvia Craven. Kedua perumusan masalah tersebut layak didiskusikan karena hal-hal tersebut menunjukkan gambaran tentang kehidupan masyarakat zaman Victoria pada saat itu.

Teori-teori yang akan digunakan dalam studi ini adalah teori-teori tentang karakter dan karakteristik, feminis, dan ulasan tentang sosio-kebudayaan masyarakat era Victoria, khususnya tentang kehidupan wanita pada saat itu. Pendekatan sastra yang digunakan dalam studi ini adalah pendekatan feminis. Pendekatan ini dipilih karena penulis ingin menganalisa karakteristik Nyonya Grace Tranfield dan Nona Sylvia Craven dari sudut pandang feminis. Metode yang dipakai dalam analisis masalah adalah studi pustaka. Data-data yang mendukung analisis kebanyakan diperoleh dari beberapa buku dan di perpustakaan. Beberapa referensi yang terpercaya dari internet juga digunakan untuk melengkapi data.

Hasil yang didapat dari penulis dari studi ini adalah Nyonya Grace Tranfield adalah wanita yang mempunyai harga diri dan selalu berkata jujur walaupun terkadang menyakiti perasaan orang lain sedangkan Nona Sylvia Craven adalah wanita yang cerewet, tomboy, dan selalu berkata jujur walaupun menyakiti perasaan orang lain. Dari analisis tentang karakteristik, terdapat dua ide feminis yang tersirat dalam karakteristik para karakter wanita tersebut, persamaan dan kesempatan. Ide tentang persamaan dan kesempatan tersebut terdapat di dalam karakteristik yang ada di dalam Nyonya Grace Tranfield and Nona Sylvia Craven. Kedua ide tersebut bisa dilihat dari cara mereka bersikap dan digambarkan di dalam drama tersebut.

CHAPTER I

INTRODUCTION

A. Background of the Study

Literature is associated in the reality of human life. As Abrams says in *A Glossary of Literary Terms*, literary work as an imitation or reflection or representation of the world and human life, and the primary criterion applied to a work is that the truth of its representation to the objects it represents, or should represent (1981: 36). It can be seen that literature, in some ways, related to the situation that is in the society. People can learn about the condition of the society by reading related literature. One of the writers that mostly represent the society is Bernard Shaw.

Bernard Shaw is one of the famous writers in England, especially in the Victorian era. He wrote some plays which represented the life of Victorian era such as *The Widower's Houses*, *The Philanderer*, and *Mrs. Warren's Profession*. Most of his plays focus on the reflection of his society namely Victorian society. In this study, the writer analyzes one of his plays entitled *The Philanderer*.

In *The Philanderer*, Shaw shows the influence of feminism toward the Victorian society. In this drama, Shaw describes the life of people inside Ibsen Club. Ibsen Club is the club that is aimed for people who honored Ibsen and his ideas that are reflected in his plays. In this play, Ibsen is regarded as a person who spread the idea of equality between men and women in the Victorian era. This play centers Ibsen

as one of the pioneers of feminism movement in that era and the idea of feminism revealed in some plays that he made.

Actually, *The Philanderer* is the reflection of the society which faces the idea of feminism that is broadened by Ibsen. Ibsen spread the idea of feminism by inventing New Woman. As Ledger in *The New Woman in Fiction and in Fact* states,

It would be an exaggeration – but only a small one – to claim that Ibsen invented the ‘New Woman’ in England. From the moment that his plays began to be translated and performed in Western Europe in the late nineteenth and early twentieth century, he began to receive remarkable accolades for his dramatic representation of women and womanhood. Numerous feminists of the time acknowledged a debt to the Norwegian’s radical intervention in the gender debates of the fin de siècle; his impact on Victorian cultural modernity in the 1880s and 1890s was immense (Richardson, 2001: 79).

Ibsen is regarded as a person who supports feminism because of his plays. He supports feminism by inventing the idea of New Woman. New Woman is an image of Victorian women who wants to gain similar rights and equality with men. Freeman in <http://ehistory.osu.edu/osu/mmh/clash/NewWoman/newwomen-page1.htm> says that the new woman represents the tendency of young women at the turn of the century to reject their mother’s ways in favor of new, modern choices. <http://ehistory.osu.edu/osu/mmh/clash/NewWoman/newwomen-page1.htm> (24 January 2010). The new woman is different with the typical of Victorian woman because they want to pursue roles in public. They want to have jobs, positions, and education as men have. Freeman adds that the symbol of the new woman is conglomeration of aspects of many different women from across the nation who lived between the 1890s and the 1920s.

(<http://ehistory.osu.edu/osu/mmh/clash/NewWoman/newwomen-page1.htm> 24

January 2010). They are were glamorous performers, female athletes, "working girls" employed in city factories and rural textile mills, middle-class daughters entering higher education and professions formerly closed to women, and reformers involved in women's clubs, settlement houses, trade unions, and suffrage

Basically, Shaw, as a writer, writes some plays related with the society condition where he lived in, which is Victorian era. *The Philanderer* shows the description of the life of women in that era that have already been influenced by the idea of New Woman. By analyzing the play, the writer wants to analyze the life of the women in the Victorian era and what are the ideas of feminism that represent in Shaw's *The Philanderer*.

Shaw is a man writer in the Victorian era. It is also interesting to see that he is also aware of the emancipation on women that is influenced by Ibsen. Although, this play is a kind of topical comedy or satire, the awareness of Shaw shows that Ibsen's idea about emancipation on women is widely spread.

There are several reasons why the writer chooses this topic and this play. First, *The Philanderer* is a less popular drama. This drama is written in the book entitled *The Unpleasant Drama* with two other plays, *The Widowers' Houses* and *Mrs. Warren's Profession*, but it did not have much attention like the other plays. It can be seen from the discussion and studies about this drama. The discussion and studies about *The Philanderer* is not much as *The Widowers' Houses* and *Mrs. Warren's Profession* have. This drama did not get much attention like the other two

plays while they are compiled in one book. The writer wants to add a study about this drama because it is rarely discussed.

The second reason is that drama is a kind of response of a writer to another writer. In this case, *The Philanderer* is the response from Shaw after he read some of Ibsen's plays which are related in women in the Victorian era. There are some contrary characters. Some of them are influenced by the idea of equality of men and women that Ibsen had in some of his plays such as *Hedda Gabler* and *A Doll's House*. The description of those characters showed the society that Shaw had in mind as the result of the idea of equality of men and women that is inserted in some of Ibsen's plays. This discussion can be a worth study to analyze how Shaw response to the idea of the equality of men and women that is revealed in some Ibsen's plays.

The third reason is the idea of feminism in this drama. Feminism is an idea, related to the equality of men and women. In United States, feminism is generally divided into three waves; the first wave refers to the mobilization of suffrage movement in 1830 – 1920. The first wave of feminism is organized primarily around liberal tenets and the argument that with the proper education and training, women are capable of rational thinking as their male partners. The second wave refers to the formation of women's liberation in the United States after 1960. The third wave is the feminist movement that arguably begins in the early 1990s. The idea of the wave is to challenge and expand common definitions of gender and sexuality. Some feminists said that this wave is not important because its ideas and its benefits are not clear (<http://www.legacy98.org/move-hist.html>. 19 January 2010).

This drama is a good example of the behavior of women who had been influenced by the idea of feminism, who is in this drama, called New Woman, women who have different ideas about the manner that women should do which formed by the earlier society, which only concerned about managing household problem and raising their children. New Woman intended to have more than that. They wanted to be equal to men. They wanted to have the same knowledge, treatment, and honor.

Basically, *The Philanderer* is the description of the society which faces the idea of feminism in Victorian era. The people in this play deals with the idea of New Women. Some of the people agrees with the idea of New Women and the rest of them does not want accept the idea of New Women and they prefers to have old-fashioned type of Victorian women. The idea of feminism can be seen in the characteristics of the women characters in this drama. Women characters in this play are influenced by the idea of New Woman but, they still have the characteristics of typical Victorian women. By studying Shaw's *The Philanderer*, the writer wants to study the idea of feminism appeared in women of Victorian era.

B. Problem Formulation

In analyzing changing of the idea of women's manner about the equality of men and women in the women character in *The Philanderer*, the writer formulated two problems as follows:

1. What are the characteristics of women characters in Shaw's *The Philanderer* described?
2. What is the idea of feminism reflected in the characteristics of women characters in Shaw's *The Philanderer*?

C. Objectives of the Study

This study has two objectives. The first objective is to identify the characteristics of women characters in Shaw's *The Philanderer*. The second objective is to understand what the characteristics of the women characters in Shaw's *The Philanderer* reflect the idea of feminism, especially in the Victorian era. In the first objective, the writer will identify the characteristics of women characters in *The Philanderer* namely Mrs. Grace Tranfield and Miss Sylvia Craven. The writer will compare the characteristics of them with the characteristics of typical women in Victorian age. Then, the difference of those women characters with the typical Victorian women will help the writer to find the ideas of feminism in the characteristics of those women characters since they are the people who are influenced by the idea of feminism.

D. Definition of Terms

There are some terms used in this study. Therefore, it is important to determine the definition of each term to make this study understandable. These are the terms as follow:

1. Character

Character is “the person is presented in a dramatic or narrative work, which are interpreted by the reader as being endowed with moral and dispositional qualities through their dialogue and action” (Abrams, 1981: 20). Here, Abrams defines character as a person in the literary work which can be analyzed from the dialogue and action. Abrams shows how the author represents the characterization of a character.

2. Feminism

Feminism is the ideology of women’s liberation since intrinsic in all its approaches is the belief that women suffer because of their sex (Humm, 1990: 74).

3. New Woman

The New Woman was a cultural icon of the *fin de siècle*. In the guise of bicycling, cigarette-smoking Amazon, she romped through the pages of *Punch* and popular fiction: as a neurasthenic victim of social oppression. The New Woman is the icon that feminist in the Victorian made to represent what they want to get as women who have freedom, this icon usually describes as a woman who can cycle, smoke, and do what men can do (Richardson, 2001: 12-13).

CHAPTER II

THEORETICAL REVIEW

The writer divides this chapter into three sections. The first section will be the review on the related studies of *The Philanderer*. It can be related to the author, drama, or topic; the second section will be the review on the theories that are applied to analyze the problem formulation; the third section will be the review of Victorian era; and the last section is about the application of the review on related studies and theories.

A. Review of Related Studies

There are some discussions and studies about the related author, drama, and topic, therefore the writer will divide the discussion and studies into three parts. The first part is about the writer. Shaw is known as the writer in the Victorian era. He often wrote some plays related to the society. Chesterton says the whole dramatic art of Shaw is in literal sense of the word, tragic-comic; I mean that the comic part after the tragedy (1950: 124). He concluded that all of Shaw's plays are about the tragic-comic which means there is a part after the tragedy which is funny. As the play *The Philanderer*, this play shows the funny part when Mr. Charteris, the main character in *The Philanderer* finally loses his two women while previously, the two women, Mrs. Tranfield and Miss Julia wants to marry him.

The second study is about the theme of the play itself. Chesterton added in his book that *The Philanderer* is a play about a dashing and advanced 'Ibsen Club' and the squabble between the young Ibsenites and old people who are not yet up to Ibsen (1950: 125). *The Philanderer* is one of the plays that are discussed in his book and Chesterton also revealed about the theme of *The Philanderer* as one of his discussion. From the quotation, it is obvious that the play must be about everything related to Ibsen. This play shows the relationship between the young people who got influence from Ibsen and the old people who did not agree with Ibsen's idea.

Same as Chesterton's study about the theme of *The Philanderer*, Denton's review in <http://www.nytheatre.com/nytheatre/showpage.php?t=phil7498> defines that *The Philanderer* is a slightly ironic response craze for Ibsen among the British intelligentsia in the 1890s, and when Shaw deflates the pretensions of 'new women' in the Nora/Hedda mold and the men who supposedly love them, the play reaches its funniest heights (<http://www.nytheatre.com/nytheatre/showpage.php?t=phil7498>. 9 March 2009). Denton reviews that this drama is about the response of people in Victorian era about the idea of 'New Women' presented in Ibsen's plays such as *Doll House* and *Hedda Gabler*. Thus, this drama describes about the people in the Victorian era who are dealing with the idea of 'New Women' that presented in the Ibsen plays.

The study about feminism has already discussed by some students in Sanata Dharma University. Didikyudono in his thesis *A Portrayal of Liberal Feminism of Victorian Age: A Feminist Study of William Makepeace Thackeray's Vanity Fair*

wrote that the goal of liberal feminism is to gain the equality between men and women in every aspect of life by means of education. Didikyudono focuses on how women gains equality from the education that they have. Another study about feminism is done by Tiwi Kumoro Ismartono in her thesis *The Ideas of Liberal Feminism as Seen through Victoria Packard in Dorothy Dowdell's a Woman's Empire*. In her study, she focuses on the ideas of liberal feminism in the United States since the setting of her study takes place in United States. Therefore, the writer's study will be different with the former study of feminism because the writer focuses on the ideas of feminism which is supported by Ibsen that represented in the play.

All above studies about the play, the author, and the topic are different with the study that the writer analyzed so; the writer will continue to analyze *The Philanderer* from feminism perspective that is reflected in women characters in *The Philanderer* namely Mrs. Grace Tranfield and Miss Sylvia Craven.

B. Review of Related Theories

There are some terms that are used in this study to help the writer answering the problem revealed in the problem formulation:

1. Theory of character and characterization

a. Character

Character as a figure in literary work gives a clue to understand the play. As M. H. Abrams said that characters presented in a dramatic or narrative work are “personal who are interpreted by the reader as being endowed with moral and

dispositional qualities that are expressed in the what say- the dialogue and by the what they do- the action” (1981: 20). Therefore, character is the people in the dramatic or narrative work who determined by the readers from the way they talk and the behavior they have. Barnet, Burto, Ferris, and Rabkin mention that there are two types of character usually presented in a literary work. A flat character represents a single trait, and his behavior is thoroughly predictable, while a round character has many traits, and his behavior is sometimes unexpected through credible (2001: 1515). Thus, from the development of the character, the writer can determine whether the character is round of flat one.

b. Characterization

Abrams stated in *A Glossary of Literary Terms* that there are two ways to present a character, they are “showing” and “telling”. In “showing”, the author presents his characters talking and acting, and let the reader to conclude what motives dispositions lay behind what they say and do. While in “telling”, the author himself intervenes to describe and evaluates the motives and dispositional quality of his characters (1981: 2). Furthermore, Abrams states that, “In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters” (1985: 24). Characters will be shaped by the author’s imagination. Using the character’s performance and personality, the literary work can be understandable by the readers. Therefore, the description of the character and the way they act can describe the characterization of the character.

Graham Little in his book *Approach to Literature: An Introduction to Critical Study of Content and Method in Writing*, offered three ways to evaluate a character.

There are:

- i. His or her basic characteristics. This can be seen from:
 - b. The physical condition of the character, including his or her age.
 - c. The social relationship, which mean the personal relationship with other characters, or wider social relationship, such as social class and occupation.
 - d. The mental qualities that is the typical way of thinking, feeling, and acting.
- ii. His or her appearance from various points of view, this includes:
 - a. How a character sees him or her.
 - b. How various other characters see him or her.
 - c. How he or she develops, or fails to develop during the course of the story.
- iii. His or her place to work
 - a. The treatment of the author (sketched or fully rounded portrayed descriptively or dramatically, treated sympatically or unsympatically).
 - b. His or her place in the story (a leading character or a minor one).
 - c. His or her relation to the theme, for example whether the character embodies something important the author has to say (1981: 93).

From his or her basic characteristics, his or her appearance from various points of view, and his or her place to work, the characteristics of a character can be analyzed. It is not only give attention to the description of a character but also, the another perspective of the character that can be seen from various points of view.

According to Holman and Harmon, the characterization is divided into three fundamental methods as quoted in the following.

- a. the explicit presentation by the author of the character through exposition, illustrated by action;
- b. the presentation of the character in action that the reader will be able to deduce the attributes of the actor from the actions;
- c. the representation within a character of the impact of actions and emotions on the character's inner self, that the reader will understand the attributes of the character clearly (1986: 81).

M. J. Murphy in *Understanding Unseen* also provides nine ways of author to show the character's characteristics and traits to the readers in literary work. Those ways are:

- a. Personal description

Personal description can be seen by the author's description of the character. The description can be about the appearance or the clothes of the character.

- b. Character as Seen by Another

The author can describe the characteristics of a character by showing the comments, opinion, or points from another character. Thus, the readers can get information about the character's characterization.

- c. Speech

The author can give to the readers an insight into the characterization through what that character says. The clues can be given whenever a character speaks, having some

conversations with another, puts forward an opinion so, the readers can get some information about the characterization revealed through the speech between the others.

d. Past life

The reader can learn something about a character's past life. The clues that are given by the author can be related to the events at that time that have helped to shape a character's characteristics. The clues can be a direct comment, such as the person's thought, through the conversation each other or the medium of another person.

e. Conversation of Others

The clues can be given in the conversation between the characters. From the conversation can get some information about a character's characteristics.

f. Reactions

The author can also give the clues of a character's characteristics from the reaction of the character over various situations and events. The readers can judge the character's characteristics on how the character faces particular situations and events.

g. Direct Comments

The author can describe or comment on a person's character by using direct comments. The author gives the opinion about the character directly.

h. Thoughts

The author can give us direct knowledge of what a person is thinking about. Using the character's thought, the readers can see the author's imagination through the character's mind.

i. Mannerism

The author can describe a person's mannerisms, habits or idiosyncrasies which may also tell us something about his character (1972: 161-173).

2. Theory of Feminism

The emancipation on women is related to the women movements which bring the idea of feminism. Feminism is about the struggle to fight the patriarchal society. According to Humm, a patriarchy is “a system of male authority that oppresses women through its social, political, and economic institutions” (1992:159).

Feminism appears as the responses toward gender inequalities (women are assumed as a second-class inferior and the first-class superior is men). Moreover, gender inequalities are the result of gender difference. In gender difference, difference is “a necessary polarity between men and women, and between women”. For example, usually a man's body is stronger than a woman's, this results gender difference that a man is strong and a woman is weak. However, although men and women are different, they are equal. The differences between them are meant for them to complete one another. “It should explore the ways in which mind and body can be made to cooperate; discover new combinations make good wholes in human life (Humm, 1992: 27).

Terrey in *Women's Studies Encyclopedia (Vol. I)* states that feminism means a belief and a commitment to equal right and opportunities for women (1989: 139). It explains the goal of feminism is to gain similar right and opportunities for women.

Humm in *Feminisms: A Reader* also states that feminism is the incorporation both a doctrine of equal rights for women (the organized movement to attain women's rights) and an ideology of social transformation aiming to create a world for women beyond simple social equality (Humm, 1992: 405). Humm describes that feminism is the combination of the same as Terrey, she also mentions that feminism is a movement which aimed to gain equal right for women.

From the above theories about feminism, the writer concludes that idea of feminism is the idea about gaining the equality among men and women. Women tend to have rights to do what they want to do and be responsible for their own choice.

C. Socio-cultural Historical Background

1. Socio-cultural Historical Background of Victorian Era

The Philanderer is written in 1893, which is considered as Victorian age. The setting in the play also takes place in Victorian age. This is the reign when many artistic styles, literary schools, as well as, social, political and religious movements developed. It was a time of prosperity, broad imperial expansion, and great political reform. It was also a time, which today we associate with "prudishness" and "repression". Without a doubt, it was an extraordinarily complex age, which has sometimes been called the Second English Renaissance. It is, however, also the beginning of Modern Times. (Miller, <http://www.victoriaspast.com/LifeofVictorianWoman/LifeofVictorianWoman.html>.

19 January 2010).

Generally, the members of the society in Victorian era are divided into two big classes according to their wealth and social status. The Rich were known as Middle Class and the Poor were mentioned as Lower Class. The society themselves built a strong barrier between them that exacerbated the social imbalance. Each of them has their own life style, and the way of thinking (Clark, 1971: 44). In the former reign, the classes are divided into three classes namely Upper Class contains of noble people, Middle Class contains of rich people, and Lower Class contains of poor people. Yet, there was a churning upheaval of the old hierarchical order, and the middle classes were steadily growing. The Middle Class contains of the noble people and rich people and there is no Upper Class. Middle Class is the combination of nobility and an emerging wealthy commercial class. By the end of the century, it was silently agreed that a gentleman was someone who had a liberal public (private) school education (preferably at Eton, Rugby, or Harrow), no matter what his antecedents might be (Miller, <http://www.victoriaspast.com/LifeofVictorianWoman/LifeofVictorianWoman.html>. 19 January 2010).

There is also a reform in Lower Class. The reform is formed because the working class, considered as Lower Class wants to have a better life. The conditions of the working class were still bad, though, through the century, three reform bills gradually gave the vote to most males over the age of twenty-one. Contrasting to that was the horrible reality of child labor which persisted throughout the period. When a bill was passed stipulating that children under nine could not work in the textile

industry, this in no way did not apply to other industries, nor did it in any way curb rampant teenaged prostitution (Miller, <http://www.victoriaspast.com/LifeofVictorianWoman/LifeofVictorianWoman.html>. 19 January 2010). Different with the condition of Middle Class people, people in Lower Class does not change as much as them. Even, the children still permits to work in the industries or simply, become prostitutes.

The Victorian Era was also a time of tremendous scientific progress and ideas. Darwin took his Voyage of the Beagle, and posited the Theory of Evolution. The Great Exhibition of 1851 took place in London, lauding the technical and industrial advances of the age, and strides in medicine and the physical sciences continued throughout the century. The radical thought associated with modern psychiatry began with men like Sigmund Freud toward the end of the era, and radical economic theory, developed by Karl Marx and his associates, began a second age of revolution in mid-century. The ideas of Marxism, socialism, feminism churned and bubbled along with all else that happened (Miller, <http://www.victoriaspast.com/LifeofVictorianWoman/LifeofVictorianWoman.html>. 19 January 2010). As mentioned before, Victorian era is the era when the artistic styles, literary schools, as well as, social, political and religious movements are developed. The ideas of scientific and some movements such as Marxism, Socialism, and Feminism are also grown rapidly in this time.

For the fashion, the style of people in Victorian era as same as people in Georgian era have. Women wear corsets, balloonish sleeves and crinolines in the

middle 1840's. The crinoline thrived, and expanded during the 50's and 60's, and into the 70's, until, at last, it gave way to the bustle. The activity held its own until the 1890's, and became much smaller, going out altogether by the dawning of the twentieth century. For men, they wear stove-pipe pants at the beginning of the century. Their ties, known as cravats, and the various ways they might be tied could change, the styles of shirts, jackets, and hats also, but trousers have remained. Throughout the century, it was stylish for men to wear facial hair of all sizes and descriptions. The clean shaven look of the Regency was out, and mustaches, mutton-chop sideburns, Piccadilly Weepers, full beards, and Van Dykes (worn by Napoleon III) were the order of the day (Miller, <http://www.victoriaspast.com/LifeofVictorianWoman/LifeofVictorianWoman.html>. 19 January 2010).

2. Women in the Victorian Era

The life of women in Victorian era was generally centered on family commitments. Women were seen as temples of love and purity- and so, could not be used for physical exertion or pleasurable sex. The only role of women in the Victorian era was to get married and look after the homely chores. The young ladies were groomed thoroughly to get married and had to be innocent, virtuous, biddable, and dutiful. The young women were mainly educated in accomplishments like French, drawing, painting, singing, dancing - everything which helped them to get a perfect match. Few women stayed back in the bed, past the daybreak. They ran the house, made meals for their husbands and children, made clothes for everyone, and

grew everything that the family ate. The women were also supposed to take care of someone who was sick. Moreover, mental illness and alcoholism also added to women's burdens. The women were also responsible for sewing, knitting and painting the clothes. The gentlewomen made sure that the home was a place of solace and comfort for the husband and children, free from all the hassles or burdens of outside work. They were supposed to be the sunbeam in the house by making others happy (Nickson, <http://ezinearticles.com/?Life-of-Women-in-the-Victorian-Era&id=2359711>. 19 January 2010). As Nickson states, women's duties are to doing domestic chores and making others happy. The education that they have is aimed to get a husband. Unlike the men, they spend their time in having knowledge on how to be a good wife.

Clark states that women of Victorian era were obviously oppressed and shunned by social conformity and subordinated on lower class below men. They were not even regarded as the member of the society because the social consciousness only acknowledged men as the society. Women of Lower Class experienced worse than Women of Middle Class that they were employed with low wage, besides; they were more suffered with injustice treatments by the society (Clark, 1971: 445). Women of Lower Class suffered more than Women of Middle Class. Women of Lower Class have to work to earn money for their living whereas they only receive low wage as Baron and Bryne states, "women are concentrated in low paying, low status job, and their average salary remains lower than that for males" (1994: 253). Many women, especially who come from Lower Class, became prostitutes in Victorian era. There

are some reasons why those women want to prostitutes. Some women become prostitutes to support their family, some of them are expelled from their houses and to be prostitutes is the only way for them to survive, and some of them are the women who used to be servants and abandoned after forced into prostitution by their masters.

3. The Cult of True Domesticity and Womanhood

In the Victorian era, there are a new ideology about the ideal women. The ideology contains the duty of women to be the ideal women in the Victorian era. There are four elements in the ideology to make a woman to be ideal, namely:

a. Piety

Nineteenth-century Americans believed that women had a particular propensity for religion. The modern young woman of the 1820s and 1830s was thought of as a new Eve working with God to bring the world out of sin through her suffering, through her pure, and passionless love.

Religion was thought to be a good thing in women, a salve for a potentially restless mind, an occupation which could be undertaken within woman's proper sphere--the home. The early women's seminaries and academies, which were under attack for leading women astray from their true purpose and task in life, promised that far from taking women away from religion, they would make of young women handmaidens of God, efficient auxiliaries in the great task of renovating the world. Irreligion in females was considered "the most revolting human characteristic." Indeed, it was said that "godless, no woman, mother tho she be."

b. Purity

Female purity was also highly revered. Without sexual purity, a woman was no woman, but rather a lower form of being, a "fallen woman," unworthy of the love of her sex and unfit for their company.

c. Submissiveness

This was perhaps the most feminine of virtues. Men were supposed to be religious, although not generally. Men were supposed to be pure, although one could really not expect it. But men never supposed to be submissive. Men were to be movers, and doers--the actors in life. Women were to be passive bystanders, submitting to fate, to duty, to God, and to men.

d. Domesticity

Woman's place was in the home. Woman's role was to be busy at those morally uplifting tasks aimed at maintaining and fulfilling her piety and purity.

Housework was deemed such an uplifting task. *Godey's Ladies Book* argued, "There is more to be learned about pouring out tea and coffee than most young ladies are willing to believe." Needlework and crafts were also approved activities which kept women in the home, busy about her tasks of wifely duties and childcare, keeping the home a cheerful, peaceful place which would attract men away from the evils of the outer world.

For the true woman, a woman's rights were as follows:

The right to love whom others scorn,
The right to comfort and to mourn,
The right to shed new joy on earth,
The right to feel the soul's high worth,
Such woman's rights a God will bless
And crown their champions with success.

D. Theoretical Framework

The related theory and studies will be taken as the data to answer the problem formulation. In this study, the writer uses the library research to gather the data and feminist approach as the approach to analyze the topic since the topic related the women movement, especially in the Victorian era.

The writer used some theory about the character and characterization to answer the first problem. From the theory of character and characterization, the writer can analyze the characteristics of Mrs. Grace Tranfield, and Miss Sylvia Craven.

The second problem will be answered using some theories of feminism, the review of socio-cultural historical background of Victorian era, and feminist approach which focus on the perspective of feminist about women in the society. The theories of feminism will help the writer to define the idea of feminism that is reflected in the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven. The review of the socio-cultural historical background of Victorian era is aimed for the understanding

of the women's lives in the Victorian era. By understanding the women's lives in the Victorian era and the women character's characteristics in the play, the writer will be able to analyze what the ideas of feminism are reflected in the characteristics in those women characters.

CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is the play written by Bernard Shaw entitled *The Philanderer*. It is an English drama which portrays the life of Victorian society. Shaw wrote *The Philanderer* in 1893 after he had a discussion about the Ibsenism and ‘the New Woman’.

The play is published in 1989, with two other plays, *Widowers’ Houses* and *Mrs. Warren’s Profession*. The book is entitled *Plays Unpleasant Fifth Edition*. Shaw named the book as *Plays Unpleasant* because he wanted to reveal the problems in the society that are unpleasant in those plays. *The Philanderer* is one of the plays that are described the social problems in the society, especially on the women position in Victorian era.

The Philanderer is a three-act play. There are eight characters in the play namely Mr. Charteris as an educated man that is also the follower of Ibsen; Mr. Grace Tranfield as a widow aged 32, a woman whom Mr. Charteris wants to marry with; Miss Julia Craven as a young woman who has a close relationship with Mr. Charteris before he decides to marry Mrs. Grace Tranfield; Colonel Daniel Craven as a father of Miss Julia and Sylvia Craven, a veteran who suffers an unknown disease; Mr. Joseph Cuthbertson as Grace’s father who has a high manner and he is Colonel Daniel Craven’s old friend; Sylvia Craven as Julia’s sister who adores Ibsen’s idea about the

equality between men and women; Dr. Paramore as Mr. Craven's doctor who wants to identify Craven's disease, he falls in love with Miss Julia Craven; and The Page as servant in the Ibsen Club.

Basically, the play is about the philandering between Mr. Charteris, Mrs. Grace Tranfield, and Miss Julia Craven. Mr. Charteris is a well-known follower of Ibsenism. Based on Ibsenism's perspective that he had in mind, Mr. Charteris believes that he and Miss Julia Craven just form charming relationship. On the contrary, Miss Julia thinks her relationship with Mr. Charteris is a romantic relationship and he is going to marry her. She is so angry when she finds out that Mr. Charteris wants to marry Mrs. Grace Tranfield. She goes to Mrs. Tranfield's house and she threatens Mrs. Tranfield to leave Mr. Charteris. Surprisingly, Miss Julia Craven's father, Colonel Daniel Craven and Mrs. Grace Tranfield's father, Mr. Joseph Cuthberson know each other. Those two fathers are amazed that their daughters fight because of Mr. Charteris. Mr. Charteris himself searches an idea to make Julia give up on him. The idea comes out when he sees Dr. Paramore. Mr. Charteris supports Dr. Paramore to propose Julia because he knows that Dr. Paramore has a special feeling to Julia. Sylvia, Julia's sister helps Mr. Charteris to realize his idea. Everything turns just like Mr. Charteris wants. Dr. Paramore proposes Julia and Julia accept his proposal because she thinks Dr. Paramore will not leave her, like Mr. Charteris does.

B. Approach of the Study

The approach of this study is feminist approach. Feminist approach is an approach that is concerned with marginalization of all women: that is in relation with their being placed to a secondary position. Most feminists believe that our culture is a patriarchal culture: that is, one organized in favor of the interest of men. Feminist literary critics try to explain how power imbalance due to gender in a given culture are reflected in or challenged the literary texts (Guerin, et al, 1999:196). It is appropriate to use feminist approach because the writer wants to analyze the reflection of feminism that can be seen in women characters in Shaw's *The Philanderer* namely Mrs. Grace Tranfield and Miss Sylvia Craven. By using feminist approach, the writer can analyze what are the ideas of feminism and how the ideas of feminism reflected in women, especially in the Victorian era. Guerin also states that the feminist approach allows the writer to study how society shapes a woman's understanding of herself, her society, and her world (Guerin, et al, 1999: 197). Therefore, the writer includes the social background where the play takes place to see how the life of women in Victorian era. Then, the writer can relate the ideas of feminism and the characteristics of women characters in Shaw's *The Philanderer*.

C. Method of the Study

The writer took a library research to analyze the problem formulation in this study. The data were taken from two sources, primary and secondary sources.

Primary source is the Shaw's play which is the focus of this study, *The Philanderer* and the secondary sources are some books related to Shaw's life, the Victorian society, and the idea of Ibsen about the emancipation on women. There are some steps for the writer to analyze this study. The first step was the writer read the play; tried to understand the core of the play, and marked some important things related to the topic. Then, the writer searched some data about the women position and movement in the Victorian era to support the analysis of the topic. The third step was the writer chosen some theories to help the writer answering the problem formulations. The theories help the writer by guiding the way to analyze women characters in this play, namely Mrs. Grace Tranfield and Miss Sylvia Craven through their personal description, the comments of other characters about them in the play and the dialogues which related to them; and to analyze on how their characteristics reflected the ideas of feminism. Some studies help the writer to know that there is no other writer conducted the same topic as the writer does. By using feminist approach, the writer can analyze the women movement and how women treated differently with the men in the Victorian era. The last step was the writer concludes the analysis of the study.

CHAPTER IV

ANALYSIS

The writer will divide this chapter into two parts. The first part will be the answer to the first problem formulation, namely the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven. The second part is the ideas of feminism that are reflected in the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven.

A. The Characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven

First, the writer will discuss about the characteristics of Mrs. Grace Tranfield and Miss Sylvia Craven in Shaw's *The Philanderer*. In *The Philanderer*, the author represent three women characters but, the writer will focus only on two women characters namely Mrs. Grace Tranfield and Miss Sylvia Craven. The writer chooses those two characters because they represent the idea of feminism that is the topic of this study. Then, the writer will use the theories of character and characterization to determine the characteristics of the women characters. Firstly, Abrams says that there are two ways to present a character namely implicitly and explicitly. Graham states that there are three ways to evaluate a character. The writer can see the characteristics by seeing the character's basic characteristics, the character from various points of view, the character's place to work. Furthermore, Murphy also states that there is nine ways to determine the characteristics of a character. Those ways are by seeing the personal description, the character's perspective about another character, speech of

character, the character's past life, conversation of the character between the other characters, the reactions of the character toward various events, direct comments about the character from other characters, the thoughts of the character, the habits of the character. In this study, the writer focuses on the women characters' characteristics namely Mrs. Grace Tranfield and Miss Sylvia Craven. Therefore, the writer will begin to analyze those women characters' characteristics.

1. The Characteristics of Mrs. Grace Tranfield

Mrs. Grace Tranfield is one of female characters in Shaw's *The Philanderer*. Shaw describes Mrs. Grace Tranfield as a woman who comes from the middle class. She is a widow of 32 years. After her husband died, she makes a relationship with Mr. Charteris, a founder of Ibsen Club. She is also the member of Ibsen Club. Here are the characteristics of Mrs. Grace Tranfield.

a. A Dignified Woman

The writer finds that Mrs. Grace Tranfield is described as a dignified woman. It is seen in her personal description.

His amative enthusiasm, at which he is himself laughing, and his clever, imaginative, humorous ways, contrast strongly with the sincere tenderness and dignified quietness of the woman (Shaw, 1951: 99-100).

In the above statement, the author describes the personal description of a man and a woman. The personal description of the man which stated previously is Mr. Charteris, Mrs. Grace Tranfield's lover and the woman refers to Mrs. Grace Tranfield. The author compares the personal description of Mr. Charteris and Mrs. Grace Tranfield.

He describes Mr. Charteris as a man who has a good sense of humour and talkative whereas Mrs. Grace Tranfield is a woman who has sincere tenderness and dignified quietness. Based on the theory of Murphy about characterization, the writer finds that the author describes Mrs. Grace Tranfield as a dignified woman from the personal description that is presented.

Moreover, her dignity is also seen in her conduct. Here, the writer focuses on how the author presents Mrs. Grace Tranfield in facing some situations. The writer finds that Mrs. Grace Tranfield knows how to control her emotion. One of the examples is seen when she knows that Mr. Charteris, her future husband, has another love relationship.

CHARTERIS. I feel as if my body had turned into the toughest hickory. That is what comes of reminding me of Julia Craven. [Brooding, with his chin on his right hand and his elbow in his knee] I have sat alone with her just as I am sitting with you –

GRACE [shrinking from him] Just!

CHARTERIS [sitting upright and facing her steadily] Just exactly. She has put her hands in mine, and laid her cheek against mine, and listened to me saying all sorts silly things. [Grace, chilled to the soul, rises from the sofa and sits down on the piano stool, with her back to the keyboard]. Ah, you dont want to hear any more of the story. So much the better.

GRACE [deeply hurt, but controlling herself] When did you break it off? (Shaw, 1951: 101).

Mrs. Grace Tranfield knows that Mr. Charteris has relationship with another woman, Julia Craven. Mr. Charteris himself says that he has a relationship with Julia Craven implicitly. The author describes Mrs. Grace Tranfield is deeply hurt with the fact that her future husband, Mr. Charteris has another relationship with another woman named Julia Craven but, she can bear it and control her emotion. The way she

controls her emotion shows that she is a dignified woman because she does not show her feeling that is hurt by the fact that Mr. Charteris has another woman to Mr. Charteris, she just stays calm. By showing that she can bear her emotion, she shows that she has a dignity.

b. A Frank Woman

Mrs. Grace Tranfield is a frank woman because she is always honest in what she says, though sometimes people do not like her statements. People do not like some of her statements because some of her statements are statements that may hurt their feelings and some people think it is not appropriate for a lady to state her opinions which offend some people. The author describes Mrs. Grace Tranfield as a frank woman from the way she acts. The evidence can be seen when she decides to break her relationship with Mr. Charteris.

GRACE. Yes, Leonard; but I'm an advanced woman. [He checks himself, and looks at her in some consternation]. I'm what my father calls the New Woman. [He lets her go, and stares at her]. I quite agree with all your ideas.

CHARTERIS [scandalized] That's a nice thing for a respectable woman to say! You ought to be ashamed of yourself.

GRACE. I am quite in earnest about them too, though you are not. That is why I will never marry a man I love too much. It will give him a terrible advantage over me: I should be utterly in his power. That's what the New Woman is like. Isn't she right, Mr Philosopher?

CHARTERIS. The struggle between the Philosopher and the Man is fearful, Grace. But the Philosopher says you are right.

GRACE. I know I am right. And so we must part (Shaw, 1906: 141).

She speaks truthfully that she does not want to marry Mr. Charteris because she knows it will be terrible for her to let Mr. Charteris marry her. She does not want to give Mr. Charteris a power to rule over her.

The other evidence can be seen when she speaks with Julia Craven. She talks with Julia directly about Julia's behavior that makes her shameful.

GRACE. Not a bit mad. You calculated to an inch how far you could go. When he is present to stand between us and play out the scene with you, I count for nothing. When we are alone, you fall back on your natural way of getting anything you want: crying for it like a baby until it is given to you (Shaw, 1906: 155).

Grace states directly that Julia is a woman who always cries to get what she wants and does not want to give up before she gets what she wants. She shows her frankness by commenting on Julia's behavior that annoys her directly. She does not care if her frankness will hurt Julia's feeling. Moreover, this statement leads her to expel Julia from the club because, for Grace, Julia is not qualified as a member of the club. Grace's frankness is seen in the way she states her opinion.

CRAVEN. May I ask the ground of complaint, Mrs. Tranfield?

GRACE. Simply that Miss Craven is essentially a womanly woman, and, as such, not eligible for membership.

JULIA. It's false. I'm not a womanly woman. I was guaranteed when I joined just as you were.

GRACE. By Mr. Charteris, I think, at your own request, I shall call him as a witness to your thoroughly womanly conduct now in his presence and Dr. Paramore's (Shaw, 1906: 157).

Grace speaks directly that Julia is not qualified to be the member of the club. Here, Grace explains that Julia is a womanly woman, which is not suited with the requirements as the member of Ibsen club. For Grace, Julia shows her womanly conduct by keep begging to have Mr. Charteris back, whatever it takes. By this opinion, Grace keeps arguing with Julia to expel her from the club. Although Julia

argues that she is guaranteed, Grace stands with her statement and even, she calls Mr. Charteris and Dr. Paramore to prove her statement.

Therefore, from the above analysis of Mrs. Grace Tranfield, the writer concludes that Mrs. Grace Tranfield is a dignified and frank woman.

2. The Characteristics of Miss Sylvia Craven

She is also the daughter of Colonel Craven. She is a younger sister of Julia Craven. She is eighteen years old.

a. A Fussy Woman

The same as Julia Craven, Sylvia is also the member of Ibsen Club. She spends almost of her time, wandering and reading in club. When she is in the club, the writer thinks that she is a fussy woman because of the way she acts. Fussy is a behavior that a person is too concerned about unimportant details and often dissatisfied with it. It fits with Sylvia Craven because she often complains about some things in the club. One of the examples is when she wants her presence is aware. The situation is Dr. Paramore, one of the members in Ibsen club, arrives. He greets and does a little chat with Mr. Cuthberson. Suddenly Sylvia interrupts their conversation and says,

SYLVIA. [*flustered and self-assertive*] You may talk as much as you like if you will have common consideration to ask first whether the other people object. What I protest against is your assumption that my presence doesn't matter because I'm only a female member. That's all. Now go on, pray: you don't disturb me in the least. [She turns to the fire, and again buries herself in Ibsen] (Shaw, 1951: 125).

In the above dialogue, Sylvia is offended because she thinks that Dr. Paramore does not consider her presence, regarding to her sex as a female member. She wants Dr. Paramore to greet her as same as he does with Mr. Cuthberson because Mr. Cuthberson is not only the member who is in there. There is also her who is sitting not far from Mr. Cuthberson. In this situation, the writer thinks it just a matter of greeting someone but, Sylvia feels offended because Dr. Paramore does not greet her yet.

The other evidence can be seen in other occasion. The writer finds that Sylvia also grumbles about the page boy, a boy who works in the Ibsen Club.

SYLVIA. They ought to get that boy's voice properly cultivated: it's a disgrace to the club. [She goes into the recess on Ibsen's left] (Shaw, 1951: 138).

In the above dialogue, Sylvia states her opinion about the voice of the page boy. She thinks it is appropriate to make the voice of the page boy more cultivated because at now, she thinks the voice of the page boy is a disgrace for the Ibsen club. She wants the voice of the page boy reflected the intelligence of the club. The writer finds that Sylvia is concerned about small things, even if it is just about someone's voice.

b. A Boyish Woman

The writer finds that Sylvia is a boyish woman. She prefers to like boy stuff than women stuff. The evidence can be seen in her personal description.

Sylvia Craven is sitting in the middle of the settee before the fire, reading of a volume of Ibsen, only the back of her head being visible from the middle of the room. She is a pretty girl of eighteen, small, and trim, wearing a mountaineering suit of Norfolk jacket and breeches with neat town

stockings and shoes. A detachable cloth skirt lies to her hand across the end of the settee (Shaw, 1951: 124).

In the above personal description, the author describes her as a woman who wears suit of Norfolk jacket and breeches. Meanwhile, she just lets her skirt lies to her hand across the end of the settee. The other evidence can be seen in the dialogue.

CHARTERIS. I shall never know any more, Sylvia. She's quarreled with me.
 SYLVIA. Sylvia! How often am I tell you that I am not Sylvia in the club?
 CHARTERIS. I forgot. I beg your pardon, Craven, old chap [slapping her on the shoulder]
 SYLVIA. That's better. A little overdone, but better (Shaw, 1951: 135).

From the above dialogue, it can be seen that she is a boyish. She does not want to be called by her maiden name, Sylvia. She prefers to be called 'Craven, old chap'. From the above dialogue, the writer feels that she is more proud to be called as a man (Craven) than a woman (Sylvia) and she really wants to gain similar respect and attitude like man has, even for the calling her name. Another evidence can be seen when she bets with Mr. Charteris.

SYLVIA. I should think I do. Why do you suppose he's hanging about the club today in a beautiful new coat and tie instead of attending to his patients? That lunch with Julia will finish him. He'll ask Daddy's consent before they come back: I'll bet you three to one he will, in anything you please.
 CHARTERIS. Gloves?
 SYLVIA. No: cigaretts (Shaw, 1951: 138).

She prefers to bet cigarettes than gloves. In the Victorian era, cigarettes symbolizes as a man's stuff and gloves is more connected with a woman's things. In the above dialogue, Sylvia picks cigarettes as the bet than gloves. The writer concludes that she likes to smoke whereas smoking is considered as a taboo for a woman to do in that

time. Yet, because she likes things which connected with a man's stuff, she does smoking.

c. A Frank Woman

Sylvia is a frank woman. This characteristic can be seen in the way she speaks.

SYLVIA [running to her] Here you are at last, Tranfield, old girl. I've been waiting for you this last hour. I'm starving.

GRACE. All right, dear. [To Charteris] Did you get my letter? (Shaw, 1906: 139).

In the above dialogue, Sylvia calls Grace 'old girl' whereas in the society, it is not polite to call someone who is older in that way. Moreover, Sylvia is a woman. In Victorian era, there is a rule that a woman has to speak softly and in a proper language. The other can be seen when she speaks about her statement of Dr. Paramore.

SYLVIA. [contemptuously] I knew it. Of course it was nothing but eating too much. I always said Paramore was an ass. [Sensation. The group of Cuthbertson, Craven, and Julia breaks up as they turn in dismay] (Shaw, 1951: 146).

She says directly that Dr. Paramore is an ass. It is not a proper language that can be used by a young woman like Sylvia. Yet, she does it. She states her opinion about Dr. Paramore directly. She does not care if her opinion will hurt Dr. Paramore's feeling and shock other people's feeling. Even, her father gives comment about her frankness.

SYLVIA. I'm not going sentimental over it, Dad, you may bet. [Coming to Craven] Besides, I knew it was nonsense all along. [Petting him] Poor dear old Dad! why should your days numbered any more than any one's

else? [He pats her cheek, mollified. Julia impatiently turns away from them]. Come to smoking room; and lets see what you can do after teetotalling for a year.

CRAVEN [playfully] vulgar little girl! [He pinches her ear]. Shall we come, Jo! Youll be better for a pick-me-up after all this emotion (Shaw, 1905: 147).

Her father speaks that she is a vulgar girl because she directly tells him to smoke after teetotalling for a year. She also states directly that Dr. Paramore's examination of her father's disease is nonsense. She does not care about Dr. Paramore's feeling, she just speaks what she feels with Dr. Paramore's examination.

From the above discussion of Julia's characteristics, the writer concludes that Sylvia is fussy, boyish, and frank woman.

B. The Ideas of Feminism Seen in the Characteristics of Women Characters

After analyzing the characteristics of Mrs. Grace Tranfield and Sylvia Craven, the writer will analyze the ideas of feminism reflected in the characteristics of those women characters. The writer uses the theories of feminism from Maggie Humm and Helen Terrey to reveal the ideas of feminism. Humm states that feminism is the incorporation both a doctrine of equal rights for women (the organized movement to attain women's rights) and an ideology of social transformation aiming to create a world for women beyond simple social equality (Humm, 1992: 405). Terrey in *Women's Studies Encyclopedia (Vol. I)* also states that feminism means a belief and a commitment to equal right and opportunities for women (Terrey, 1989: 139). Therefore, the idea of feminism is about gaining equal rights for women and

opportunities to do the same thing as man has. At first, the writer will explain about some ideas which are related with feminism. Those ideas will be equality and opportunities.

For a long time women suffer because of the gender inequalities. It happens because women are regarded as the inferior and the men are the superior. Feminism is a reaction of the gender inequalities. It aims to fight the patriarchal society. As Humm says, patriarchal society is a system of male authority that oppresses women through its social, political, and economic institutions (Humm, 1992: 27). Feminism appears to fight the patriarchal society. Feminism believes that women should have equality with men (Humm, 1992: 405).

Women in the Victorian era have a few of opportunities to do what they want. As Nickson mentions that the only role of women in the Victorian era was to get married and look after the homely chores (Nickson, <http://ezinearticles.com/?Life-of-Women-in-the-Victorian-Era&id=2359711>. 19 January 2010). It gives description that women just have a few opportunities, except to be good in finding husband and doing chores. Thus, feminism is raised because of this cause. Terrey in *Women's Studies Encyclopedia (Vol. 1)* states that feminism means a belief and a commitment to equal right and opportunities for women (Terrey, 1989: 139). In this idea of feminism, the women characters share the same opportunity namely joining the club.

After stating about the ideas which are related with feminism, the writer will analyze about the idea of feminism that is reflected in the characteristics of Mrs. Grace Tranfield and Sylvia Craven. The discussion will be analyzed as follows.

1. The Ideas of Feminism in Mrs. Grace Tranfield's Characteristics

From the previous analysis about Mrs. Grace Tranfield, the writer finds out that Mrs. Grace Tranfield is a dignified and frank woman. It can be seen in the way the author describes her through the way she controls her emotion, faces problems and states her opinion. At first, the writer will analyze how Mrs. Grace is being treated by her surroundings.

Mrs. Grace Tranfield is a woman of 32-year-old. She lives with her father, Mr. Cuthberson, who is an executive in London. Her mother, Molly is separated with his father because her mother and her father cannot go well together, just like Mr. Cuthberson's statement when he talks to Mr. Craven,

CUTHBERSON [trying to be fair to Molly] Well, not bad. She might have been worse. You see, I couldn't stand her relations: all men are roaring cads; and she couldn't get on my mother. And then she hated being in town; and of course I couldn't live in the country on account of my work. But we hit off as well as most people until we separated (Shaw, 1905: 128).

Then, from this dialogue, the writer finds that she only lives with her father in town. She is also a widow, she married a man named Tranfield but, somehow her husband, died. That is why she uses Tranfield as her last name, not Cuthberson. This is important because Mrs. Grace Tranfield wants to declare that she has her own family name, Tranfield and no longer belongs to her father's. Mrs. Grace Tranfield and her father, Mr. Cuthberson has a good relationship. Yet, he does not like the membership of Mrs. Grace Tranfield in Ibsen club. Actually he, himself, is the member of the

Ibsen club, but he just does it because of Mrs. Grace Tranfield, as she says to Mr. Charteris.

CUTHBERSON [warmly]. Not always. Don't exaggerate, Charteris. You know very well that though I joined the club on Grace's account, thinking that her father's presence there would be a protection and a – a sort of sanction, as it were, I never approved of it (Shaw, 1905: 118).

From the above dialogue, the writer concludes that Mr. Cuthberson, actually, does not like the membership of Mrs. Grace Tranfield in the club. Actually for women in the Victorian era, it is difficult to join a club. They are mainly educated in accomplishments like French, drawing, painting, singing, dancing - everything which helped them to get a perfect match (Nickson, <http://ezinearticles.com/?Life-of-Women-in-the-Victorian-Era&id=2359711>. 19 January 2010). In this case, Mr. Cuthberson gives Mrs. Grace Tranfield a freedom to join the club though he does not like it. It shows that Mrs. Grace Tranfield is given an opportunity by her father, Mr. Cuthberson to join a club though joining a club in that era is a difficult thing for a woman. Moreover, the desire of Mrs. Grace Tranfield to join a club shows that she, as a woman, has the same right as men to join a club.

From the previous statement, the writer mentions that Mrs. Grace Tranfield is a widow. After her husband died, she makes a relationship with Mr. Charteris, the founder of Ibsen club. Their relationship is going well until Mrs. Grace Tranfield knows that Mr. Charteris has another relationship with another woman named Julia Craven. It is the dignity that she is shown in her conduct when she knows that her lover, Mr. Charteris still has a relationship with another woman. She does not want to

be Mr. Charteris' lover while he has another woman. For Mrs. Grace Tranfield, letting Mr. Charteris having an affair with another woman will break her dignity.

CHARTERIS. I feel as if my body had turned into the toughest hickory. That is what comes of reminding me of Julia Craven. [Brooding, with his chin on his right hand and his elbow in his knee] I have sat alone with her just as I am sitting with you –

GRACE [shrinking from him] Just!

CHARTERIS [sitting upright and facing her steadily] Just exactly. She has put her hands in mine, and laid her cheek against mine, and listened to me saying all sorts silly things. [Grace, chilled to the soul, rises from the sofa and sits down on the piano stool, with her back to the keyboard]. Ah, you dont want to hear any more of the story. So much the better.

GRACE [deeply hurt, but controlling herself] When did you break it off? (Shaw, 1951: 101).

This dialogue describes that Mr. Charteris tells Mrs. Grace Tranfield about his relationship with Julia Craven. Basically, a woman will cry if she finds out that her lover has a relationship with another woman. Yet, Mrs. Grace Tranfield does not want to show Mr. Charteris that she is deeply hurt by knowing the fact that Mr. Charteris has relationship with Julia Craven. She knows if she shows that she is deeply hurt, Mr. Charteris will consider her as a weak person. As a woman who has dignity, she does not show her emotion, she controls it so, she will not be seen as a woman who is weak. As a person who commits herself as 'New Woman', Mrs. Grace Tranfield wants to show that she is not weak as the typical Victorian woman who will cry when she finds that her lover has another relationship with another woman. She is a 'new type' of woman who can hold her emotion. When they argue about the relationship between Mr. Charteris and Julia Craven, Mr. Charteris says that his relationship with Julia Craven is over. Yet, Mrs. Grace Tranfield keep persisting him

to tell the truth and she finds the fact that Mr. Charteris has not broken it yet and asks her to marry him only to rescue him from Julia. It can be seen in this dialogue,

GRACE. And so that is why you want to marry me?

CHARTERIS. I cannot deny it, my love. Yes: it is your mission to rescue me from Julia (Shaw, 1905: 103)

Mrs. Grace Tranfield directly refuses Mr. Charteris proposal after she knows about it. She does not want to hurt another woman's feeling. Her action to not to hurt another woman's feeling shows that she, as woman, does not want betray her own kind. Then, although she loves Mr. Charteris, she keeps her dignity by refusing Mr. Charteris' proposal. She does not want Mr. Charteris think that she is a weak woman who will beg for his love though she knows that he has another love relationship. For Mrs. Grace Tranfield, it is like having no respect from Mr. Charteris while Grace is more concerned about getting respect than love from the man who has another love relationship.

Besides, there is another reason why she does not want to have Mr. Charteris as her husband. She sees the desperateness of Julia Craven that is being left by Mr. Charteris and she realizes that she can be like Julia Craven because she also loves Mr. Charteris as Julia Craven does. For Mrs. Grace Tranfield, marrying Mr. Charteris means that she will give Mr. Charteris a power to rule her, as she says to Mr. Charteris.

GRACE. Yes, Leonard; but I'm an advanced woman. [He checks himself, and looks at her in some consternation]. I'm what my father calls the New Woman. [He lets her go, and stares at her]. I quite agree with all your ideas.

CHARTERIS [scandalized] That's a nice thing for a respectable woman to say! You ought to be ashamed of yourself.

GRACE. I am quite in earnest about them too, though you are not. That is why I will never marry a man I love too much. It will give him a terrible advantage over me: I should be utterly in his power. That's what the New Woman is like. Isn't she right, Mr. Philosopher?

CHARTERIS. The struggle between the Philosopher and the Man is fearful, Grace. But the Philosopher says you are right.

GRACE. I know I am right. And so we must part (Shaw, 1906: 141).

The decision of Mrs. Grace Tranfield to part with Mr. Charteris is made because she realizes that she will lose her freedom if she keeps marrying Mr. Charteris. She knows Mr. Charteris will treat her like Julia Craven some day if she keeps together with Mr. Charteris. Moreover, Mrs. Grace Tranfield shows that she is more concerned about having respect than love from the man she loves. This statement is supported with the statement of Mrs. Grace Tranfield about having respect from Mr. Charteris.

GRACE. Yes; because I will not give myself to any man who has learnt how to treat women from you and your like. I can do without his love, but not without his respect; and it is your fault that I cannot have both. Take his love then; and much good may it do you! run to him, and beg him to take you back (Shaw, 1906: 156).

Mrs. Grace decides to reject Mr. Charteris because she knows it is impossible to have respect from Mr. Charteris after she knows how he treats a woman like Julia Craven. Mrs. Grace Tranfield is more concerned about having respect from Mr. Charteris. Having respect is supported with the idea of having equality for women. She does not care about having love with Mr. Charteris, she wants to be treated with respect.

The dignified and frankness of Mrs. Grace Tranfield shows that she demands for equality and opportunities. She is being dignified because she wants to get respect

from Mr. Charteris. She does not want to show that she is as weak as Julia Craven. While Julia Craven wants Mr. Charteris to come back to her, Mrs. Grace Tranfield decides to end her relationship with Mr. Charteris. Although she is hurt with this decision because she cannot be together with the man that she loves, she also sees it as equality that can she has. Mr. Charteris will give her the same respect as he gives to other people and the respect is given because of her awareness that love can be something that holds her freedom to gain equality. About the frankness that she has, it shows that Mrs. Grace Tranfield wants to have opportunity to speak out about her opinion, as same as men. She wants to cut the border that only man who can speak in front of the public and gain some respect. It can be seen when she speaks about her opinion to expel Julia from the Ibsen Club.

CRAVEN. May I ask the ground of complaint, Mrs. Tranfield?

GRACE. Simply that Miss Craven is essentially a womanly woman, and, as such, not eligible for membership.

JULIA. It's false. I'm not a womanly woman. I was guaranteed when I joined just as you were.

GRACE. By Mr. Charteris, I think, at your own request, I shall call him as a witness to your thoroughly womanly conduct now in his presence and Dr. Paramore's (Shaw, 1906: 157).

In the above dialogue, Mrs. Grace Tranfield shows her opinion about Julia. She speaks out her opinion in front of the other people namely Colonel Craven, Mr. Cuthberson, and Julia Craven, the one that she wants to be expelled. Mrs. Grace Tranfield says that Julia is not eligible for being a member because she shows the attitude of womanly woman that should have not been by the member in the Ibsen Club. It is implied that the woman who considered as a womanly woman, it is not

suitable to join the Ibsen club because the woman in the Ibsen club should think that they are the same as men and should be treated like any other members without seeing their genders and by seeing the above dialogue, it shows that Mrs. Grace Tranfield has an opportunity to speak in front of the public like man does, no matter how frankness the opinion that she had. It shows the equality that happened in the Ibsen Club as well, that everyone in the club is free to speak out their opinions.

2. The Ideas of Feminism in Miss Sylvia Craven's Characteristics

Miss Sylvia Craven is the second daughter of Colonel Craven. She is the younger sister of Julia Craven. She has not a good relationship with her sister. She often fights or mocks her sister. She thinks that her sister is someone that is spoiled because she always cries to get what she wants or asks her father to get it.

Her father, Colonel Craven is a widower, so there are just three of them in the family. Yet, Colonel Craven is declared to have a bad disease. The doctor says that his life is just for about some months. Colonel Craven is a soldier. Although he is a soldier, he gives freedom for his children to do what they want, such as joining a club. Colonel Craven also gives permission to Julia and Sylvia to join Ibsen club though he does not like it. Being different with Mr. Cuthberson, Colonel Craven does not join the club because Colonel Craven does not like the way the club is being set. He says his opinion when Mr. Charteris confronting his club, the Junior Army and Navy.

CRAVEN [a little ruffled] Clubs are a matter of taste, Charteris. You like a cock-and-hen club: I dont. It's a bad enough to have Julia and his sister – a girl under twenty! – spending half their time at such a place. Besides, now really, such a name for a club! The Ibsen club! I should be laughed out of London. The Ibsen club! Come, Cuthberson! Back me up. I'm sure you agree with me (Shaw, 1905: 117).

Here, Colonel Craven says his objection with Ibsen club, the club where his children, Sylvia and Julia, joined. He does not like the club because there are men and women mixed in one club. Colonel Craven thinks it is not proper for his children but, he still gives his permission to his children to join it. The same as Mr. Cuthberson, he gives opportunity to his children to join a club.

Although Colonel Craven treats Sylvia well by giving her permission to join a club, he always compares Sylvia with her sister, Julia Craven. Colonel Craven hopes she can be like her sister, who, according to his father, knows how to act and dress like a woman. Sylvia Craven is rather boyish than womanly. It can be seen in the below personal description.

“Sylvia Craven is sitting in the middle of the settee before the fire, reading of a volume of Ibsen, only the back of her head being visible from the middle of the room. She is a pretty girl of eighteen, small, and trim, wearing a mountaineering suit of Norfolk jacket and breeches with neat town stockings and shoes. A detachable cloth skirt lies to her hand across the end of the settee” Shaw, 1951: 124).

In the personal description, the boyishness of Sylvia is shown in what she wears. By wearing man's clothes, she shows that she wants to be equal to men. She wears breeches and takes the detachable skirt off. She tends to wear breeches, which is a man's clothes, than dress.

It is not only about the clothes that she wears. Sylvia also smokes like men. It is seen in the dialogue between Sylvia and Mr. Charteris when they bet about Dr. Paramore and Julia.

SYLVIA. I should think I do. Why do you suppose he's hanging about the club today in a beautiful new coat and tie instead of attending to his patients? That lunch with Julia will finish him. He'll ask Daddy's consent before they come back: I'll bet you three to one he will, in anything you please.

CHARTERIS. Gloves?

SYLVIA. No: cigarets (Shaw, 1951: 138).

Sylvia and Mr. Charteris bet that Dr. Paramore will propose Julia. At first, Mr. Charteris offers gloves as the bet. Then, Sylvia refuses it and makes cigarettes as the bet. It is not the nature of women to smoke. Smoking is the characteristic of man's behavior. It is supported by the statement of the Colonel Craven and Mr. Cuthbertson.

CRAVEN. I don't like women smoking. I'll make myself comfortable here.
[He sits in the easy chair on the staircase side].

CUTHBERTSON [taking the smaller chair on his left] Neither do I. There's not a room in this club where I can enjoy a pipe quietly without a woman coming in and beginning to roll a cigarette. It's disgusting habit in a woman: it's not natural to her sex (Shaw, 1905: 127-128).

The writer sees the way Sylvia behaves such as wearing man's clothes and smoking shows that Sylvia wants to be treated equally, so she tries to do what man does, like wearing a mountaineering suit and smoking. Mountaineering suit considers as men's clothes because that is clothes for men to do climbing mountains. Climbing mountains is considered as men's activities, not women's activities that are usually connected with maintaining good etiquette to have good impression in front of public. Smoking is also the nature of men, as Mr. Cuthbertson says to Colonel Craven. Yet,

Sylvia does smoking. She chooses cigarettes than gloves as bet when she bet with Mr. Charteris. In this occasion, the writer thinks that cigarettes and gloves as symbols. Cigarettes are the symbol of man and gloves are the symbol of woman. Sylvia picks cigarettes as the bet, it makes the writer concluded that she wants show that she is the same as men because she does betting with cigarettes, which considered as a man's stuff. She is also equal with men because she can do what men do.

She is a good friend of Mr. Charteris. She always agrees with the way Mr. Charteris thinks. She tries to do like what 'advanced woman' does. 'Advanced woman' is a name for a woman who has a thought that a woman has the same rights as a man has. In her daily life, she often wears man's clothes to show that she is an advanced woman. She is also the member of Ibsen Club, a club that Mr. Charteris founded.

As the writer mentioned before, Sylvia has not a good relationship with her sister, Julia Craven. Her sister, Julia always calls her silly because, in the eye of Julia, Sylvia always acts like a silly woman because she is different with her.

SYLVIA. Sylvia! How often am I tell you that I am not Sylvia at the club?

CHARTERIS. I forgot. I beg your pardon, Craven, old chap [slapping her on the shoulder].

SYLVIA. That's better. A little overdone, but better.

JULIA. Dont be a fool, Silly.

SYLVIA. Remember, Julia, if you please, that here we are members of the club, not sisters. I don't take liberties with you here on family grounds: dont you take any with me [She goes to the settee, and resumes her former place] (Shaw, 1905: 135).

In this dialogue, Sylvia tells Mr. Charteris not to call her Sylvia. She prefers to be called as Craven than Sylvia. Generally, Craven is a name of man and Sylvia is a

name of woman. Sylvia wants to be called as Craven, it gives the writer an understanding that Sylvia wants to be the same as men, by having a man's name. Julia as her sister calls her silly, because she thinks it is awkward to be called as Craven while Sylvia, herself, has a good maiden name. This dialogue shows the difference between Sylvia and Julia as sisters. Sylvia wants to be called as Craven but, Julia considers it as silly things because it is rare for a woman to be called like that.

In the other occasion, Sylvia shows that she is a fussy woman. Her fussiness of something makes her always object something that does not please her mind. Her objection can be something that is related to the equality that she must have.

SYLVIA. [*flustered and self-assertive*] You may talk as much as you like if you will have common consideration to ask first whether the other people object. What I protest against is your assumption that my presence doesn't matter because I'm only a female member. That's all. Now go on, pray: you don't disturb me in the least. [She turns to the fire, and again buries herself in Ibsen] (ACT II, Shaw: 125).

In this dialogue, she objects that Dr. Paramore does not realize her presence in the club. Dr. Paramore only greets Mr. Cuthbertson whereas there is also Sylvia who sits not too far from Mr. Cuthbertson. She wants to be equal to Mr. Cuthbertson namely to be greeted with other member when she is in there.

Sylvia is identified as a frank woman. Her frankness shows that she has an equal right to tell her opinion.

SYLVIA. [*contemptuously*] I knew it. Of course it was nothing but eating too much. I always said Paramore was an ass. [Sensation. The group of Cuthbertson, Craven, and Julia breaks up as they turn in dismay] (ACT II, Shaw: 146).

In the above dialogue, she tells about her opinion of Dr. Paramore directly. Although her opinion might hurt Dr. Paramore's feeling, she still speaks out about it, even in front of the group of people. It shows that she has equality which gives her a chance to speak out her opinion.

In this discussion, the writer concludes that each character has different ways in expressing their needs of equality. Mrs. Grace Tranfield expresses that she needs equality by refusing the proposal of Mr. Charteris. She refuses his proposal because she knows that Mr. Charteris will not respect her anymore if she marries to him. Sylvia expresses her needs of equality by behaving like men such as smoking, wants to be respected like male member in the club and to speak out about her opinion directly.

CHAPTER V

CONCLUSION

The Philanderer is one of the Shaw's plays in his book entitled *Unpleasant Plays*. According to Shaw, this play is labeled as an unpleasant play because the dramatic power of this play is used to force the spectator to face the unpleasant facts. In this play, Shaw presented the grotesque sexual compacts made between men and women under marriage laws which represent to some of us a political necessity (especially for other people), to some a divine ordinance, to some a romantic ideal, to some a domestic profession for an institution which society has outgrown but not modified, and which "advanced" individuals are therefore forced to evade (Shaw, 1906: xxiv-xxv).

There are two problem formulations in this study. The first problem formulation is what the characteristics of women characters in Shaw's *The Philanderer* are. The second problem is what the ideas of feminism reflected in the women characters' characteristics are.

At first, the writer analyzes the characteristics of women character in Shaw's *The Philanderer*. The first character is Mrs. Grace Tranfield. Mrs. Grace Tranfield is a 32-year-old widow. She lives only with her father. She has a relationship with a founder of a club named Ibsen Club namely Mr. Charteris. She is the member of the Ibsen Club as well. In this play, it is told that Mrs. Grace Tranfield and Mr. Charteris is going to marry but the marriage is cancelled because Mrs. Grace Tranfield finds

that Mr. Charteris has another relationship with another woman, Julia Craven. From the way Mrs. Grace Tranfield acting and facing problems, the writer concludes that she is a dignified and frank woman. The second character is Sylvia Craven. Sylvia Craven is the sister of Julia Craven. She is a good friend of Mr. Charteris and the member of the Ibsen Club. In this play, the writer finds that she is described as a fussy, frank, and boyish person from the way the author presented her character.

Then, the writer analyzes the ideas of feminism that are seen in the characteristics of the women characters. The writer finds out that the women characters reflect the idea of equality and opportunities.

At first, the writer describes about the idea of feminism that revealed in Shaw's *The Philanderer*. The writer mentions about the idea of equality and opportunities that related to the feminism. Then, the writer explains how the idea of equality and opportunities reflected in those women characters.

The writer analyzes about Mrs. Grace Tranfield. She is a widow who lives with her father, Mr. Cuthberson. She joins a club named Ibsen club. In the Victorian era, it is difficult for a woman to join a club though her father, Mr. Cuthberson, gives her an opportunity to join the club. She is having a relationship with Mr. Charteris and they are going to marry but, in the end, she has to end her relationship with Mr. Charteris because she knows that Mr. Charteris has another woman named Julia Craven. Mrs. Grace Tranfield, as a dignified woman, is rather breaking her relationship with Mr. Charteris than continuing it. For Grace, it will break her dignity if she keeps continuing her relationship with Mr. Charteris who has another affair

with another woman because it means she lets Mr. Charteris to do whatever he wants though it hurts her heart. About the frankness that she had, it shows that she has an opportunity to speak her opinion in front of the other member in the Ibsen Club though she is a woman. It shows the equality that she had in the Ibsen Club, too.

Then, the writer analyzes about the second character, Miss Sylvia Craven. As same as Mrs. Grace Tranfield, she is given an opportunity to join Ibsen Club by her father, Colonel Craven though her father does not like the decision. Sylvia often spends her time in the club. She often complains about the things that bother her such as realizing her presence and cultivating the voice of the page boy in the Ibsen Club. Her fussiness in the club shows that she has an opportunity to talk though she is a woman. Furthermore, the writer analyzes the boyishness that Sylvia had. Sylvia likes to do what man does such as wearing man's clothes and smoking. The boyishness of Sylvia shows that she is given an opportunity to do what she wants though she does something that is rare for a woman to do. The opportunity that she had also shows that she treated equally because she is given the same rights to do what men do. The writer finds that Sylvia is a frank woman as well. She likes to speak out her opinion in front of people even though her opinion will hurt other people's feeling. The frankness is described when she tells that Dr. Paramore is an ass whereas Dr. Paramore is in there, too. People are shocked when they hear that sentence comes out from Sylvia but she keeps speaking her opinion about Dr. Paramore. Sylvia can speak such words in front of the public, it shows that she gains opportunity to comment

about other people though the person is a man, who, in the Victorian era, should not been treated like that by a woman.

From the previous analysis, the writer concludes that the women characters in the play namely Mrs. Grace Tranfield and Miss Sylvia Craven show the idea of feminism. The idea of feminism which is seen in this play is equality and opportunity. Those ideas are revealed in Mrs. Grace Tranfield and Miss Sylvia Craven's characteristics which shows that they are given opportunities to be equal like men.

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APPENDICES

A. Summary of *The Philanderer*

It's about the relationship between Mr. Charteris, a 35 year-old and famous Ibsen philosopher who founded Ibsen Club; Mrs. Tranfield, a 32-year-old widow who lived with his father, Mr. Cuthberson; and Miss Julia, a young beautiful girl who is the daughter of Colonel Craven. The two women have love affairs with Mr. Charteris. However, Mr. Charteris decided to marry Mrs. Tranfield, rather than marrying Miss Julia. This fact made Miss Julia upset and came to Mrs. Tranfield's house without permission to slap her. Fortunately, there is Mr. Charteris who, directly, protected Mrs. Tranfield from the anger of Miss Julia. Later, when Mrs. Tranfield went to her room to avoid the anger of Miss Julia, Miss Julia begged Mr. Charteris not to leave her. Yet, Mr. Charteris did not want to change his decision. Miss Julia kept begging until Colonel Craven and Mr. Cuthberson came to the house. Miss Julia and Mr. Charteris were shocked to know that these men befriended. At first, these men just kept talking about Ibsen Club, Colonel Craven's disease, and something else. These men were not agreed with Ibsen's idea about the emancipation of women. Then, after they talked a lot about it, they realized that there is a problem between their daughters and Mr. Charteris. Finally, Mr. Charteris explained the problem to these men. These men did not believe that their daughters competed to be Mr. Charteris', especially Colonel Craven. He did not believe that her daughter, Miss Julia, dared to attack Mrs. Tranfield because of Mr. Charteris. At that moment, they made bad impression about Mr. Charteris. Later, when Mr. Charteris held a meeting in the Ibsen Club, he had an

idea to be a matchmaker for Miss Julia and Dr. Paramore, Colonel Craven's doctor, to solve the problem. He helped Dr. Paramore to propose Miss Julia. By helping Dr. Paramore, he hoped he can marry Mrs. Tranfield without any obstacles. Yet, later, Mrs. Tranfield changed her mind because of the influence of Ibsen about the emancipation of women. She decided not to marry Mr. Charteris for the sake of her freedom. She did not want to lose her freedom because of her love to Mr. Charteris. In the end of the play, Mr. Charteris lost his two lovers.

B. Biography of George Bernard Shaw

George Bernard Shaw was born in Ireland on 26 July 1856 at 3 Upper Synge Street (now Synge 33 Street), Dublin. He was the third and youngest child and only son of George Carr Shaw and Lucinda Elisabeth Shaw. Mostly he spent his life in London when he studied political ideas and became a supporter of gradual (so called Fabian) socialism.

After rudimentary lessons from a private governess and some instruction in Latin given by his uncle-in-law, Bernard Shaw was sent in 1867 to the Dublin Wesleyan Connexional School and later to a private school in the country. In 1869, he was transferred to the Central Model Boys School in Dublin for no more than 8 months. Then he went for the last two years of his school life to Dublin state agent. From 1886 to 1889, he further practiced as an art critic. In addition, for a few months in 1879 he worked for Edison Telephone Company in the city of London and in that year he also wrote his first novel (Immaturity) but failed to find a publisher for it.

Furthermore the plays that he wrote are *Arms and the Man* (1904), *The Devil Disciple* (1879), *John Bull's Other Island* (1904), *Major Barbara* (1905), *The Doctor's Dilemma* (1911), etc. Bernard Shaw's talent for co-operation is shown by the fact, probably unique, that his printers remained unchanged from 1898, and his publishers from 1903, until his death on 2 November 1950 at Ayot St. Lawrence, Hertfordshire.