

**THE STRUGGLE OF WOMAN TO GET HER RIGHT BACK AND  
PROMOTION SEXUAL EQUALITY THROUGH FEMINISM AS A  
CENTRAL POINT ON THE DRAMA *A WOMAN OF NO IMPORTANCE*  
BY OSCAR WILDE**

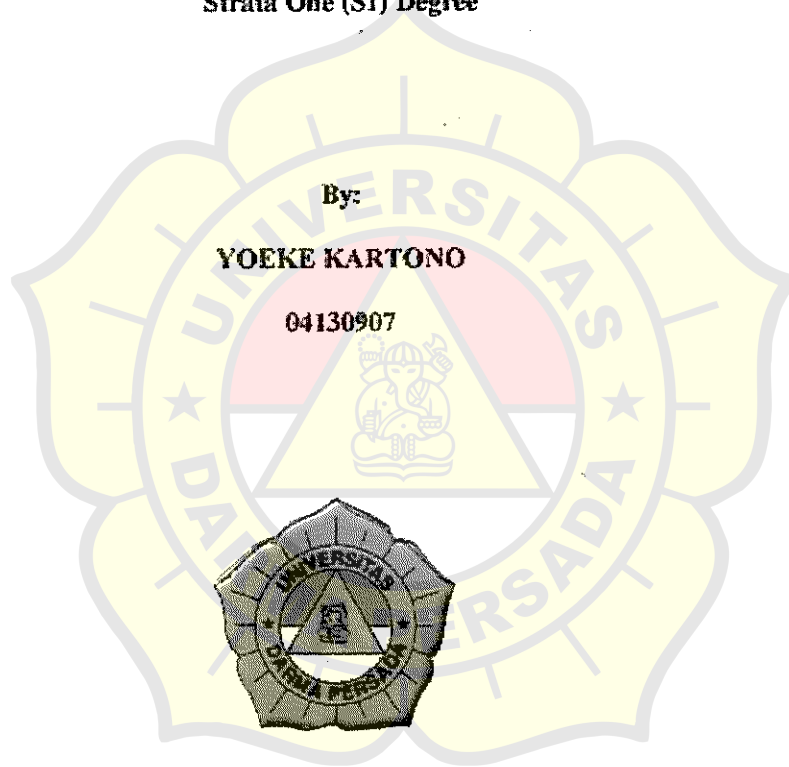
**THESIS**

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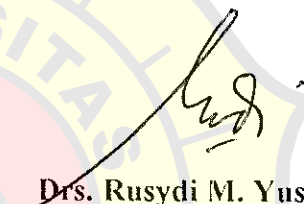
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is a scientific research I conducted under the guidance of Dr. Hj. Albertine Minderop, MA., and Dra. Karina Adinda, MA. Since the thesis is truly original –not plagiarism of someone else’s in whole or in part-, the contents have become my responsibility. With All sincerity, I made this statement in Jakarta, on February 2008, Jakarta.

The writer

**Yoeke Kartono**

## PREFACE

My life is nothing without Allah SWT's mercy and blessing. No other word beside to thank God for all I have reached.

This thesis I made is my struggle to resist temptation from anything that could crush my encouragement completely. In this opportunity, I would like to tender my sincere gratitude to everyone who is never exhausted of listening to my complaint and confusion during my thesis guiding.

Here my thanks to :

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I would like to dedicate this paper to my loving husband Prof. Dr. Kartono Gunawan, who has been the source of inspiration and strength. Also my lovely children, like Milviana Farida, Erie Firmanto, MBA, ACII, Edy Hermanto, MA, who have supported me of times when I need most support.

Jakarta, 7 January 2008

The writer

Yoeke Kartono

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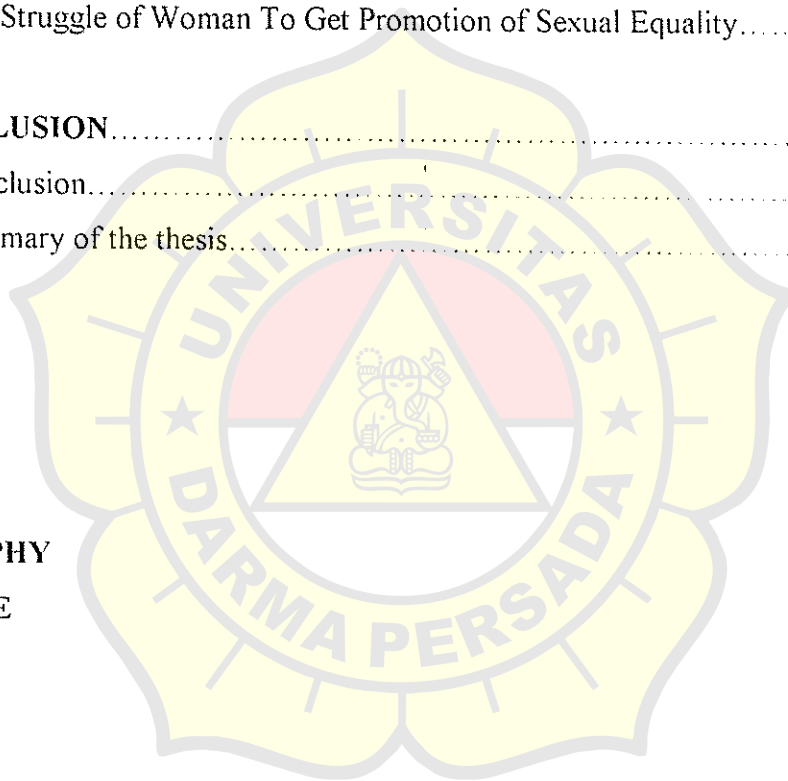
**ABSTRACT**

**SINOPSIS**

**THEME**

**AUTHOR'S BIOGRAPHY**

**CURRICULUM VITAE**



## CHAPTER I

### INTRODUCTION

#### A. Background of the problem

Irish playwright Oscar Wilde wrote *A Woman of No Importance* in 1892, only a few years before the eruption of the scandal that was to end his career and contribute to his early death in 1900 at the age of 40. It was one of a series of plays written in a three-year period, which includes *Lady Windemere's Fan*, *An Ideal Husband* and *The Importance of Being Earnest*. Similar themes and motifs are present in all these works: concealed identities, secret pasts and social criticism. In *A Woman of No Importance* Wilde exposes the promotion and acceptance by society of the cynicism and superficiality of the ruling circles. The work also offers hope and encouragement to those who stand for principle and reject the status quo.<sup>1</sup>

The story takes place among the British nobility. A young man, Gerald Arbuthnot (Matthew Troyer), has just been offered a job as a secretary to a cynical, but amusing aristocrat, Lord Illingworth. When Rachel Arbuthnot, Gerald's mother, comes to meet her son's mentor, she discovers that he is Gerald's father who abandoned them both years earlier. When Lord Illingworth's identity is revealed, Gerald demands that his mother marry the lord. She refuses and Gerald

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<sup>1</sup> Wilde, "The Soul of Man Under Socialism", *The Complete Works of Oscar Wilde*, Collins, p. 12



rejects Illingworth. The scene is set in an English country house - Hunstanton (Lady Hunstanton's property). The curtains open to the terrace where we are introduced to Lady Caroline who are engaging in conversation with their American Puritan guest Hester Worsley. The discussion is joined by the powerful, charming and charismatic gentleman, Lord Illingworth who has offered the post of secretary to the fortunate Gerald Arbuthnot. Gerald's mother is invited to join the party, after arrival she realises this offer is more complicated than it seems, as Illingworth is the father of her illegitimate son, Gerald, who refused marriage all those years ago. The tension mounts when Mrs. Arbuthnot is caught between telling her son the truth or allowing him to go with the man who spoilt her life. Gerald finds out about his mother's past in a spectacularly Wildean moment of melodrama - after trying to kill Lord Illingworth for kissing Hester Worsley - a woman with whom he is very much in love.

Illingworth represents the aristocracy cynical and reckless. He, nonetheless, becomes the vehicle for many honest and amusing observations about British society. He sums up the state of society: For him to get into the best society, nowadays, one has to either feed people, amuse people, or shock people. The English country gentleman galloping after a fox the unspeakable in full pursuit of the uneatable. Yet as much as Illingworth criticizes the excesses, he is a willing participant. Wilde has Illingworth, who feels nothing for anyone, express a view that lies at the heart of the play Arbuthnot's love for her son and her shame about the past, both of which Illingworth is incapable of understanding. In the end the tables are turned. Illingworth becomes the "man of no importance."

His view that life is a joke and designed for his amusement is rejected by his son, Mrs. Arbuthnot and Hester. They represent Wilde's view of the future--a society of purpose, passion and principle. Oscar Wilde's *A Woman of No Importance* retains all the bite of its social criticism.

#### **B. Identification of the problem**

Based on the background of the problem, I identify the drama *A Woman of No Importance* is the struggle of a woman who keeps fighting to get her right back and get promotion sexual equality with feminism concept as a central point. It also about an illegitimate son who is torn between his father and mother. So my assumption is there “ The Reflection of Feminism Concept and the Spirit of Feminism in *A Woman of No Importance*”.

#### **C. Limitation of the problem**

*A Woman of No Importance* that was written by Oscar Wilde, can be analyzed by using many approaches, but based on identification of the problem above, I would like limit it by applying literary approaches such as characterization, plot and setting and also sociological approach that focus on feminism approach.

#### **D. Formulation of the problem**

Based on the limitation of the problem above, I make formulation of the problem: it is true that the main idea or major theme of *A Woman of No*

*Importance* is “The Reflection of Feminism Concept?” To answer the question, I make further formulation of the problem.

1. Can this play be analyzed by using the concept of characterization, plot and setting?
2. Can concept of feminism be used to analyze this play?
3. Can the theme of this play be reinforced by using the intrinsic approach and the concept of feminism?

#### **E. Objective of the research**

Based on the formulation of the problem above, I would like to prove my assumption that the main idea or major theme of the drama *A Woman of No Importance* is “The Reflection of Feminism Concept”. To reach this purpose, I make further lines.

1. Through analysis result of characterization, plot and setting.
2. Analyze characterization, plot and setting to show Feminism concept.
3. Analyze theme through analysis result: characterization. Plot and setting that is combined with Feminism concept.

#### **F. Theoretical Framework**

Based on Objective of the problem above, I use theory and concept that are included in literature and psychology literature. The concepts of literature I use are characterization, plot and setting. In the other hand the concept of feminism concept that focuses on women’s struggle in getting back her right.

## 1. Intrinsic Element

### A. Characterization

In presenting and establishing character, an author has two basic methods or techniques at his disposal. One method is *telling*, and the other method is the indirect, dramatic method of *showing*, which involves the author's stepping aside, to allow the characters to reveal themselves directly through their dialogue and their actions. There are essentially methods of indirect characterization by showing: characterization through the dialogue (what characters say) and characterization through action (what characters do).<sup>2</sup>

#### Characterization Through The Dialogue

It is real a rare work of fiction, whose author doesn't employ dialogue in some way to reveal, establish, and reinforce character. For this reason the reader must be prepared to analyze dialogue in a number of different ways: for (a) what is being said, (b) the identity of the speaker, (c) the occasion, (d) the identity of the person or person the speaker is addressing, (e) the quality of the exchange, and (f) the speaker's tone of voice, stress, dialect, and vocabulary.

To analyze the play I use only characterization through the dialogue. That focus on *what is being said* and *the identity of the person or person the speaker is addressing*.

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<sup>2</sup> Pickering, James, H & Hooper, Jeffrey, D. *Concise Companion to Literature*, (United State of American, Macmillan Publishing Co Inc, 1981), p.31

- *What is being said.* To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody.<sup>3</sup>

## B. Plot

According to Pickering and Hooper's book that A plot is also narrative of events, the emphasis falling on causality.<sup>4</sup> The creator of a fictional plot deliberately makes such an overview of experience possible. The term plot implies just such an overview; it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and that ordered and arranged them to suggest or expose their casual relationship.<sup>5</sup> The plot of the traditional short story is often conceived of as moving through five distinct sections or stages:

### 1. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and

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<sup>3</sup> *Ibid.*, p.32

<sup>4</sup> *Ibid.*, p.13

<sup>5</sup> *Ibid.*, p.14

the conflict, or the potential conflict. The exposition may be accomplished in a single sentence or paragraph. Some plots require more exposition than others. A historical novel set in foreign country several centuries ago need to provide the reader with more background.

## 2. Complication

The complication, which is sometimes referred to as the rising action, breaks the exiting equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is than developed gradually and intensified.

## 3. Crisis

The crisis also referred to as the climax is that moment at which the plot reaches its point of greatest emotional intensify; it is the turning point of the plot directly, precipitating its resolution.

## 4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

## 5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative a momentary). The resolution is also referred to as the *conclusion* or the *denouement*, the later French word meaning 'unknotting' or 'untying'.<sup>6</sup>

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<sup>6</sup> *Ibid*, pp.16-17

### C. Setting

Setting is called a resting of support, suggestion to place, it also connects to social environment place, and surrounding circumstances of events that are happened told in drama, stories or plays.<sup>7</sup> Setting is divided into three parts, as follows:

#### a. Physical Setting

Physical Setting sometime is called setting of place where place or location of event is happened and they are told in drama, story or play. It includes the building or physical objects in the story. Physical Setting is also included with setting of time that is connected with when event that is told in story happens. It can be known as follows:

*Latar fisik kadang kala disebut juga latar tempat yang berarti adalah lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi.<sup>8</sup> Latar tempat juga mengacu pada bangunan atau objek-objek fisik. Selain Latar tempat, Latar fisik juga meliputi latar waktu yang berhubungan dengan kapan terjadinya berbagai peristiwa yang diceritakan dalam novel.<sup>9</sup>*

#### b. Social Setting

Social setting, suggesting to things that is connecting with behavior or attitude of people or society life in one place that is told in fiction. It also connects to social environment condition It can be known as follows:

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<sup>7</sup> Burhan Nurgiantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Universitas Gajah Mada, 1995), p.216

<sup>8</sup> *Ibid*, p.227

<sup>9</sup> *Ibid*, p.230

*Latar sosial berhubungan dengan perilaku kehidupan social suatu masyarakat di suatu tempat yang diceritakan dalam sebuah karya fiksi.<sup>10</sup>*

### c. Spiritual Setting

Spiritual setting is a values including in physical setting, it is something that can support the social setting. Spiritual setting can also call the life principle, cultural values in society, soul, character or view of life especially in man regarded as inherent in the breath or as infused by a deity. Spiritual Setting is used to make characterizations more clearly.

*Latar spiritual adalah tautan pikiran antara latar fisik (tempat) dengan latar social. Pada dasarnya latar spiritual lebih mengacu pda nilai budaya suatu masyarakat, jiwa, watak atau pandangan hidup yang peranannya dapat memperjelas perwatakan para tokoh.<sup>11</sup>*

## 2. Extrinsic Element

Feminism is a diverse collection of social theoris, political movements and moral philosophies, largely motivated by concerned with the experience of woman. Most feminism are especially concerned with social, political and economic inequality between men and woman.

Feminism and most modern sociological theory maintain that the differences between men and woman are, at least in part, sociology constructed rather than biologically determined, immutable condition. Issues commonly associated with notion of woman's right include, though are not limited to:

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<sup>10</sup> *Ibid*, p.223

<sup>11</sup> *Ibid*, p.219



- a. The right to bodily integrity and autonomy.
- b. The right to vote
- c. The right to work
- d. The right to hold public office,
- e. The right to fair wages,
- f. The right to own property,
- g. The right to educate
- h. Material rights,
- i. Parental rights,
- j. Religious right,
- k. The right to serve in the military,
- l. The right to enter into legal contracts.<sup>12</sup>

From twelve parts, I choose point a. The right to bodily integrity and autonomy and point i. Parental rights, to support my theme that focuses on women's struggle in getting back her right.

#### **G. The Methode of the Research**

Through this research, I use qualitative methode of the reseach that are written data sources or text such as novel A Woman of No Importance that was written by Oscar Wilde, text books, and articles that are relevant.

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<sup>12</sup> <http://www.wikipedia.co.id/feminism/css/.htm>

## H. Benefit of The Research

In analyzing the drama, I hope this analysis can be profitable to people who want to know more about the example of Altruism. May the reader can take benefits and more understand about the moral lesson in the play. This research also advantage for reader who wants to examine the aim and the goal that want reach, and also to everybody that want to learn more knowledge about this main case.

## I. System of Presentation

In Chapter I contains: Introduction that explain basic things such as background of the problem, identification of the problem, limitation of the problem, formulation of the problem, objective of the problem, theoretical framework, benefit of the problem and system of the problem. In Chapter II Analysis of Theme Through Characterization, Plot and Setting. In Chapter III A prove of theme assumption is "The Struggle of Woman to Get Her Right Back and Promotion Sexual Equality Through Feminism Concept As Central Point" based on the analysis result of intrinsic and extrinsic elements in *A Woman of No Importance* written by Oscar Wilde. Chapter VI is Conclusion.