DOI: 10.9744/kata.17.2.49-57 ISSN 1411-2639 (Print), ISSN 2302-6294 (Online)

OPEN ACCESS
http://kata.petra.ac.id

The Ideological Questions of Marriage in Thomas Hardy's *Jude the Obscure*

Salman Saleh, N.[1], Abbasi, P.[2]
[1,2] English Literature, University of Isfahan, Isfahan, IRAN
e-mails: nafisehsalmansaleh@gmail.com; pyeaam77@yahoo.co.uk

ABSTRACT

As one of the prominent ideologies of the nineteenth-century— in a complex interrelation with other contemporary ideological discourses particularly femininity and marriage—religion adopts a critical stance in Hardy's presentation of characters. Breaching the religio-conventional image of femininity as "Angel in the House" and "Cow Woman," Hardy's *Jude the Obscure* (1895) is indeed deemed to be his milestone in presenting his anti-Christian attitudes towards the contemporary religion. This study aims to present Hardy's outright hostility towards the nineteenth-century Christianity through his creation of non-conformist characters, necessitating a parallel study with other contemporary discourses regarding marriage and femininity, and conflict with the religion of the time. Hardy's magnum opus, the work on which he was to stake his final reputation as a novelist, was clearly *Jude the Obscure* which as a noticeable socio-religious experimentation of the late nineteenth-century, reveals Hardy's perception of new ideas about femininity and marriage by presenting the hot contemporary issues of "New Woman" and "Free Union" through the development and presentation of Sue Bridehead and her free union with Jude, respectively. Hardy's presentation of Sue Bridehead as a "New Woman," and employing the "Free Union" in marked contrast with the nineteenth-century convention of marriage as a "Bonded Pair" is Hardy's closing upshot of his final novelistic attempt. The non-conformist Jude and Sue are presented as figures touching the Victorian Christian standards of morality, while, the final tragic destiny of Jude and Sue's helplessness attest to the writer's substantial contribution as a Victorian male novelist to the ideologies circulating at the time.

Keywords: Thomas Hardy; *Jude the Obscure*; Religion; "New Woman;" Free Union.

INTRODUCTION

> Hardy was successful enough in giving his message despite having to swim against the current [the Victorian conventions], Thomas Hardy was not drowned; his message survived […] he said it by means of art [his novels and poetry] (Chakraborti, 1997, p. 5).

From a Victorian perspective, a woman's duties and responsibilities were defined within the domestic hearth as a committed angel whose purity supplies the family's morality. Being socially guilty of corrupting the Christian morals, Hardy's fictional characters are observed outside the parameters of Victorian decorum of a chaste virgin who are, rather, vociferously condemned for their socio-religious non-conformity. Hardy's attempt in creating non-conformist characters approved the efficacy of social norms and prejudices on how the non-conformist characters, doomed in the course of life, are portrayed in Victorian Christianity. In a sense, Hardy is eulogized as a prominent Victorian literary figure whose fictional characters, epitomizing his personal thoughts and impressions, representing his hostility towards the Victorian Christian standards of morality and purity.

Throughout Hardy's fiction, particularly *Jude the Obscure* in this study, femininity and marriage are used as the main vehicles through which Hardy's religious cynicism is carried. To be more precise, *Jude the Obscure* is an accumulation of issues related to marriage and the position of women in the sole purpose of indicting the institution of marriage. In a sense, in what seems to be an attempt for a fuller understanding of Hardy's ideologies about femininity and marriage, an in-depth analysis is offered to discuss Hardy's notion of femininity and marriage exhaustively through his selected novel, *Jude the Obscure*, in the ensuing pages.

Jude the Obscure, further, clarifies Hardy's aggressive attitudes towards the contemporary religion through two separate but related investigations. The first part of the paper tightly focuses on Hardy's astute picture of femininity in contrast with the nineteenth-

century ideal perception of femininity which seems to be an endeavor worthy of his effort to show the inefficacy of the nineteenth-century socio-religious ideologies on femininity, and as the second part of the paper sheds light on Hardy's objection towards the Victorian marital slave-master relationship that is manifested through his presentation of "Free Union" between Sue and Jude in primacy to the legal contract between Sue and Phillotson.

Hardy's celebration of Jude and Sue's free union instead of the conventional concept of marriage as a licensed consent between two couples, disregarding their mutual affection, is manifested to be at odds with the sacred Victorian Christian union of two souls. In effect, Hardy's anti-Christian endeavor in a network of restlessly stratifying ideologies is well manifested throughout his uncompromising attitudes towards the contemporary concept of marriage and his characterization. In a sense, this study has been carried out to reveal Hardy's unrelenting struggle with the Victorian religious view of femininity in stark contrast with the Victorian ideal conception of femininity, while, concurrently, an attempt has been made to shed light on the Victorian's conception of marriage in contrast with Hardy's free union. However, the final tragic fates of Hardy's new hero and heroine, in the selected novel, attest to Hardy's contribution to the prevailing ideologies of the time as a typical Victorian male novelist. In reality, Hardy's non-conformist characters' lives are designated to abject misery and finally death at the end of the novel. Hence, the final resignation of Jude and Sue, their social ostracism, and, eventually, Jude's final tragic death and Sue's burden of guilt, haunting her for the rest of life, attest Hardy's duties and responsibilities as a Victorian male novelist.

DISUSSION

The Victorian ideal of femininity was highly indebted to the Christian view of femininity, and women were defined within the Victorian common saying as "the compass of morality and stability that would guide their husband home to the private sphere of hearth and family" (Acton, 1857, p. 11). They were highly expected to preserve the nucleus of society in general and the family in particular against the mundane world. The current issues of the time, later, take the stereotypical notion of Victorian conception of femininity as "Angel in the House" and "Cow Woman" so as to protect the Christian ideals of the family as well as to render support, comfort, and morality to the sacramental family unit representative of the most significant form of Victorian social order. In the Victorian Christian view of femininity, a woman was honored as a domestic angel to consolidate the union of society in general and the nucleus of family in particular so as to fulfill her biological destiny; to color her social roles as a faithful wife and devoted mother to exemplify "femininity, morality, and maternal longing" (Acton, 1857, p. 11) and improve the moral fabric of the society. Besides, emphasizing on women's domestic essence, William Acton believed that "love of home, children, and domestic duties" were women's only concern and passion.

Furthermore and interestingly, the faithful wives and devoted mothers were cherished as "cow women" to "keep the family true, redefined, affectionate, [and] faithful," (Harrison, 1891, p. 452) by pursuing the chauvinistic family codes. Men's authority over women was, also, commonly accepted where men had the most impregnable position in the family, and the whole familial affair was mapped out to satisfy their taste. Women were, then, conventionally introduced as the last thing civilized and educated by men—fortifying men's authority on women as well.

Women's lives at the end of the nineteenth-century were changing dramatically and drastically on various aspects, and Hardy was one of the promethean figures whose fiction was the product of his promethean spirit in both art and literature. Hardy's life was designed to offer a portrait of a prolific writer at the prime of his fame who was compelled to give up writing fiction due to the critics' mounting exasperation with his taboo-breaking works—most notably his last two novels *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895) —which cost at the price of threatening the Victorian sensibilities. As a moral iconoclast and social critic of the Victorians, Hardy rejected the Christian celebration of femininity and marriage through shattering the contemporary sexual taboos, escaping the oversimplified images of femininity, and developing the concept of free union between couples in priority to the nineteenth-century license of marriage.

Thomas Hardy changed the established nineteenth-century perception of femininity and marriage. The Victorian image of femininity had no longer the slightest shade of meaning to Hardy; as a result, the Richarsonian image of "Angel in the House" – the prisoner of feeling and private life— lost its meaning and faded away. Hardy's heroines arise to express the individuality suppressed for years. He challenges the Victorian moral values by vociferously challenging the ethics so as to heighten the awareness of the Victorian injustice and inequalities on femininity. During the spectrum of 1871-1895 Hardy's fourteen

novels all dealt with the issues of femininity, love, sex, and marriage performed by characters who were socially and sexually deviated. In effect, Hardy did not idealize his characters; and created them without trying to save them, and by challenging social conventions regarding sexual instinct, sexual morality, marriage, and divorce—especially by releasing his last two novels—he came under society's trenchant criticism. In *The Trumpet-Major* (1880) Anne Garland choice's of marriage is argued endlessly and *Tess of the D'Urbervilles* (1891), *Jude the Obscure* (1895), *Desperate Remedies* (1871), and *The Mayor of Casterbridge* (1886) are exclusively concerned with femininity and the relevant issues particularly the concept of fall and marriage. In *The Mayor of Casterbridge* the concept of family is criticized by an awfully drunken husband and the writer's aims and objectives were to show the deficiencies of the Victorian society. Besides, most Hardy's fictional heroines experience painful marital life like Tess in *Tess of the D'Urbervilles*, Bathsheba in *Far From the Madding Crowd* (1874), and Thomasin Yeobright, the unconventional Eustacia Vye**,** and Clym Yeobright in *The Return of the Native* (1878). In *Far From the Madding Crowd*, Bathsheba Everdene is presented as Hardy's first non-conformist heroine who strives for fostering her sexual independency as well as her individuality.

Since any discussion of Hardy's fiction must at some point touch on his handling of marriage (Stubbs, 1979), Hardy's redefined image of female characters is observed in close relation with the concept of marriage. As a social meliorist, Hardy put a great deal of effort in revising the Victorian expectations about femininity and marriage by re-inventing his female fictional characters. Hardy's all-out effort to present a new aspect of femininity—particularly excluding them from the entrapped gender assumptions—and his underlying themes like the emergence of the "New Woman," a sense of female empowerment, and "Free Union" in priority to "Bonded Pair" present him as a universally acknowledged novelist standing up for women's down-trodden rights both inside and outside the seemingly safe domestic haven.

Hardy witnessed how women were treated as well as the dreadful conditions in which they lived. Well aware of the nineteenth-century limitations on women, Hardy stood for women's down-trodden rights that were devastated for centuries. The life long effort of Hardy's predecessors on alleviating the "working class condition, agricultural condition, and the marriage law" (Barnard, 1984, p. 133) finally bear fruits in Hardy's significant contribution to the "New Woman" and the "Marriage Question." Hardy stood against the Victorian Christianity through his fictional heroines whereby his frank treatment of the social taboos of the time made grounds for his reputation as a Victorian dissident.

Hardy's deep misery of the social injustice and inequalities paved the ground for his religious pessimism. As a Victorian novelist, Hardy was no longer counted as a religious devotee and to him, the Christian religion and the grace of God did not have the slightest shade of meaning even to the extent that he demonstrated an act of bravery through the creation and development of his characters. Hardy's characters, especially his heroines, are considerably deviated from the Victorian ideal perception of femininity through their anti-conventional attitudes towards "Angel in the House" and the sacramental institution of marriage. In effect, Hardy was bold enough to express his personal thoughts about the Victorian conception of femininity and marriage whereof his characters were markedly different from his time as well as his contemporaries.

Hardy adheres to support his fictional heroines who prefer "Free Union," which is going to be dealt with in the ensuing pages, instead of the Victorian conventional tie of marriage. In the same vein, Rosemarie Morgan in her detailed study of Thomas Hardy's heroines pointed to the conclusion that all of Hardy's female characters are in stiff opposition to the notion that marriage should be the expressed aim of their sexuality. In *Jude the Obscure*, for instance, Hardy's heterodox stance is well-perceived where he stands openly and defiantly behind his heroine –Sue Bridehead— who shows her stiff resistance to the notion that marriage should be the expressed goal of her sexuality.

In a word, Hardy's determined opposition to the contemporary religion is presented through his creation and development of his non-conformist heroines who do not show any conformity to the Victorian "angel in the house" notion and prefer the union of free love instead of a licensed marriage which lays the groundwork for Hardy's religious cynicism towards the contemporary religion

> In a letter to Mrs. Henniker on 3 October, 1911, Hardy explicitly expressed his views on marriage: "[Y]ou know what I have thought for many years: that marriage should not thwart nature, and that when it does thwart nature it is no real marriage, and the legal contract should therefore be as speedily cancelled as possible. Half the misery of human life would I think disappear if this were made easy."

Late in the nineteenth-century, the "Marriage Question" took up a considerable portion in creating opportunities for women to delineate both their roles and position in marriage. Hardy, whose strained marriage and painful marital experiences with Emma Lavinia Gifford had already hurt him emotionally, was resolute enough to oppose the Victorian deep-seated belief about marriage. As one of the promethean writers of the popular stream against the Victorian conventionality of marriage, Hardy had enough temerity to voice his outright hostility towards the contemporary marriage custom. In effect, Hardy's literary canon mirrored his serious objection to the reliability of marriage, as a licensed agreement between two lifetime partners committed to each other and, at times, without any truly mutual affection. Hence forth, the authors call for Hardy's endeavor to voice his free expression of mind about marriage through the creation and development of his characters as well as developing the concept of "Free Love" and "Free Union" instead of the Victorian concept of licensed marriage. In *Jude the Obscure*, Hardy personally develops his anti-Victorian notion of marriage and the subsequent development of the ideal picture of woman hood.

Jude the Obscure succinctly summarizes Hardy's ideas about marriage. In *Jude the Obscure* Hardy relates the life of couples who are bound to a licensed nuptial life and the subsequent pain they are doomed to burden. He prefers to foster free love and free union between lovers instead, henceforth; "Free Union" was a suggestive term by Hardy as an alternative to the conventional marriage. In *Jude the Obscure*, free from social conventions, Jude and Sue start leading a life of love without the intrusion of social conventions whereupon Weber believes that "the love of Jude and Sue, with all its errors and its agony, most nearly approaches the ideal love" (qtd. in Hardy, 2000, p. 150). As the Victorian expectations require, Sue, who has experienced "Free Love" with Jude before, undergoes such crippling repression, subjection, and degradation. Sue herself is even aware of her being entrapped into marriage, as she is forced to revert to her loveless life with Phillotson. Although Jude and Sue lead a short-lived life of love beyond the Victorian bondage of marriage, the unexpected suicide of Little Father Time and his half siblings ruin Jude and Sue's true happiness attesting the reliability of Victorian ideologies and the contribution of a Victorian novelist to the circulating ideologies of the time.

The early Victorian novels distinguished themselves from the later ones in the century through their new perspectives on marriage. Early in the nineteenth-century, marriage was a means of resolving all women's hardship where Charlotte Bronte's *Wuthering Heights* (1847) and Elizabeth Gaskell's novels were invaluable in this regard. On the contrary, the novels of the second half of the nineteenth-century England, specially the novels of the 1880s and 1890s, highly focused on the question of marriage so as to seek opportunities for women to express their aspirations and individualization both inside and outside the domestic haven. The novels of the late nineteenth-century, also, put an end to the common happy ending—"They lived ever after happily"—of the earlier novels in the century.

The Victorian society laid the groundwork for marriage on gender prejudices and inequalities whereupon women's aspirations and individualization had been undermined as a result. The Victorians were prone to show complete conformity to the socially bound institution of marriage. From a Victorian perspective, there seems to be an intricate link between one's social identity and marital status. In the nineteenth-century, women's rights were also strictly limited to domesticity. Even after marriage, women did not have any free expression of the mind and were subordinated to the male's authority, and were deemed to be a part of their husband's property. To yield to a man, however, threatened women's loss of identity as well as individuality. A married woman was compelled to give up her own familial name to adopt her husband's surname. The very adaptation of her husband's name was considered as a symbolic token of turning herself into her husband's property.

Hardy's vision on marital institution was not as positive as the Victorians'; as a matter of fact, Hardy's vision on marriage even became bitter by his own increasingly unhappy marriage resulting in his doubled-bitterness within his fictional theme than the one he really intended to. Accordingly, throughout Hardy's fiction, marriage is used as the main vehicle through which his religious cynicism is carried. For instance, in *Jude the Obscure*, Hardy vociferously condemns the institution of marriage through Jude's illicit relation with Sue who strenuously objects to the marriage tie with Jude and believes that it is a free relation, and "not marriage," that would bring happiness to them. Hardy took the lack of a proper sexual education, affection, gender prejudices, sexual incompatibilities, as well as sexual inequalities as grounds for the failure of conventional marriage. Hardy postulated that marriage itself could not guarantee its partners' happiness unless they were sexually compatible. Namely in *Jude the Obscure*, Sue's repulsion from leading a sexual life with

Phillotson, who is thirteen years her senior, proves to show a direct association with the problems of sexual incompatibility. In the scene where she imprisons herself, Hardy substantiated Sue's previous statement about leading a despising nuptial life with Phillotson: "it is a torture to me to live with him as a husband!" (*JO*, 2000, p. 249) he believed that sexual compatibility was a pivotal part of marriage and no woman should go against her sexual nature. In fact, what *Jude the Obscure* and *The Woodlander* (1887) have in common is the marital unhappiness and sexual incompatibility which law and social custom refus to confirm. Hence, in Hardy's perspective, a break-down marriage is grounds for the couple's sexual incompatibility.

Hardy also believed that "a marriage should be dissolvable as soon as it becomes a cruelty to either of the parties—being then essentially and morally no marriage" (2000, p. 25). In *Jude the Obscure* hence, Hardy was bold enough to present a kind of human relationship between a man and a woman on grounds of mutual affection which does not have any thing in common with the institutionalized concept of marriage, though. In a way the relationship between Sue and Jude was popularly known as "companionate marriage" in the Victorian England. The mutual love between Jude and Sue sparks their interest to lead a nuptial life without fettering themselves to the traditional bondage. The conservative society not only does not confirm their free union but also utterly abhors their illegitimate relationship.

Distinguished as one of the early dissidents of the nineteenth-century bonded pair, Hardy personally felt that the unrelenting pressure of the Victorian society, most pointedly, the stringent rules and statutory regulations regarding love and marriage restrains women's freedom. In effect, his fictional characters often lead rebels against the Victorian society by making decisions that flatly contradict the expectations of the society. Hardy's heavy criticism was singled out for the Victorian society where the excessive attention to nuptial conventions acts as an obstacle to a couple under the duress of losing each other through the matrimonial bounds, and marriage contract. Hardy's marital unhappiness and sexual incompatibility were clearly portrayed in *Jude the Obscure* where the central and marginal figures undergo that lachrymose experience of failure in marriage. Encapsulating his bitter cynicism to the very institution of marriage and family, Hardy's novels are all the best embodiment of his related ideas**.** His novel approach to marriage severely undermined the Victorian widely-held conventions of marriage. In effect, Hardy lodged strenuous objection against the institution of marriage presented through two separate but related moulds. Hardy, initially, expresses his hostility towards objectifying women in marriage through the slave-master relationship. Secondly, he opposes the constitution of marriage as a "sordid contract" which, more or less, causes agony and pain to both partners. Hardy opposes the reliability of the marriage as an eternal commitment between two couples whereupon they are compelled to lead a lifetime life, at times, without mutual affection. Hardy's objection towards the nineteenth-century idea of marriage is lodged against the irrevocability of the marriage contract, not its monogamy. Although Jude's marriage to Arabella – Jude's legal wife— has a temporary basis in mutual desire, it leads to their final separation.

Hardy, initially, expresses his hostility towards objectifying and possessing women through the slave-master relationship. In reality, Hardy's perception of marriage seemed to dictate John Stuart Mill's ideas on individual liberty. Supportably, John Stuart Mill, a British philosopher, political economist, also opposed the Victorian ideal of womanhood by drawing an affinity between women's status in marriage and slavery. He wrote:

> The wife is the actual boxed servant of her husband: no less so, as far as legal obligation goes, than slaves commonly so called. A female slave has (in Christian countries) an admitted right, and is considered under a moral obligation, to refuse to her master the last familiarity. Not so the wife: how ever brutal a tyrant she may unfortunately be married to—though she may know that he hates her, though it may be his daily pleasure to torture her, and though she may feel it impossible not to loathe him- he can claim from her and enforce the lowest degradation of a human being, that of being made the instrument of an animal function contrary to her inclinations. (1929, p. 85)

As a devoted practitioner of John Stuart Mill, Hardy drew close parallels between Victorian marriage and slave code practices. Namely, in *Jude the Obscure*, Sue perceives the marriage as a matter of "property transaction" (Jacobus, 1997, p. 202) through which she was reluctant to give up her individuality. Similarly, D. H. Lawrence, one of the devoted practitioners of Hardy's decorum, argued that Sue considers marriage as "a submission, a service [and] slavery" (qtd. in Guerard, 1986, p. 71).

Both marriage and slavery required the bonded party to carry master's name. In effect, Sue was successful

enough to express her deep-seated resentment towards the Victorian nuptial contract by naming it as a "sordid business": "It spoils the sentiment, does not it! She said on their way home, it seems making a more sordid business of it even than signing the contract in the vestry" (*JO*, 2000, p. 328). Sue's evident reluctance with legitimizing the "sordid business" comes from the slave-master relationship where the marital contract bears fruits in giving one individual judicial authority and absolute power over another. Henceforth, Sue's idea on the marriage contract is remarkable in this regard, where she asks Jude to accompany her: "According to the ceremony as there printed, my bridegroom chooses me of his own will and pleasure; but I don't choose him, somebody *gives* me to him, like a she-ass or she-goat, or any other domestic animal" (*JO*, 2000, pp. 198-199). Besides, earlier in the novel Sue's depersonalization reaches its peak by going under "the name of Mrs. Fawley," that sense of depersonalization embraces her so tightly that makes her "dull, cowed, and listless" for days (*JO*, 2000, p. 349). In *Women and Sexuality in the Novels of Thomas Hardy*, Rosemarie Morgan also confidently states that unlike Bathsheba's—Hardy's heroine in *Far from the Madding Crowd*—muted voice as Mrs. Gabriel Oak, Sue's ignominious defeat "as the unhappy Mrs. Phillotson does not eclipse her rebellious voice" (2006, p. 79) is evident.

Hardy, however, did his very best to meliorate public thoughts about the role of marriage in defining one's social identity. He vehemently rejected the commonly-held idea that men were allowed to usurp their authority over their wives to curtail their freedom of speech, individualities, and their rights. In *Jude the Obscure*, for instance, Sue's repulsion to become male property is also manifested throughout the novel. Her flat refusal to adopt her legitimize husband's surname is remarkable in this regard: "But I am not really Mrs. Richard Phillotson, but a woman tossed about, all alone" (*JO*, 2000, p. 240). Or in her relationship with Phillotson, Jude is exclusively concerned with physically possessing Sue: "well my dearest," he says at the first opportunity, "the result of all this is that we can marry after a decent interval" (*JO*, 2000, p. 303) while Sue is double-minded about such a result.

Hence, marriage was counted as one of the serious problems for femininity on the way towards expressing female voice. Women's aspirations and individualizations were, also, suppressed within the "Bonded Pair," or at least, a woman was "incorporated and consolidated into that of the husband: under whose wing, protection and cover, she performs everything" (qtd. in Gilbert and Gubar, 1979, p. 155). Hardy's aims and objectives were at the service of dissolving marriage as a licensed agreement since it failed to bring happiness and satisfaction to both parties. On his way to create equal opportunities between couples, Hardy suggests "Free Union" between lovers whereupon they are not required to burden the pains of licensed marriages.

Hardy adhered to this well-grounded belief that through their nuptial life women must enjoy the same privileges as well as men. In reality, Hardy's proposition of "Free Union" between lovers stemmed from the Victorian hardship in leading a long life based on a conventional marriage where the couples did not have any common ground. Since marriage was a long-term commitment between couples, they were licensed to lead a life even in spite of their desires, and women's position in this regard was much worse. They were required to show conformity to their husbands' needs and desires; namely, in *Jude the Obscure* Hardy's pent-up rage at the bondage of marriage is manifested through Sue's voice: "What tortures me so much is the necessity of being responsive to this man whenever he wishes" (*JO*, 2000, p. 249). In effect, Sue's separation from Phillotson is not in the purpose of re-marrying but to have a separate non-restricting life or leading a simple life without any sexuality. Sue escapes from Phillotson for not being treated as an object of desire; and ironically, she is welcomed by the sensual Jude.

Secondly, Hardy regarded the institution of marriage "as a snare and a tyranny as the fell destroyer of love and its delights" (qtd. in Hardy, 2000, p. 125). To Hardy, marriage is a kind of contract that binds two souls, at times without genuine love and mutual affection that might be found in an illegal relationship between the lovers. Hardy's aims and objectives were at the service of dissolving marriage as a licensed agreement where Hardy's barrage of sharp criticism is leveled. To put it differently, Hardy is singled out for his fierce criticism against the Victorian institution of marriage since it failed to bring happiness and satisfaction to both parties. To Hardy, marriage could be seen "a tragic farce, spattered with pig's blood, squalors and the destruction of Jude's youthful ideals" (Miller, 1970, p. 97). Conversely, in a poem like "The Maiden's Pledge," the woman refuses to get engaged with the man she loves knowing that "after marriage, her lover will no more care about her as she used to do when they are lovers" (Fariza, 2012, p. 93). Thus, in his large bulk of literary canon, particularly his poetry, Hardy shows marriage as a relation that leads sometimes to the intense suffering and exquisite agony of one of the partners or sometimes, simul-

taneously, both. *Jude the Obscure* registers Hardy's invaluable contribution to the marriage question which has been time and again at the target of critics' scathing criticism for not only attacking the Victorian conventional society but also questioning the whole institution of marriage. Highly focused on human concerns in a realist traditional mode, *Jude the Obscure* mirrors his skepticism towards the prominent contemporary ideologies, chiefly religion. Keenly aware of the nineteenth-century double standards, social inequalities, conventional religion, and the institution of marriage, Hardy had enough temerity to step away from the restricting conventions through the creation of *Jude the Obscure* as a celebration of his frank treatment of sexuality to indict the institution of marriage, education, and religion of the Victorian England. The journal of the *RVW Society* (1999) commented on *Jude the Obscure* as the criticism of double standards, social inequalities, conventional religion, and the institution of marriage. Conversely, in a letter to his friend, Edmund Gosse, Hardy denied that the novel was "a manifesto on the marriage question, although, of course, it involves it" (qtd. in Howe, 1965, p. 394).

Oliphant, a prolific novelist and reviewer, was in line with the trenchant critics who panned Hardy's last exhaustively-discussed novel. In an article releasing in *Blackwood's Magazine* (1896), she initially introduced the novel as a full-scale assault on the stronghold of marriage where marriage was no longer considered sacrosanct and even divorce was no longer unthinkable and introduced Hardy as an advocate of "Free Love" and "Free Union." Oliphant, also, counted Jude and Sue's children as an insuperable obstacle in abolishing the contract of marriage as well as denouncing the heroine, Sue Bridehead, as a temptress who victimized men around her (qtd. in Hardy, 2000). Then, it is no surprise observing Oliphant standing against the motto in the novel –"the letter killeth" (*JO*, 2000, p. 457) —where Hardy affirms the fact that marriage should be abolished in order to seek personal emancipation. Besides, in Hardy's standpoint, children were recognized as a serious part of the question of the abolition of marriage which was later questioned by Oliphant through her thorough examination of Little Father Time's suicide and his half-sibling homicide throughout the novel.

It is important to bear in mind that Hardy was a Victorian male novelist who was the product of the Victorian reigning patriarchal society and fettered by the available forms of the time and with a vision exclusively conditioned by social ideologies of the time. Hence, as a representative male author of his time, Hardy had the Victorian sexist view of femininity and masculinity in common. He managed the characters into the Victorian social morality, expectation, and decorum so as to meet society's demands and expectations. Despite his heartfelt sympathy towards nineteenth-century femininity, Hardy led the final plot of his novel in commune with the society's expectations of femininity. Hence, it is no surprise for the reader to see Hardy's non-conformist fictional characters, particularly in this study Jude and Sue, who are doomed to ignominious failure in the course of their life.

As a Victorian male novelist, Hardy was inevitably compelled to make a compromise with society when he chides Sue responsible for the premature death of her children which results in her separation from Jude. In reality, the tragic death of Jude's and Sue's illegitimate children smack Sue hard into reality where Sue is riddled with superstitions to think of the accident as a punishment of her "sin" for being an unwed mother.

The premature death of her children is confronted with a kind of intense agony which eventually led her to revert to her legitimate husband. She, at first, tries to rationalize the event of the death of her children but finally fails to control herself and an intense agony overtakes her. As it is observed in the novel, every attempt of her to lead a life with Jude—who is legally committed to Arabella Donn by the conceptualized Victorian law—is just a failure. The suicide of Little Father Time – Jude amd Arabella's legitimate son—slaps Sue to come to the reality of the state where she legally belongs to Phillotson; Sue: I don't think I ought to be your wife—or as your wife—any longer. Jude: What? ... But you *are*!" In fact, what drives her to Phillotson is merely her duty: "I am still his wife! Whose? Richard's. Good God, dearest!—why? Oh I can't explain! Only the thought comes to me" (*JO*, 2000, pp. 402-403). So as to seek repentance, Sue forces herself to return into her loveless legitimized marital life. In effect, she returns to carry out her duties as a Victorian duteous wife that she once deliberately disregards. Consequently, as a devoted Christian, Sue physically submits herself to Phillotson: "placing the candlestick on the chest of drawers he led her through the doorway, and lifting her bodily, kissed her, a quick look of aversion passed over her face, but clenching her teeth she uttered no cry" (*JO*, 2000, p. 468).

The novel develops through a major ironic pattern i. e., the way Jude and Sue mutually exchange roles. In the opening pages of the novel Jude is introduced as being conservative and religious, while Sue is

regarded radical and agnostic. Since Sue adopts Christianity, she is compelled to put an end to her free illegitimate relationship with Jude. In the Christian view of the sexes, any sexual intercourse out of wedlock is abhorred and chastised; hence, Sue's newly adopted religion compels her to cease her past illegitimate affair with Jude. In reality, the powerful impetus to observe the Victorian conventionality is her conversion to Christianity. Thus, the unexpected suicide of Little Father Time and his half siblings ultimately puts a compulsory end to Jude and Sue's relationship. In reality, Little Father Time's suicide pops the thought in Sue's mind that children's suicide is God's chastisement: "Well—I want to tell you something else, Jude. You won't be angry, will you? I have thought of it a good deal since my babies died. I don't think I ought to be your wife—or as your wife—any longer" (*JO*, 2000, p. 406). Hence, Sue finally accepts the tragic events as her pre-supposed destiny which compels her into the custody of marriage. She, finally, returns to resume her broken legitimate relationship with Phillotson where the tragic premature death of her children withers her dreams and forces her to lead a loveless life with Phillotson based on the marital "sordid contract." In Miller's perspective (1970), Sue yields to society and crushes the remnants of her instinctual self in an attempt to convince herself that redemption lies in duties and responsibilities as well as sacrifice.

Conversely, Sue's conversion to Christianity has an adverse on Jude's religion. Jude starts despising Christianity whereby he accuses Sue to erode his religious beliefs: "You make me hate Christianity, or mysticism, or Sacerdotalism, or whatever it may be called, if it's that which has caused this deterioration in you" (*JO*, 2000, p. 410). Jude, virtually, gives up his religious faith and his associated ambitions. That is the reason why Doheny (2002) adds that to appease Sue, Jude slaves his own consciousness. Jude's determination to abjure his previous cult is vividly portrayed when he is resolute to burn his theological and ethical works, as a token of his rage to his previous cult, despite the high risk of being punished or rejected by the authorities or others. Indeed he starts to relinquish his previous dogmatic thought in favor of showing reverence towards himself and his new perceptions as well as indicating his new perception of the relation between the individual and society. Jude is determined not to follow blindly the unconsidered dogmas any more, and demonstrates an outstanding ability to bear full responsibility for his own deeds.

All in all, encapsulating new notions of femininity and marriage, Hardy's selected novel not only highly focused on the question of marriage but it also put an end to the Victorian common happy endings by creating opportunities for women to register their emancipation from the patriarchal chains of the contemporary society. *Jude the Obscure* has been, time and again, the target of critics' scathing criticism for not only attacking the Victorian conventional society but also questioning the whole institution of marriage. As one of the active forerunners of the movement, Thomas Hardy was bold enough to protest against the ideologically constructed notion of marriage. Hardy, whose strained marriage and his painful marital experiences with Emma Lavinia Gifford had already imprinted him emotionally was resolute enough to express his bitter hostility towards the constitutional perception of marriage. In reality, Hardy lodged strenuous objection to the nineteenth-century institution of marriage into two separate but related moulds.

Hardy, first, expresses his hostility towards objectifying and possessing women in marriage through the slave-master relationship—dictating John Stuart Mill's ideas. He, also, opposed the reliability of marriage as a licensed agreement between two couples who are lifetime committed to each other and at times without any common mutual affection. In *Jude the Obscure* Hardy shows temerity to present a kind of human relationship between a man and a woman on grounds of mutual affection which does not show any thing in common with the institutional codes of the nineteenth-century marriage. In effect, the mutual love between Jude and Sue triggers their interest to lead a nuptial life without fettering themselves to the nineteenth-century tradition of "Bonded Pair."

As a typical Victorian male novelist, Hardy was, more or less, under the influence of the patriarchal society of the time. The premature tragic death of Jude's and Sue's illegitimate children smacks Sue hard into reality where Sue is riddled with superstitions to think of the accident as a punishment of her "sin" for being an unwed mother. So as to seek repentance, Sue forces herself to return into her loveless legitimized marital life carrying out her duties as a Victorian duteous wife that she once deliberately ignored.

CONCLUSION

Dominant reading of Hardy reveals the writer's markedly different perspective on femininity and marriage; confirmation of the ideology of separate sphere of gender roles at the close of the novel, depiction of Jude and Sue as rebels against the biased

Victorian expectation of licensed marriage, as well as verifying Jude's resignation and Sue's helplessness in facing the imposing limitations of the society. However, the purpose of this study was an objective reading of *Jude the Obscure* so as to substantiate Hardy's novel as a product of the strict feminist ideology of his time to a typical male novelist. In effect, *Jude the Obscure* is a sociological conflict between novelist's personal thoughts and impressions and society's expectations. Despite his critique to the contemporary perception on femininity and marriage, Hardy led the final plot of his novel in commune with the society's mores, vindicating his chauvinistic attempt as a Victorian male novelist

REFERENCES

Acton, William. (1857). *The function and disorders of reproductive organs in childhood, youth, adult age and advanced life considered in their physiological society moral relations*. London: J. and A. Churchill.

Barnard, Robert. (1984). *A short history of English literature*. Britain: Basil Blackwell Ine.

Chakraborti, Basudeb. (1997). *Thomas Hardy's view of happiness: A study of his major novels and short stories*. Calcutta: Minerva Associates Publications Pvt. Ltd.

Doheny, John R. (2002). The characterization of Jude and Sue: the myth and the reality, 110-132.

Fariza, Badja. (2012). The position of women in Thomas Hardy's poetry. M. A. Thesis, Ministry of Higher Education and Scientific Research, University of Tizi-Ouzou.

Gilbert, Sandra M. and Gubar, Susan. (1979). *The madwoman in the attic: The woman writer and the nineteenth-century literary imagination*. New Haven: Yale Up.

Guerard, Albert. J. (1986). *Hardy: A collection of critical essays*. London: Prentice-Hall International (UK) Ltd.

Hardy, Barbara. *Thomas Hardy imagining imagination: Hardy's poetry and fiction*. New Jeresy: the Athlone Press, 2000.

Hardy, Thomas. (1999). *Jude the Obscure*. London: Routledge.

Hardy, Thomas. (2000). *Jude the Obscure*. Introduction and Notes by Norman Vance. Hertfordshire. Wordsworth Classics.

Harrison, Frederick. (1891). The emancipation of women. *The Fortnightly Review*. Vol. 50. 452.

Howe, Irving. (1965). *Jude the Obscure (edited with an introduction*). Boston: Houghton Mifflin Company.

Jacobus, Mary. (1997). Sue the obscure, *Twentieth-Century Literary Criticism*. Vol.72.

Pinion, F. B. (1968). *A Hardy companion*. London: Macmillan, St. Martin's press.

Mill, John Stuart. (1929). *The subjection of women: Rights of woman*. London: J. M. Dent and Sons.

Miller, J. Hillis. (1970). *Thomas Hardy: Distance and desire*. Massachusetts: Harvard University Press.

Morgan, Rosemarie. (2006). *Student companion to Thomas Hardy*. London: Greenwood press.

Morgan, Rosemarie. (1988). *Women and sexuality in the novels of Thomas Hardy*. New York: Routledge.

Stubbs, Patricia. (1979). *Women and fiction: Feminism and the novel 1880-1920*. London: The Harvester Press Ltd..

DOI: 10.9744/kata.17.2.58-63

ISSN 1411-2639 (Print), ISSN 2302-6294 (Online)

OPEN ACCESS

http://kata.petra.ac.id

Mending Wall: A Study of Restorative Justice in George R. R. Martin's *A Song of Ice and Fire* and *Tales of Dunk and Egg*

Rohani, S.[1], Abootalebi, H.[2]
[1,2] English Literature, Lorestan University, Lorestan, IRAN
e-mails: sia.lone@yahoo.com; abootalebi2010@gmail.com

ABSTRACT

The current paper deals with the nature of justice in George R. R. Martin's novel series *A Song of Ice and Fire* (1996-) and *Tales of Dunk and Egg* (1998-) under the light of Daniel Van Ness' theory of restorative justice. This brand of justice is famed for its strong emphasis on the welfare of both parties (that is, victim and offender) in the process of passing judgment, its manner of determining criminal restitution which usually involves conferences, gatherings and community service, and more importantly, its aversion to 'punishment' at all costs. In the title-mentioned works, it will be argued, however, George R. R. Martin depicts a world which shows extreme prejudice against most levels and forms of crime, an attitude which not only fails to heal the damage done by the criminal, but also results in even more damage.

Keywords: Daniel Van Ness; restorative justice; community service; George R. R. Martin; *A Song of Ice and Fire; Tales of Dunk and Egg*.

INTRODUCTION

The word 'justice', the Longman Dictionary of Contemporary English defines as: a) the system by which people are judged in courts of law and criminals are punished; b) fairness in the way people are treated; and c) the quality of being right and deserving fair treatment. The same source describes the word 'just' as something that is: a) morally right and fair; and b) deserved by someone. Taken together, a common understanding of the concept of 'justice' involves the terms 'law', 'crime', 'punishment', 'fairness', 'equality' and 'rightness'.

Among the many approaches to justice, there is one method that is recognized for its focus on 'restoration', on healing the damage done by the criminal to the victim rather than merely punishing the offender, thereby earning the name 'restorative' (or reparative) justice. Proponents of this brand of justice speak most openly against retributive justice, an approach known for its focus on punishment and just desert. According to Lucia Zedner (1994) in her essay *Reparation and Retribution: Are They Reconcilable*?, followers of retributive justice pay little heed to the concepts of "public protection, reparation and reform of the offender." Moreover, she maintains, retributive justice often passes judgment on the criminal "without reference to the offender's past record," overlooking the social background of the criminal and thus failing to recognize the real reasons behind the crime. Jon'a F. Meyer (2015) also criticizes just desert theory in "Retributive Justice", calling it an "outdated" philosophy which "does not address any underlying issues that may have led to the crimes in the first place." (p. 35)

Restorative justice, on the other hand, aims to "satisfy the parties, and the way to do that include[s] making things right by repairing the damage to those parties, whether the damage was physical, financial, or relational" (Van Ness, 2010, p. 6). Advocates of restorative justice achieve this goal by "actively involve[ing] victims and offenders in the process of reparation and rehabilitation" (p. 22). Their true purpose, therefore, is not punishing criminals, but rather to "restore a community that had been sundered by crime." (p. 8)

George R. R. Martin is a celebrated American writer of science fiction, horror and fantasy stories. Universally praised for his ongoing historical fantasy series *A Song of Ice and Fire*, which has recently been adapted to a TV series by HBO channel, Martin's characteristic use of dark atmosphere, clever dialogues and engaging plots won him lasting fame as well as an undisputed place among the greatest writers of the twenty-first century.

It is hard not to speak about justice when dealing with George R. R. Martin's fantasy series *A Song of Ice and Fire* and *Tales of Dunk and Egg*. Set in the fictional, medieval world of Westeros, Martin's tales revolve around the struggles of a number of powerful Houses in a war-torn land to claim the coveted Iron Throne, the symbolic capital of power in the Seven Kingdoms. The ongoing series engages in a number of controversial themes, one of the most prominent of which is justice.

In his novel series *A Song of Ice and Fire* and *Tales of Dunk and Egg*, Martin stages several notable situations where justice needs to be served by the local lords or ladies. In *A Game of Thrones*, the first novel in *A Song of Ice and Fire*, Tyrion Lannister, the highborn son of the powerful Lord Tywin, is wrongly accused by Catelyn Stark of having staged the assassination of her son Bran. Catelyn arrests Tyrion and takes him to the Eyrie, where they hold a court trial to discuss his crime. Being the son of one of the most influential lords of the Seven Kingdoms, Tyrion is allowed to attend his trial and speak in his defense, even being granted the choice of trial by combat. In *The Hedge Knight*, the first novella in *Tales of Dunk and Egg*, the lowborn knight Ser Duncan defends the life of a puppeteer girl from the hands of the spoiled Prince Aerion Targaryen, beating the prince brutally before being arrested and cast to a dungeon. Here, however, the lowborn Ser Duncan is not allowed to attend his own trial, and is only summoned to court after his verdict has been passed. In *The Sworn Sword*, the second novella in the *Dunk and Egg* series, a dispute over the right to build a dam on the Chequy Water River spurs the knight Ser Bennis to injure a peasant from the neighbouring land of Coldmoat, an action that threatens to bring about a border war between Lady Rohanne Webber and Ser Eustace Osgrey. Rather than allowing the quarrel to end with a few silver coins, however, Lady Webber insists on inflicting a matching wound on Ser Bennis as a punishment for his indiscretion, an attitude which further pushes the two sides into conflict. In the end, the matter is solved not by violence, but through an unlikely marriage between Ser Eustace and Lady Rohanne, who finally come to set aside their enmities.

Martin's treatment (and, perhaps, criticism) of justice throughout the series is expressed through the characters that inhabit the world of the novels, through dialogues, thoughts and the overall system of justice and the way it is practiced in Westeros. As will be discussed in the following sections, the world of Westeros heavily follows a non-restorative system of justice with no tolerance for any form of crime, an attitude which does not help reduce the damage done by the criminals, but it will also help further the damage by punishing all crimes with extreme severity. This stark intolerance towards crime as well as the vindictive approach to justice in Westeros resembles the practice of justice in the real world today. Van Ness (2010) argues that the justice system in the past required the offenders and their families "to settle accounts with victims and their families in order to avoid cycles of revenge and violence," (pp. 7-6) a tradition which unfortunately "fell into disrepute among criminal justice policymakers in the latter decades of the twentieth century" (p. 3). The same fate seems to have befallen the practice of justice in Westeros. During the Age of Heroes, the offenders were required to pay the "blood price", which was a financial sum paid in exchange for the losses and damages they inflicted upon their victims (Martin, 2003, p. 59). The later ages of Westeros, however, started to view the blood price as an outmoded style of justice, favoring instead a harsher method which closely resembled the "eye for an eye" approach.

RESTORATIVE JUSTICE

Tony Marshall (1999), in his essay *Restorative Justice: An Overview*, provides a definition for restorative justice: restorative justice is a process whereby parties with a stake in a specific offence collectively resolve how to deal with the aftermath of that offence and its implications for the future (p. 8). According to Marshall, the first notable difference between restorative justice and other more traditional methods of justice is that, unlike the latter which insists on punishing criminals and treating them as outsiders, the former insists on the role of both victim and offender in what they call a 'healing' process, in which both parties help each other in repairing the harm and restoring the criminal back to a contributing member of society.

John Braithwaite's (2002) preface to his book *Restorative Justice & Responsive Regulation* opens as follows: For informal justice to be restorative justice, it has to be about restoring victims, restoring offenders, and restoring communities as a result of participation of a plurality of stakeholders. (vii)

DANIEL VAN NESS AND HIS RESTORATIVE JUSTICE PROGRAMME

Daniel Van Ness is a prominent theorist of restorative justice who has been advocating this brand of justice for thirty years. Influenced by Howard Zehr and Mark Umbreait, Van Ness has produced numerous seminal works regarding restorative justice, co-authoring with such figures as Karen Heetderks Strong and Gerry Jognstone.

According to Daniel Van Ness and Karen Heetderks Strong (2010) in *Restoring Justice: An Introduction to Restorative Justice*, the process of 'restoration' takes place in a number of steps: *encounter*, *amends*, *inclusion* and *reintegration*. During the 'encounter' step, the criminal and the victim are asked to meet in person (usually in a court) so that the victims might "address the sentencer (usually the judge) about the impact of the crime on their lives" (p. 65). In the 'amends' step, the criminal is encouraged to compensate for his crime by "taking steps to repair the harm caused" (p. 84). The 'inclusion' step ensures that both victim and offender are given "the opportunity for direct and full involvement... in the procedures that follow a crime" (p. 119). Ultimately, the 'reintegration' step begins, which involves a series of procedures that "help both victims and offenders re-enter their communities as whole, productive, contributing members" (p. 98).

One of the most effective ways to achieve such goals is 'community service'. According to James Dignan (2005) in his *Understanding Victims*:

> Community service may involve 'the community' in determining the work that should be performed by offenders (since the projects themselves are frequently demand led and respond to local need), and may often benefit the community against whom the offences may have been committed. It can also be 'tailored' to the requirements of an individual offender (by relating the project to the offender's particular skills or interests, for example). All of these elements are consistent with restorative justice principles of repairing the harm caused by an offence, engendering a sense of accountability on the part of offenders and seeking their 'reintegration' into the law-abiding community where possible (p. 109).

Daniel Van Ness (2003), in *Proposed Basic Principles on the Use of Restorative Justice*, contends that restorative programs such as community service are "designed to accomplish reparation of the victim and community, and reintegration of the victim and/or the offender" (p. 166). Convicted criminals are required to work for certain agencies depending on the nature of their crimes as a way of repenting for their deeds, which would in turn reduce their sentence. As Jim Dignan (2003) in *Towards a Systemic Model of Restorative Justice*, puts it community service can be:

> conceptualised either in a straightforwardly reparative manner as a more constructive and meaningful undertaking that is more closely related to the original offence; or as a potentially restorative or reintegrative intervention, for example where the task is related to the offender's skills or interests, or is intended to reinforce the offender's sense of self-esteem by providing a meaningful and worthwhile service to others (pp. 149-50).

GEORGE R. R. MARTIN'S WESTEROS

The system of laws in the world of Westeros follows a strictly retributivist approach to justice, meaning that most forms and degrees of crime are responded with extreme prejudice. Thieves lose a finger, rapists lose their manhood, while murderers and traitors are either sentenced to life imprisonment or executed, depending on the circumstances. Those who avoid execution, however, are instead forced to join the Night's Watch to serve the remainder of their lives guarding the realm against threats from beyond the Wall. Despite Westeros' strictly retributivist approach to justice, however, the concept of the Night's Watch loosely resembles the idea of 'community service', which has its roots in restorative justice.

THE WALL AND THE NIGHT'S WATCH

The Wall is an ancient, long structural border north of Westeros that separates the realm from the perilous lands far to the north. It is guarded by men of the Night's Watch, a brotherhood sworn to protect the realm from the threat of Others, White Walkers and wildlings who dwell beyond the Wall. Members of the Night's Watch are required to serve the rest of their lives at the Wall, where every attempt at desertion is answered with death: Once you have taken the black, there is no turning back. The penalty for desertion is death. (Martin, 1996, p. 352). Men of the Night's Watch are also forbidden to take wives, father children or own any land:

> A man of the Night's Watch lives his life for the realm. Not for a king, nor a lord, nor the honor of this house or that house, neither for gold nor glory nor a woman's love, but for the realm, and all the people in it. A man of the Night's Watch takes no wife and fathers no sons. Our wife is duty. Our mistress is honor. And you are the only sons we shall ever know (p. 352).

Despite following some sort of hierarchical structure whereby the Lord Commander is the final arbiter, the Night's Watch still benefits from a certain level of equality which is seldom seen elsewhere in Westeros. As such, members of the Night's Watch are all considered brothers despite their former social or political status, or the prestige of the House they come from:

> You came to us outlaws, poachers, rapers, debtors, killers, and thieves. You came to us children. You came to us alone, in chains, with neither friends nor honor. You came to us rich, and you came to us poor. Some of you bear the names of proud houses. Others have only bastards' names, or no names at all. It makes no matter. All that is past now. On the Wall, we are all one house (p. 352).

Although the institution was originally founded with the sole intention of guarding the realm against threats from beyond the Wall, the Night's Watch of the later ages slowly derailed from its primary purpose and became a gathering of all sorts of criminals and outlaws who were often given the choice between death and joining the Night's Watch. In their companion book *The World of Ice and Fire*, Elio Garcia and Linda Antonsson (2014) point out to this fact through the words of Maester Yandel (the alleged fictional author of the book): Some argue that the Wall serves as a useful way of ridding the realm of murderers, rapers, poachers, and their ilk. (p. 509). As a result of this degeneration, serving the Night's Watch in its current state shares a number of similarities with community service, which is also an institution that aims at criminal restitution.

One of the most obvious affinities between the Night's Watch and community service is their shared criminal population. Both institutions are mainly composed of outlaws and outcasts who have no place in their society. As Tyrion Lannister aptly tells Jon Snow: the Night's Watch is a midden heap for all the misfits of the realm… Sullen peasants, debtors, poachers, rapers, thieves, and bastards like you all wind up on the Wall. (Martin, 1996, p. 87). And both serve as an alternate way for a criminal to wash away his sins and start his life with a clean slate:

> At evenfall, as the sun sets and we face the gathering night, you shall take your vows. From that moment, you will be a Sworn Brother of the Night's Watch. Your crimes will be washed away, your debts forgiven. So too you must wash away your former loyalties, put aside your grudges, forget old wrongs and old loves alike. Here you begin anew (p. 352).

ARGUMENTATION

In the subsequent section, Westerosi law system, the Night's Watch and community service will be put to comparison in the light of Daniel Van Ness' four-step procedure of criminal restitution (encounter, amends, inclusion and reintegration) in an attempt to measure the efficiency of the Westerosi law and the Night's Watch in restoring criminals to healthy citizens.

ENCOUNTER

In Westeros, when an offender is detained for his crime, he is taken to his liege lord, who would thereby sit in judgment to determine the outlaw's verdict. Unless the victim is highborn, this process is usually done without his attendance. Also perpetrating crimes in Westeros is mainly seen as violation of the king's peace, not the individual's rights, an attitude that is especially common in retributive justice. Thus, here, the first step to restorative justice – encounter – is largely neglected, thereby depriving the victim and the offender of the opportunity to meet in person to discuss the damage caused because of the crime. The best instance of this approach is seen in the second of a series of novellas called *Tales of Dunk and Egg*, which share their setting with *A Song of Ice and Fire* while happening about a century prior to the latter's beginning. During the second novella *The Sworn Sword*, a hedge knight by the name of Ser Bennis, who is in service of Ser Eustace Osgrey of Standfast, physically injures a peasant from the contiguous land of Coldmoat when he and his companions refuse to tear down a recently-built dam that denies Ser Eustace's lands access to water. To avoid the tension from sparking into a border war, Ser Duncan suggests that the peasant be paid in silver for the injury, only to be refused by the Lady of Coldmoat, who insists that Ser Bennis be turned over to her so that she can punish him herself:

> Duncan: "Why not send for that man that Bennis cut, and ask him if he'd sooner have a silver stag or Bennis in a sack?"
> Rohanne: "Oh, he'd pick the silver, if he couldn't have both. I don't doubt that, ser. It is not his choice to make. This is about the lion and the spider now, not some peasant's cheek. It is Bennis I want, and Bennis I shall have. No one rides onto my lands, does harm to one of mine, and escapes to laugh about it" (Martin, 2003, p. 59).

Here, Lady Webber's brand of justice is clearly not restorative (which aims directly at the welfare of both parties involved) but extremely retributive (with its strong emphasis on punishment). And so, the Lady of Coldmoat acts upon the despoiled honor of her house, not that of her people.

AMENDS

It is a well-known fact in Westeros that those who have been branded as criminals or traitors are given the opportunity to avoid severe (even capital) punishment by joining the Night's Watch and serving there for the rest of their lives, restoring their lost

honor in the process. Jon knew that other men accused of treason had been allowed to redeem their honor on the Wall in days past (Martin, 1996, p. 385). This is partly true, and partly false. While it is true that men of the Night's Watch spend the remainder of their lives on the Wall guarding the realm against the threat of Others, White Walkers and wildlings, few people south of the Wall believe that such threats even exist anymore as the last time the Others assaulted Westeros that have happened some eight thousand years ago, thus rendering the Night's Watch efforts at guarding the realm a futile, costly attempt. It is true, of course, that despite what the people of Westeros believe, the Others do exist and are about to invade the Seven Kingdoms once again, but since few people are aware of this fact, their intentions at sending criminals to the Wall deconstructs their own beliefs.

Tyrion Lannister speaks most clearly of this common disbelief in the existence of any threats beyond the Wall when he mockingly tells Jon Snow that the Brothers of the Night's Watch guard the realm against "grumkins and snarks and all the other monsters your wet nurse warned you about. The good part is there are no grumkins or snarks, so it's scarcely dangerous work." (p. 38). This means that, while men of the Night's Watch (offenders) make amends for their crimes, the people of Westeros (victims) do not appreciate the attempt, thereby rendering the second step to restorative criminal restitution – amends – virtually pointless because an important part of making amends is the impression it leaves on the victim, making it easier for him to forgive the criminal, and with it, heal the damage.

INCLUSION

Although not directly stated, the right to attend one's own trial in Westeros is mainly in possession of the highborn class, while the lower class (called the "smallfolk") are given no such right in similar cases. However, the third step to restorative restitution – inclusion – must involve the presence of both parties (victim and offender) in the act of restoring the damage and helping the criminal reenter the society, a step which is utterly ignored in Westeros. This discrimination can be seen in two separate occasions where Tyrion Lannister (a highborn) is allowed to attend his trial while Ser Duncan (a lowborn) is not.

In *A Game of Thrones*, the first volume of *A Song of Ice and Fire*, Tyrion Lannister, who has been deemed guilty of Bran's failed assassination, is granted the right to be present at his trial in the Eyrie while the court decides his verdict. Being the son of the powerful Lord Tywin Lannister, and therefore a true highborn, Tyrion is given the chance to argue for his innocence, even being granted the right to choose trial by combat. As Tyrion himself reflects: he was highborn, the son of the most powerful lord in the realm, the brother of the queen. He could not be denied a trial. (Martin, 1996, p. 287)

The same thing cannot be said about Ser Duncan, a lowborn hedge knight featuring in the novella series *Tales of Dunk and Egg*, which also takes place in Westeros. In the first novella, *The Hedge Knight*, Ser Duncan beats Prince Aerion Targaryen after witnessing the latter brutally attack a puppet girl on a flimsy pretext of treason. Despite being in the right and in full view of dozens of spectators, Ser Duncan is immediately captured and is almost killed, before being saved by the prince's brother. However, in Ser Duncan's case, the knight is not granted the same right that Tyrion enjoyed, and thus he is incarcerated in a dungeon while the royalty alone decide about his fate in his full absence, only summoning him to court *after* his verdict has been passed. Neither do the royalty ever ask the puppet girl to attend the court to testify against her crime or Duncan's.

Such a case also happens in *The Sworn Sword*. The peasant whom Ser Bennis injures takes the matter to the Lady Webber, but is nonetheless completely absent during Ser Duncan's parley with the Lady of Coldmoat, or indeed, during the rest of the story. The right of 'inclusion' in Westeros is granted only to the highborn, who comprises only a part of that world's population, therefore negating the concept of 'justice' on the grounds of 'equality'.

REINTEGRATION

As mentioned earlier, those who join the Night's Watch are given a new life wherein all their past crimes are forgiven, thus being provided with a fresh chance to serve the realm as atonement for their previous wrong deeds. And while it is true that the Night's Watch selflessly serves the realm, from the standpoint of restorative justice, there is one major problem in the process: there is simply no return from the Night's Watch, and with it, no chance for the criminal to return to his society as a new good citizen. According to the 'reintegration' step, however, the criminal, after fully undergoing the restitution process, should be allowed to enter his society again as a new, healthy citizen. This contrast alone puts the Night's Watch severely at odds with restorative restitution, because serving in community service is only a step towards becoming a good, healthy citizen; it is not an end in itself.

Furthermore, the Night's Watch itself enjoys little to no prestige among the rest of the realm, which in turn makes the process of reintegration even less possible. Lord Commander of the Night's Watch Jeor Mormont once states that "I fear we count for less than nothing in King's Landing" (p. 447). Here, King's Landing, the capital city of Westeros, might as well stand as a metaphor for the Seven Kingdoms.

CONCLUSION

In a world like Westeros where crime and violence are so intermingled that one cannot tell them apart, the best solution to the problem of crime is not punishing the offenders with the penalty of death or exile, but rather using their abilities to mend the damages they themselves have inflicted upon their society as a form of repenting for their wrongs.

The present study demonstrates that the world of Westeros, as presented by George R. R. Martin in *A Song of Ice and Fire* and *Tales of Dunk and Egg*, strictly follows a non-restorative approach to justice and criminal restitution, meaning that those who are branded as outlaws or traitors are deemed as incurable anomalies better being wiped out than being restored back to normality. After comparing the mechanics of Westerosi laws and the Night's Watch with those of community service in the light of Daniel Van Ness' four-step procedure of criminal restitution, it becomes clear that justice and criminal restitution in the world of Westeros operate under the influence of a flawed, biased law system which favors the highborn over the lowborn, as well as following a bastardized version of both restorative and retributive justice.

According to Van Ness' four-step procedure of restorative criminal restitution, Westerosi law lacks in all four fields when dealing with outlaws. Unless both parties are highborn, there is simply no possibility of an 'encounter' between the victim and the offender in order to discuss the damage done during the crime, because the law enforcement interferes with the procedure and steps between the two parties. The only way for the offender to make 'amends' for his crime is to either pay a hefty sum of money - which the criminal usually cannot afford, even if the victim settles for money alone - or joins the Night's Watch which, despite its active role in guarding the realm, is largely deemed as a worthless order, thereby negating its value as a restorative process. The law's interference with the process of criminal restitution also prevents the possibility of 'inclusion' on both the victim's and the offender's part in restoring the damage and helping the criminal return to society as a healthy citizen. Finally, the state of exile in the Night's Watch prevents its members the chance of 'reintegration', of rejoining their society with that clean slate they worked so hard to attain.

All in all, this style of justice in Westeros does not prevent crimes by curing what really ails the society; it instead helps cause even more damage by cutting off a partially infected organ, where it could still be nursed back to health with proper care. This is even more obvious in Martin's novella *The Sworn Sword*, in which a simple, timely matrimony between Ser Eustace and Lady Rohanne manages to nullify the long-lasting seeds of hatred between their two Houses, preventing an otherwise brutal border war. Thus the hand of friendship accomplishes what a thousand swords could not.

REFERENCES

Braithwaite, John. (2002) *Restorative justice & responsive regulation*. New York: Oxford University Press, Inc.

Dignan, J. (2003). "Towards a systemic model of restorative justice: Reflections on the concept, its context and the need for clear constraints". *Restorative justice and criminal justice: competing or reconcilable paradigms*? North America: Hart Publishing.

Dignan, J. (2005). *Understanding victims and restorative justice*. England: Open University Press.

Garcia, Elio and Antonsson, Linda. (2014). *A world of ice and fire: The untold history of westeros and the game of thrones*. New York: Bantam Books.

Martin, George. R. R. (1998). *The hedge knight*. USA: Dabel Brothers Productions.

---. (1996). *A game of thrones*. New York: Bantam Books.

---. (2003). *The sworn sword*. USA: Dabel Brothers Productions.

Marshall, T. F., & Great Britain. Home Office (Research, D. a. S. D. (1999). *Restorative justice: An overview*. London: Home Office, Research, Development and Statistics Directorate.

Meyer, J. F. Retributive Justice." (2015). In encyclopaedia britannica.retrieved from http://www.Britannica.com/topic/retributive-justice

Van Ness, D. W, Strong, K. H. (2010). *Restoring justice: An introduction to restorative justice*. New Jersey: Matthew Bender & Company, Inc.

Van Ness, Daniel. (2003). "Proposed basic principles on the use of restorative justice: Recognising the aims and limits of restorative justice". *Restorative justice and criminal justice: Competing or reconcilable paradigms?* North America: Hart Publishing.

Zedner, Lucia. (1994). "Reparation and retribution: are they reconcilable?" *The Modern Law Review*, 57(2), 228-250.

DOI: 10.9744/kata.17.2.64-70

ISSN 1411-2639 (Print), ISSN 2302-6294 (Online)

OPEN ACCESS

http://kata.petra.ac.id

Sylvia Plath's *The Bell Jar*: a Mirror of American Fifties

Ghandeharion, A.[1], Bozorgian, F.[2], Sabbagh, M.R.G.[3]
[1,2,3] Ferdowsi University of Mashhad, Mashhad, IRAN
e-mails: ghandeharioon@um.ac.ir; azraghandeharion@gmail.com

ABSTRACT

With its portrayal of a talented yet frustrated young American woman in the 1950s, Sylvia Plath's *The Bell Jar* (1963) depicts the experiences of a nineteen-year-old girl before her mental breakdown. Benefitting from a Friedanian second wave feminism, this paper aims to trace the root of disappointment and identity crisis in Plath's heroine, Esther Greenwood. It is understood that besides being a personal issue, her frustration is the outcome of sociocultural factors. The lack of role models and the contradictory messages sent by the media lead to her anxiety, disillusionment, and uncertainty. *The Bell Jar* proposes a solution: it is indeed possible for a woman to hold a fulfilling career and at the same time be a caring wife and a loving mother. And this is the answer Esther tries to figure out at a time when the boundaries between the domestic sphere and the outside world are clearly defined for women.

Keywords: Sylvia Plath; *The Bell Jar*; Betty Freidan; the America of the fifties.

INTRODUCTION

Sylvia Plath's *The Bell Jar* was first published in the UK in 1963 under the pseudonym Victoria Lucas. The novel received good reviews; it was critically acclaimed and became a best-seller. It was published again with Plath's name on the cover. At the time, this change attracted the attention of readers who felt the urge to read the work of a novelist, who was better known as a poet. Not just the different genre in her artistic creation, but also her recent suicide magnetized many readers and critics. Consequently, between 1966 and 1977, Plath's British publisher, Faber, sold over 140000 copies of the novel (cited in Gill, 2008, p. 74).

Critics have commented on the parallels between the events in the novel and Plath's real life. Plath herself underlines the confessional and semi-autobiographical nature of the novel when she calls it an "autobiographical apprenticework" (cited in Perloff, 1972, p. 507). Bawer adds to the weight of this claim by stating that in her journals, Plath feels as if *she* was stuck under the bell jar (in Bloom, Ed., 2007, p. 9). The events that take place in *The Bell Jar* mark a turning point in the heroine's worldview and her understanding of female identity. Esther gradually realizes that there is little room for her to flourish and appreciate her genuine self. Writing is her passion and she looks forward to a time when she can publish one of her own novels. Nevertheless, she becomes obsessed with her inadequacy and this results in a growing disappointment that hinders her progress. She believes she cannot rise to her full potentials since she is unfit for what the future has in store for her. In a Friedanian approach, this paper studies the sociocultural factors that lead to the central issue of the novel: the heroine's feelings of despondency and inadequacy.

DISCUSSION

The Bell Jar and Mystique of the 1950s

In 1963, Betty Friedan, known as one of the greatest feminist icons of the second wave feminism in America, wrote the groundbreaking book *The Feminine Mystique* in an attempt to explain the problem that many American women were facing in the fifties, namely, "the problem that has no name" (1974 [1963], p. 11). In her book, Friedan claims that American women are haunted by the feeling that something is wrong but their inability to explain the problem makes them even more restless (ibid.). This can be seen at the beginning of *The Bell Jar*, where Esther admits that "I knew there was something wrong with me that summer" (*BJ*[*], 1971 [1963], p. 1). Esther fails to give a clear description of that "something", which Friedan labels as "the problem that has no name".

[*] *The Bell Jar*

In the first chapter of *The Mystique*, Friedan addresses women's dissatisfaction and frustration. She argues that women cannot explain the reason for their disappointment; they just know that something is wrong. Friedan regrets that many girls drop out of college to get married and start a family (p. 12). In her opinion, the rush for starting a family severely damages women's prospects. Friedan suggests that in this particular era passing college courses does not matter anymore since there seems to be a far more important exam for women to pass an exam that would help them get their most prestigious degree yet (ibid.). Friedan satirizes this new degree by referring to it as "Ph.T.", or "Putting the Husband Through" (p. 12).

When Esther thinks about marriage, she cannot help but admit that

> [i]t would mean getting up at seven and cooking [my husband] eggs and bacon and toast and coffee . . ., and then when he came home after a lively, fascinating day he'd expect a big dinner, and I'd spend the evening washing up even more dirty plates till I fell into bed, utterly exhausted (*BJ*, p. 68).

Esther does not know if marriage can explain and define her life and she comes to this conclusion based on the women around her, the women whom she does not admire as good role models. Friedan challenges the ideology that being a wife or a mother defines a woman. This kind of social and cultural milieu promises limited prospects and this explains why in thinking about further options a woman is stupefied. Most of the girls that Friedan interviews admit that they are conditioned in a certain way; they are expected to go to college, perhaps hold a position in the outside world, meet a prince charming, and then get married right away "and that's as far as a girl has to think. After that, your husband determines and fills your life" (cited in Friedan, 1974 [1963], p.64).

Friedan notices that women are trapped in the popular Freudian belief that "anatomy is destiny" (p. 126). Esther, too, frowns at this biological essentialism which construes woman as an object of desire and a vehicle for procreation. In the scene where Esther accompanies Buddy Willard, a friend and a prospective husband, to a delivery room where a woman is in labor, she is appalled at the sight of the paraphernalia and the pregnant woman. She remarks that the woman is strapped to a "torture table" and that "[her] stomach stuck up so high I couldn't see her face or the upper part of her body at all" (*BJ*, p. 53).

This kind of description gives the impression that the baby is more important than the mother's identity. At that moment Esther cannot see anything beautiful about the scene, especially because the woman "seemed to have nothing but an enormous spider-fat stomach and two little ugly spindly legs" and during the birth "she never stopped making this unhuman whooing noise" (*BJ*, p. 53). These remarks on pregnancy and maternity remind us of Plath's "Metaphors" in which she compares a pregnant woman to "An elephant, a ponderous house,/ A melon strolling on two tendrils" (1981, p.116). The woman's body is thus defined by her pregnancy which gradually gets out of her control. Esther is not questioning motherhood; rather, she is giving herself the right to voice her doubts, displeasures, and even fears regarding things that for so long have remained unchallenged.

The America of the 1950s seems to be under the impression that childbirth is a miraculous event because woman, the symbol of birth and procreation, is reborn while giving birth to another human being. Therefore, it is generally believed that a woman has to be mentally deranged to not appreciate this blessing (Friedan 1974 [1963], p. 14, Ghandeharion and Feyz 2014). Friedan underlines the extremity of this popular belief which embellishes the "feminine fulfillment" by noting that "[i]n a New York hospital, a woman had a nervous breakdown when she found she could not breastfeed her baby" (p. 12). Buddy Willard, like Dr. Grantley Dick Read--the staunch advocate of natural childbirth--reinforces the clichés regarding motherhood and childbirth by claiming that once a woman has a baby, she would put all her future plans on hold in order to devote herself to her child. Esther remarks:

> I also remembered Buddy Willard saying in a sinister knowing way, that after I had children I would feel differently, I wouldn't want to write poems any more. So I began to think maybe it was true than when you were married and had children it was like being brainwashed, and afterward you went about numb as a slave in some private, totalitarian state (*BJ*, p. 69).

Esther has the impression that men promote what *they* believe to be beneficial for everyone else. This patriarchal idea of woman as a birth-giving heroine is perpetuated as woman's self-image, an image that, according to Friedan, "*ends* in childbirth" (emphasis in the original p. 38). What Friedan and Plath's speaker are trying to suggest is that pregnancy and childbirth with all their hardships, though beautiful, have become a means to oppress and suppress the female and not to encourage the feminine. Therefore, marriage and having children, instead of becoming a means for the woman to nurture her true potentials

and to blossom as a human being, have turned into a state in which she becomes trapped. This is done by men and women who disseminate the feminine mystique. The female as an equal to the male is thus ignored, and the feminine as an inferior to the masculine is emphasized.

Perloff (1972), too, insists that Esther and, by extension, Plath are not renouncing motherhood; rather, they are inviting us to see through the clichés by defamiliarizing the birth process (p. 516). In the birth scene, Esther is shocked at the woman's painful labor and describes the process "as if it were happening for the first time in history" (Perloff, ibid.). She observes that when the mother finally gives birth to the baby, she does not acknowledge that the baby is a boy, possibly because of the exhaustion, pain, and drugs. When Buddy tells Esther that the woman would forget the pain soon enough because she has been on painkillers the whole time, Esther thinks "a woman in terrible pain" might as well "go straight home and start another baby, because the drug would make her forget how bad the pain had been" (*BJ*, p. 53).

Interestingly, after Esther is hospitalized on account of her mental breakdown, her roommate is a woman called Mrs. Tomolillo, or so she thinks. The woman has the same name as the one who was in labor in the birth scene mentioned above. Esther might be delusional, especially given the state is in, and yet, this coincidence is significant. It might represent the striking nature of the birth scene and Esther's fears of childbirth. From this perspective, it could be said that at the back of her mind Esther thinks a pregnant woman is susceptible to mental breakdown, not only because of the excruciating pain, but also because of a loss of identity.

Esther wonders whether there is any other way of giving birth that is less painful but she does not venture to ask Buddy about it. She does not question this norm of society. She even imagines *herself* on the delivery table going under the same agonizing process just to see the baby full of life coming out of her body (*BJ*, p. 54). Friedan calls this "true feminine fulfillment" (p. 14) and maintains that this belief is developed in the fifties when society dictates the ultimate role of woman as a wife and a mother. According to this notion, being a mother and a wife is every woman's dream as it "fulfills" every aspect of their needs. The women who live according to this idea are women "whose greatest ambition has been marriage and children" (Friedan, p. 22). What is ironic about Esther is that she resists the stereotypical image of woman but at the same time, and not infrequently, considers the idea of becoming a housewife. Friedan believes that this ambivalence in girls results from a lack of role models who can offer them promising alternatives. Esther constantly worries when it comes to making her own decisions; she wants someone to choose for her because she is intimidated by the prospect of so many restrictive choices.

This indecisiveness is seen when Esther compares her life with a fig tree. This metaphor is the embodiment of her fears; she is in a quandary over her best course of action. She is dangling and will remain so unless she finds a way to reach for not one, but as many figs as she wants:

> I saw my life branching out before me like [a] green fig tree[...]. From the tip of every branch[...]a wonderful future beckoned and winked. One fig was a husband and a happy home and children, and another fig was a famous poet and another fig was a brilliant professor, [...].I saw myself sitting in the crotch of this fig tree, starving to death just because I couldn't make up my mind which of the figs I would choose (*BJ*, pp. 62-63).

This comparison sheds light on the ambivalence in the narrator. Esther shows a distaste for what is conventionally expected of woman but at the same time she desires what she condemns. This might be because the heroine of *The Bell Jar* yearns for love and she thinks she can find it in being a wife, and better still, in motherhood (Ghasemi, 2004, p. 63). However, Esther does not want to make any compromises; she accepts these roles "as long as she could still speak from within her deeper self through her writing" (ibid.).

Throughout the novel, Esther is standing on the border between denying the norms altogether and accepting them compliantly. Furthermore, this shows that Esther is experiencing a "crisis in the unity of the self" (ibid). There are two sides at war with each other here: Esther's aspirations as an independent free woman, and her desire to be a wife and a mother. Esther is confused since she has been led to believe these are mutually exclusive choices.

Friedan elaborates on this stupefying uncertainty that a young woman is plagued. She claims that few girls are clear about their plans for the future. In her research, she finds out that most college girls do not like to be asked about their future plans; some of them even envy the married ones because those girls "who are going to get married right away are the lucky ones" (cited in Friedan, p. 63).

Esther and Role Models

Esther's indecision results in her starvation as is elaborately explained by Smith (2010), who argues that "the feeding of young women" is one of the popular trends in the fifties (pp. 1-22). Smith focuses on eating moments in the novel to show how "behavioral models" (p. 4) try to feed Esther at the same time as they teach her the proper ways of eating. In other words, they give her a lesson in femininity.

What role models do girls have apart from their own mothers? And yet, these mothers cannot provide their girls with viable alternatives. Young women have to emulate their mothers who have gone to college, held a job for a short time, and once they were happily married, just gave up their dreams for the long-wished-for security that a husband could provide. Esther's mother and Mrs. Willard are two significant role models whom Esther criticizes. She observes that "cook and clean and wash was just what Buddy Willard's mother did from morning till night, and she was the wife of a university professor and had been a private school teacher herself" (*BJ*, pp. 68-69).

The alternative to this life is spinsterhood or loneliness, an option that in itself is scary, since these girls do not want to be unpopular in the very society that has such reductive expectations. Those women who are labeled as 'old maid' are usually career women like doctors, writers, etc. This is clear when Esther is describing her feelings about Jay Cee, her boss. She is amazed at Jay Cee's ability because she is different from most of the women around her. Esther envies Jay Cee's determination; she believes that this woman is goal-oriented and is quite clear about what she wants and how she wants to achieve it. That is why she tells us "I wished I had a mother like Jay Cee. Then I'd know what to do. My own mother wasn't much help" (*BJ*, p. 32).

Esther likes Jay Cee because she does not completely fit the standard image of woman in the fifties. This partly explains her critique of conventional images: Jay Cee is unlike other fashion magazine bosses "with fake eyelashes and giddy jewelry"; her "brains", knowledge of "languages" and "quality writers" are more important than her "plug-ugly looks" (*BJ*, p. 5). Esther thinks Jay Cee does not fit in the stereotypical image of woman because she cannot imagine her out of "strict office suit and luncheon-duty hat and in bed with her fat husband" (ibid.). Such examples reveal Esther's anxiety about finding a role model. However, she is not very successful in finding one.

Friedan asserts that many women parade "their station wagons full of children" (p. 28) around because that is their idea of happiness. This reminds the reader of Esther's neighbor, Dodo Conway, who is about to have her seventh child, and for whom Esther has ambivalent feelings. She admits, "Dodo interested me in spite of myself" (p. 95). While the growing size of Dodo's family disgusts Esther, she marvels at how easily the other woman has found her place in the mainstream. That's why at times Esther wishes to "have a big cowy family, like Dodo Conway" (*BJ*, p. 108) partly because she thinks that can be the end of her struggles with womanhood.

Smith (2010) claims that such ambivalent feelings in women are caused by the American society at a time when the country has confusing notions of domesticity (p. 8). This is particularly reflected through advertisements and women's magazines. One such magazine is the *Mademoiselle* with which Plath is familiar especially because she has been its guest-editor for a short time. Plath's experience parallels Esther's editorship for *Ladies' Day*. The American woman of the fifties is faced with many baffling role models. However, these models either deliver contradictory messages or represent different variations of the same image.

Smith (2010) elaborates on the conflicting messages delivered by the media by stating that women have to be high-achievers at school or college without losing sight of gender-segregation in the domestic and public spheres. Thus, women are "encouraged to travel to Mexico" while, at the same time, they are "admonished to stay home and learn the best way to cook a chicken" (p. 6). Such "socially constructed guidelines for femininity" (p. 5) are incongruous with the demands expected of women.

The duality of the messages in the media breeds uncertainty, anxiety, and frustration. The dichotomy splits a woman's self-image: part of her wants to be a "happy housewife heroine" (Friedan, 1974 [1963], p. 28) while the other side of her wants to follow dreams of having a fruitful career. This can be seen in the first chapter of the novel where Esther is clearly disappointed in working for a women's magazine. She cannot admit it herself but we can see how this experience precipitates her mental breakdown. Esther's high credentials as a straight-A student are rewarded not with books and pencils but with smart clothes that are "hanging limp as fish in my closet" (*BJ*, p. 1), clothes that she later feeds to the New York night. Gilbert (1978) has rightly referred to the incongruity between Esther's ambitions and her editorship for *Ladies' Day* as "the literary young woman's equivalent of being crowned Miss America" (p. 585).

The Postwar Culture and Madison Avenue

The post-war culture is in part an explanation and a cause for the conflicting messages directed at women. The economic boom creates a comfortable and enjoyable consumerism, particularly for middle-class Americans, which can be seen in the hustle bustle of New York City and Madison Avenue. It is changing times. Americans are encouraged to simply enjoy life and the media makes a major contribution to this cause. Advertising agencies make it their priority to introduce aspects of American life in polished and appealing ways. Among these advertisements are images of happy families and young couples who snuggle next to each other, apparently satisfied with their lives. In such images one can see the ideal for the suburban housewife or "true feminine fulfillment" because this woman is "freed by science" from the "drudgery and dangers of childbirth" and her only concern is "her husband, her children, her home" (Friedan, p. 13).

In this atmosphere, if a woman feels unfulfilled, she has to find fault with herself and see wherefore such abnormal feelings are disturbing her. Esther suffers from the same dilemma once she faces the breathtaking grandeur and splendor of New York. Her attempt at being her true self is foiled by the standard image of woman that has been mildly and unobtrusively forced on her from all directions: her own mother, her friend Buddy Willard, his mother, and even Jay Cee. Esther comes to New York and is frustrated because "all the little successes I'd totted up so happily at college fizzled to nothing outside the slick marble and plate-glass fronts along Madison Avenue" (*BJ*, pp. 1-2).

With the technological developments in the fifties, practically nothing is left for a woman to do but to see herself in her house surrounded by an array of appliances and products to keep her healthy and strong. She will not miss the world outside. Friedan objects to this trend and argues that this image of woman is "young and frivolous, almost childlike; fluffy and feminine; passive; gaily content in a world of bedroom and kitchen, sex, babies, and home" (p. 30). Esther feels inadequate but she is not alone in that. The number of women who are feeling empty and incomplete is growing because they have failed to adjust to the feminine role and do not know how to envision a different life outside the domestic sphere. Before coming to New York, Esther is an uninitiated girl from "some out-of-the-way town" where she cannot even "afford a magazine" (*BJ*, 2). However, her one-month stay in New York marks a new phase in her life. She describes herself as a lucky girl with "patent leather shoes" holding a "black patent leather pocketbook to match", just like the ladies in the advertisements, and she has what "thousands of other college girls" in America yearn for (ibid.).

The first nine chapters of the novel cover Esther's one-month stay in New York. During this time, the significance of fashion and advertisements is obvious since Esther describes the world around her in terms of advertisements. For instance, she observes that a young man has a "white toothpaste-ad smile" (*BJ*, p. 7) on his face, or when she orders a drink at the bar she remarks that "it looked clear and pure, just like the vodka ad" (*BJ*, p. 9). Esther's friend, Doreen, who is a sexy girl and takes much after the fifties sex icons like Marilyn Monroe, wears "full-length nylon and lace jobs you could half see through" (*BJ*, p. 4). The beauty editor of the magazine Esther works for in New York "persuaded Betsy [Esther's other friend] to cut her [blonde ponytail] and made a cover girl out of her" (*BJ*, p. 5). This shows the popular trend in America in which, according to Friedan, "three out of every ten women dyed their hair blonde" (p. 13).

These girls hang around the city since they wish to attract some promising man and settle down. This is more or less how young women were supposed to behave in the fifties. They would go to college and educate themselves but this would come second to getting married, especially since being married signifies social status, security, and happiness. Thus, staying single means being "emotionally incompetent" (Baker, 2007, p. 22).

Such a life of see-through dresses, blondes, matching pocketbooks, along with the need to secure the attention of an eligible bachelor has "marvelous, elaborate decadence" that attracts Esther "like a magnet" (*BJ*, p. 4). In the end, after a series of misfortunes and misadventures, Esther is about to leave New York; but she has unfinished business. In one of the key scenes of the novel, disillusioned Esther steps out on the parapet and throws away her expensive dresses one by one in the engulfing night.

Esther's disillusionment with the ideal image of woman in the fifties is linked to her editorship in *Ladies' Day*, a women's magazine that serves as a means to promote the desired model of womanhood. It is ironical that Esther wins the contest to be rewarded with one-month stay in the heart of one of the most successful agents of ideology, namely, the media. Esther has a chance to witness the strategies employed by women's magazine. She can see into the illusion "that the spotless hygiene of the fifties technicolor America is a facade which may conceal

an unhealthy reality--it may even make you sick" (Kendell cited in Bloom, 2009, p. 28). This explains the significance of the poisoning discourse of New York. The unhealthy ideals are see-through and sickening.

A Man's World

The confusing nature of the messages in the fifties restricts women's choices while it makes allowances for men. For example, Esther's mother gives her an article called "In Defense of Chastity", written by a "woman lawyer" who strongly advises other women to keep their virginity until they get married because purity is only a woman's issue. The "woman lawyer", who represents social norms, claims that a man's world and emotions are different from a woman's and so men "wanted to be the ones to teach their wives about sex" (*BJ*, pp. 65-66).

Esther cannot bring herself to act upon this advice. She believes that it is both unfair and unreasonable that a man is allowed to lead a double life while a woman is advised to stay pure, naive, and uninitiated. Here, Esther takes issue with "the cult of virginity" (Valenti 2009, p. 17). Valenti asserts that "virginity is pretty much all about women" because "[n]o such definition exists for men or boys" (p. 21). This is another restrictive demand made by the society, and the nonconformist in Esther makes her bend the rules. She becomes obsessed with losing her virginity because "[e]ver since I'd learned about the corruption of Buddy Willard my virginity weighed like a millstone around my neck" (*BJ*, p. 186).

Buddy has lost his virginity to a waitress. He congratulates himself on this escapade since it proves his manhood, but Esther resents the freedom that is clearly a male prerogative. As the story goes on, we come to see that all the demands of this patriarchal society become like constraints that weigh Esther down; they become like a "millstone" that try to keep her in line. It seems that Esther is surrounded by men and women who keep reminding her that it is "a man's world" (Baker, 2007, p. 14). A metaphor that best describes this popular belief of the 1950s is the arrow metaphor used by Mrs. Willard. She tells her son, Buddy, who is kind enough to pass the remark to Esther, that "[w]hat a man is is an arrow into the future and what a woman is is the place the arrow shoots off from" (p. 58). The metaphor is supposed to tell Esther that her place is on the ground not in the sky where a man is free to fly like an "arrow". What this metaphor suggests is that "men must thrust into the future" (Friedan 1974 [1963], p. 71); woman is therefore pushed into the background as a person whose main aim is to help the man to "shoot off".

Sabbagh and Bozorgian (2015) discuss these type of metaphors in relation to Esther's strong desire for movement and her fear of inertia and confinement. They propose that Esther's objection to this metaphor stems from her "claustrophobia" and her yearning for a "dynamic life" (p. 119). These two features of the heroine's personality are behind comments such as "I wanted change and excitement and to shoot off in all directions myself, like the colored arrows from a Fourth of July rocket" (*BJ*, p. 68), or "[i]f neurotic is wanting two mutually exclusive things at one and the same time, then I'm neurotic as hell. I'll be flying back and forth between one mutually exclusive thing and another for the rest of my days" (*BJ*, p. 76). In her outrage, Esther emphasizes that she abhors being like "Mrs. Willard's kitchen mat" (*BJ*, p. 69), who, in Esther's eyes, is the epitome of servitude. The kinetic images that arise from Esther's above comments further establish her desire for "change and excitement" (*BJ*, p. 68) and her distaste for anything that brings a static life.

The arrow metaphor reminds one of John Donne's famous poem "A Valediction: Forbidding Mourning" (written in 1633) in which he places woman in the position of the fixed foot of a compass that would bend and turn in accordance with the movements of the other foot--the man: "*If they be two, they are two so/ As stiff twin compasses are two;/ Thy soul, the fixed foot, makes no show/ To move, but doth, if th' other do* (emphasis added, Donne LL 25-32, p. 1276). Here, as well as in the case of the arrow metaphor, the male speaker shapes his experiences about women through metaphors. Kittay observes that man regards himself as the norm against which woman is evaluated and defined. Therefore, woman is characterized as the other, an intermediary between "one stage of life and the next, between the familiar and the new, [...] to mediate man's conceptualizations between himself and those alterities he must encounter" (1997, p. 266). It goes without saying that such metaphorical references to women initiate the othering which is itself a vehicle to promote the feminine mystique. This explains why the novel's arrow metaphor is criticized by Esther. The arrow represents all the freedom that Esther longs for: the freedom to opt for "mutually exclusive things"; the freedom to lose her virginity without having to worry about an unwanted pregnancy; and finally, the freedom to transcend the boundaries set by her sociocultural milieu.

CONCLUSION

Esther is trying to reconcile two warring parts of her psyche. One part of her wants to get married and have kids, while the other aims as high as becoming a successful writer. She tries to prove to others that

these two are not mutually exclusive or contraries; rather these two selves give a woman her ability to "shoot off in all directions". This is what being a woman means, but others do not think that Esther is capable of handling contraries at one and the same time.

The *Bell Jar* endeavors to show that there is no problem with leading a double life, in the positive sense of the term. Esther's quest throughout the novel suggests that being a wife and a mother are not at odds with being a writer. Writing is a career that could stand for all the productive and creative occupations that any woman can and should try. This duality in the nature of woman and, first and foremost, she is the one who should recognize it and respect it. Repressing this dual consciousness would not help; it will only trap the woman under a bell jar. Others must acknowledge the existence of these two sides and refrain from labeling it as "neurotic" or insane. Friedan claims the same: "Love and children and home are good, but they are not the whole world" because women should not "accept this picture of a half-life, instead of a sharing in the whole of human destiny" (p. 60).

This "half-life" is obviously incomplete until it is reconciled with the other half that is being an active participant in the world outside home. These two sides are not mutually exclusive. Rather, they are complementary; they cannot be separated since they give meaning to each other. Unless the two halves come together, the woman is incomplete, frustrated, and stifled. Plath does not force a clear resolution on the novel's ending. We are not sure whether Esther is "healed" the way her mother would expect. The ending instead encourages us to ask, "What was really the problem? What were Esther's family and the doctors trying to achieve? What needs to be healed?" Esther's mother, Buddy Willard and his family, and Doctor Gordon encourage her feminine self to prevail. However, Esther leaves, probably healed from the schism that has separated these two selves. This is how she confronts the dead end. She symbolically cements the crack between the two selves, and thus makes a unified whole. This is her secret in surviving the sour air under the bell jar: the acceptance of two "mutually exclusive" things.

REFERENCES

Baker, P. (2007). *Fashions of a decade: The 1950s*. New York: Infobase Publishing.

Bawer, B. (2007). Sylvia Plath and the poetry of confession. in H. Bloom (Ed.), *Bloom's modern critical views: Sylvia Plath* (pp.7-20). New York: Infobase Publishing.

Bloom, H. (Ed.). (2009). *Bloom's guides: Sylvia Plath's The bell jar*. New York: Infobase Publishing.

Donne, J. (1633). A valediction: Forbidding mourning. In M. H. Abrams et al (Eds.). *The Norton Anthology of English Literature*. Vol. 1. 8th ed. New York: W, W. Norton & Company.

Friedan, B. (1974 [1963]). *The feminine mystique*. New York: Dell Publishing Co., INC.

Ghandeharion, A. & Feyz, M. (2014). Desperate housewives in Albee's who's afraid of Virginia Woolf? *Analele Universităţii Ovidius din Constanţa. Seria Filologie*, 25(1), 12-21.

Ghasemi, P. (2004). Sylvia Plath's self-portrayal: The issue of double consciousness. *Journal of the Faculty of Letters and Humanities*. Shahid Bahonar University of Kerman, No. 14, 51-68. *Noor Magazine*. Stable URL: http://www.noormags.com/view/fa/articlepage/314624 accessed: April 22, 2014.

Gilbert, S. M. (1978). A fine, white flying myth: confessions of a Plath addict". *The Massachusetts Review*. 19(3), 585-603. *JSTOR* Stable URL: http://www.jstor.org/stable/25088890 accessed: Nov. 25, 2014

Gill, J. (2008). *The Cambridge introduction to Sylvia Plath*. Cambridge: Cambridge University Press.

Kittay, E. F. (1997). Woman as Metaphor. In D. Tietjens Meyers (Ed.), *Feminist social thought: A reader* (265-285). New York: Routledge.

Perloff, M. G. (1972). A ritual for being born twice: Sylvia Plath's the bell jar. *Contemporary Literature*. University of Wisconsin Press, 13(4), 507-522. Stable URL: http://www.jstor.org/stable/1207445

Plath, S. (1971 [1963]). *The bell jar*. New York: Bantam Books, Published by Arrangement with Harper & Row, Publishers.

Smith, C. J. (2010). The feeding of young women: Sylvia Plath's the bell jar, mademoiselle magazine, and the domestic ideal. *College Literature*. 37(4)., 1-22. *JSTOR* Stable URL: http://www.jstor.org/stable/27917762 Accessed: 09/05/2014

Valenti, J. (2009). *The purity myth: How America's obsession with virginity is hurting young women*. Berkeley: Seal Press.

Sabbagh, M. R. G., & Bozorgian, F. (2015). The bell jar: A study in characterization, figure, and ground. In *2nd Conference on Interdisciplinary Approaches to Language Teaching, Literature and Translation Studies*, 113-122.

DOI: 10.9744/kata.17.2.71-78

ISSN 1411-2639 (Print), ISSN 2302-6294 (Online)

OPEN ACCESS

http://kata.petra.ac.id

An Evaluation on Comprehensive Indonesian-English Dictionary by A. M. Stevens and A. Ed. Schmidgall-Tellings

da Silva, A.M.
Department of Applied English Linguistics, Atma Jaya Catholic University, Jakarta, INDONESIA
email: anna.silva@atmajaya.ac.id

ABSTRACT

Almost all learners of English as an additional language need a bilingual dictionary. By and large, the dictionary is used to find out meanings of words, though today's modern dictionaries serve more than that particular function. In Indonesia, there have been several widely-known and used bilingual dictionaries aimed for different profiles of target users like learners or practitioners. This article evaluated the latest edition of the Comprehensive Indonesian English Dictionary by Stevens and Schmidgall-Tellings. The purpose of the brief analysis is to give some contribution on the revision of the dictionary's future edition in particular and other Indonesian-English dictionaries in general. It was found that besides the many advantages the dictionary provides to its readers, there have been several aspects that need revisions.

Keywords: Bilingual dictionary; evaluation; translator.

INTRODUCTION

Dictionaries have existed since hundreds of years ago. Dictionaries have been revised and renewed to ensure that the practical needs of readers are fulfilled (Fontenelle, 2008, p. 1). Revision of a dictionary is a must since language is flexible and dynamic (Atkins & Rundell, 2008, p. 47). Words can be obsolete and are no longer used; they may be simplified and new words may be created in accordance to the language speakers' needs. In that regard, a dictionary has no longer been viewed as the authoritative source from which users will find how to use words; hence the prescriptive function of a dictionary. Nowadays, in line with the advancement of electronic corpora, a dictionary presents real examples of words in written or spoken discourse; hence dictionary as descriptive texts (Atkins & Rundell, 2008, p. 2).

Therefore, quest to a good dictionary may have no end. Nevertheless, there are some criteria of one. First of all, a dictionary should be able to fulfill the needs of the users (Atkins & Rundell, 2008, pp. 18, 25-44). Dictionary users are the main element in the process of dictionary making. Profile users include three aspects:

1. Who they are:
   a. their ages (e.g. children, adults)
   b. their professions (e.g. students, teachers, translators, doctors, etc.)
2. What they need the dictionary for:
   a. general purposes (e.g. searching for word definition, finding out word spelling and pronunciation)
   b. specific purposes (e.g. learning a foreign language, learning specific terms, translating texts)
3. In which language level they are in:
   a. their language proficiency (of the language used in the dictionary)
   b. their knowledge on dictionary conventions (e.g. abbreviations, word pronunciation, and grammatical information used in the dictionary)

Simply said, it is the users who will likely decide whether a dictionary they use is good or not. If the user is an adult EFL learner who wants to check meanings of words in a monolingual English dictionary, for instance, he or she will find a monolingual English dictionary useful when the dictionary provides the word meaning in different contexts. He or she can get a complete information on the whole meaning (polysemous) and how they have been used by English native speakers in both formal and informal styles. But if the user is a translator, for example, he or she will find a bilingual dictionary beneficial when it provides not only equivalence of general words, but also specific terms, including abbreviations in the target language and colloquial use of the words in question.

Second, a good dictionary is reliable in both the subjective and objective evidence (Atkins & Rundell, 2008, pp. 45-96). Subjective evidence indicates that the dictionary presents an opportunity for its users to make a link between the words and their definitions with their schemata. The connection may be hardly made when users have no background knowledge on the words. Thus, the dictionary functions as a knowledge provider of the word in question. Yet, the connection may be easily created if the users have some previous knowledge about the words they are looking for. In that regard, the dictionary completes the former information the users have possessed. Objective evidence suggests that the dictionary focuses on its descriptive instead of prescriptive role. To put it another way, users will find practical entries and examples, i.e. those that are used in everyday spoken and written contexts, e.g. in daily chats, newspaper articles, novels, and web texts.

Third, a good dictionary should go beyond and responsive to the needs of the users. For instance, a dictionary for an EFL learner should not assume that their users need the dictionary for receptive skills only, but also for productive skills. Academic writing tools should be provided, as has been done by Oxford Advanced Learners Dictionary 8th edition. Furthermore, it should be available on line and is easily used by the users. Finally, it should carry out a periodical revisions so that it is in line with the current and practical use of language.

Based on the users' profile, dictionaries can be categorized into several types according to the following points: (1) language, (2) content, (3) size, (4) medium, (5) organization, (6) skills, and (7) purpose (Atkins & Rundell, 2008, pp. 24-25). The first category suggests whether a dictionary is a monolingual or bilingual. If it is a bilingual dictionary, it can be unidirectional, e.g. an English-Indonesian dictionary in which English is the source and Indonesian the target language, or bidirectional, e.g. an English-Indonesian and Indonesian-English dictionary in which there are two source languages English and Indonesian, and two target languages Indonesian and English. The second category denotes the subject matter of a dictionary, namely general and specific elements of language (e.g. phrases, collocations, idioms) and specific terminologies (e.g. in health, law, biology). The third category signifies whether a dictionary is of a pocket, concise or collegiate size. The fourth category refers to print, electronic or online version of a dictionary. The fifth category implies the way a dictionary is organized, either from word to meaning, or from word to meaning to other semantically connected word. The sixth category indicates the users' language skills according to their age and linguistic background. The last category suggests two motives of using a dictionary to decode or to encode words. The former is related to the language receptive skills; it means that a dictionary is used to grasp the word definition or translate words from the target into the source language, while the latter is connected to the productive skills, i.e. to employ the words in contexts appropriately, to translate words from a source to a target language, and to teach language.

The categorization above may provide a brief guideline to draw some differences between a dictionary for language learners (English non-native speakers), and for translators. The first factor is the language of the two dictionaries. A dictionary for language learners can be either monolingual, as exemplified by the Longman Language Activator or the Oxford Wordfinder (Atkins & Rundell, 2008, p. 26), or bilingual, e.g. *Kamus Inggris Indonesia edisi yang diperbarui* (English-Indonesian Dictionary updated edition, henceforth KIngI) written by Echols and Shadily, published by Gramedia Pustaka Utama. Yet, a dictionary for translators is generally bilingual, e.g. Comprehensive Indonesian-English Dictionary (henceforth CIED), which was written by Alan M. Stevens and the late A. Ed. Schimdgall-Tellings, and published in 1981. It does not mean, however, that translators only need one bilingual dictionary in doing their translation work. They may need other dictionaries as well, e.g. monolingual dictionaries in both the target and source languages, a dictionary of specific fields, e.g. a dictionary of finance, medical or sports and perhaps an encyclopedia, too. The second aspect is the dictionary content or coverage. A dictionary for language learners commonly contains general language in accordance to their age and language background. KIngI, for instance, consists of general language needed by students of Indonesian junior to senior high school levels. CIED, on the other hand, presents both general and specific language such as cultural words, various acronyms and initialism, colloquial expressions, and particular terminologies of different fields, which may be needed for translators. Finally, a dictionary for language learners is used for decoding, as they need the dictionary to comprehend the word meaning or to translate texts from the target to their source language. On the other hand, a dictionary for translators is used for encoding text because they need to find out how to use the words in the target language accurately and to translate texts in the source to the target language.

This paper is a review of CIED's latest edition. Despite of its great help to translators, the dictionary has its flaws, which, in case of CIED, may not always be easily spotted. Actually, all dictionaries have their own weaknesses. Therefore, good dictionaries ideally would manage to have their revised editions published periodically. Hopefully, the review, which due to some limitations cannot cover the entire aspects of a dictionary and discuss as many examples as possible, would contribute to the revision of the later edition of the dictionary.

GENERAL DESCRIPTION OF THE DICTIONARY

The very first edition of CIED, a unidirectional dictionary, was published in 1981. The writers, Alan M. Stevens, is a professor of linguistics at Queens College, City University of New York, and the late A. Ed. Schimdgall-Tellings, was a freelance translator. CIED revised edition was published in 2004, and launched in Indonesia in August 4, 2005 at the library of the Ministry of Education, South Jakarta. In the preface of the 2004 edition, it was stated that the two authors have done research and written books on Indonesian language. However, none of the authors are native speakers of Indonesian, unlike the Collins-Robert English-French Dictionary (henceforth CREFD) whose authors are both native speakers of English (B. T. Sue Atkins) and French (A. Duval), one important fact that probably has made CREFD a reliable reference for its users until it issued its fifth edition then (Atkins B. T., 2008, pp. 247, 249). I attended the launch of CIED in 2005. Hearing about the review and looking at the content of CIED displayed, I was sure to buy the dictionary as I predicted it would provide me a great help in some translation work I had.

Six years afterwards, i.e. in the year 2010, the second edition (or the third edition, to be more precise) was published. This edition has encompassed all the revisions, corrections and additions have from the second and third printing of the previous editions that came not only from the authors and publisher, but also from the users (Stevens & Schmidgall-Tellings, 2010, p. ix). Indeed, CIED's first and second editions have evidently assisted me in translating some texts occasionally for eight years then. In my opinion, CIED is the best Indonesian-English dictionary for several reasons. First of all, it may be due to the dictionary's ability to assist me translating texts from Indonesian to English. The dictionary consists of a wide range of technical terms in so many fields, from economics to engineering to medical areas, which are commonly needed by translators. Referring to the categories of a dictionary above, CIED's main target users are likely translators, not English learners (Gouws, 2007, pp. 56, 59), especially when it is mentioned that the first edition included some suggestions from *Bahtera* mailing list for translators and interpreters (Stevens & Schmidgall-Tellings, 2010, p. xi). Finally, the authors' twenty-year research and documentation of the Indonesian language and culture resulted in real-world utterances in the examples, hence the descriptive evidence (McEnery & Wilson, 2001, pp. 5, 106-107, 144-145). However, the profile of target users was not explicitly mentioned (vide Table 1). Thus, CIED was created for the purpose of text production (Atkins & Rundell, 2008, p. 25; Nielsen & Mourier, 2007, p. 131).

THE MERITS OF CIED

CIED claims to be more superior than other dictionaries due to a number of factors. Firstly, compared to the other dictionaries like *Kamus Indonesia Inggris Trualfa edisi ke-1* (Indonesian-English Dictionary 1st edition, henceforth KIIT) by Krause, published in 2002, and the popular *Kamus Indonesia Inggris edisi ke 3* (Indonesian English Dictionary 3rd edition henceforth KII) written by Echols and Shadirly, published in 1989 by Gramedia Pustaka Utama, CIED is the biggest in size (25 x 19 x 5 cm). It belongs to the standard or collegiate edition. It also has much more pages, 1,103 pages and entries of around 80,000 lemmata (vide Table 1). It was available in print. CIED authors claimed to have included standard and non-standard Indonesian words originated from local, slang, teenagers', and foreign languages. The local languages include Javanese, Jakarta, Balinese, Batak, Banjarmasin, Indonesia Bagian Timur, Irian Jaya, Kawi, Madurese, Medan, Minahasa, Nusa Tenggara Barat, Nusa Tenggara Timur, Sunda, Palembang, and Papua. Indonesian language is also highly influenced by foreign languages, especially Arabic Indonesia has the biggest Moslem population in the world; Dutch, who colonialized the country for over than three centuries, and English, through the various dimensions of the relationship between the country and the English speaking countries particularly the US and UK. Other influential foreign languages includes Chinese, German, Greek, Latin, Portuguese and Sanskrit (Sneddon, 2003, pp. 160-177, 180-185). The influence of other languages into Indonesian was well illustrated by CIED.

In addition, CIED clearly listed its primary and secondary sources. The primary sources included newspapers, magazines, books, personal documents, government documents, ministerial decrees, business

Table 1. Comparison of CIED, KIIT, and KII

Dictionaries	Year of publication	Size	No. of entries	No. of pages	Target readers
CIED 2nd ed.	2010	25 x 19 x 5 cm	± 80,000 – 90,000	1103	NA
KIIT 1st ed.	2002	23,5 x 15,5 x 3,5 cm	40,000-50,000	830	Non-fluent English speakers, and non-native speakers of English
KII 3rd ed.	1989	23 x 15 x 2.7 cm	Less than 31,000	618	Indonesian learners of English General readers wishing to read contemporary Indonesian materials

documents, tape-recorded conversations, street signs, graffiti, restaurant menus, testimony in Immigration court, at civil & criminal trials and taken at depositions in the United States, and internet sources. The secondary sources comprise various subject-specific dictionaries from language to other fields such as Islam, Math, Law, sports, telecommunication, engineering, and birds (Stevens & Schmidgall-Tellings, 2010, pp. xviii-xix). The other two dictionaries did not mention their sources as complete and detailed as CIED did.

Next, the dictionary provides thorough acronyms and initialisms that are available and used frequently in Indonesian contexts. It is a common practice to use one of the following lexical items: *asosiasi*, *badan*, *ikatan*, *lembaga*, *organisasi*, *paguyuban*, *perkumpulan*, and *pusat* for organizations, unions, societies, clubs, or centers in Indonesia. CIED provides as many as possible translations for acronyms and initialisms under the above headwords. Under the headword *badan*, for example. one can find translations of *BAPEPAM*, *BPPT*, and *BPPN* (Stevens & Schmidgall-Tellings, 2010, p. 72) (vide Figure 1). Under *lembaga* (vide Figure 2) there are equivalents of *LAN*, *LBH*, *LIPI*, and even *LEKRA*, which was famous during the Soekarno's regime, when the Indonesian Communist Party became the ruling party (Stevens & Schmidgall-Tellings, 2010, p. 572); and under *pusat* (vide Figure 3) the words available are *Puskesmas*, *Pusdiklat*, *Pusdikpassus*, (Stevens & Schmidgall-Tellings, 2010, p. 788). In addition, names of political parties, e.g. *PDIP*, *PD*, *Hanura*, *PKS*, *PKB*, (vide Figure 4) are provided in CIED, including those that may not be present anymore within the 2014 General Election (Stevens & Schmidgall-Tellings, 2010, pp. 712-713). Certainly, they are very advantageous for translators: presumably they will save much time by consulting one source for the standard and equivalent translations needed (Duval, 2008, p. 274).

. . . – *Pengawas Pasar Modal* [BAPÉPAM] Capital Market Supervisory Agency. – *pengelola* executive board. – *Pengkajian dan Penerapan Téknologi* [BPPT] Agency for the Assessment and Application of Technology. – *pengurus* managing board. – *Penyéhatan Perbankan Nasional* [BPPN] Indonesian Bank Restructuring Agency, . . .

Figure 1. Some acronyms and initialisms under lemma *badan* and their translations

. . . – *Bantuan Hukum* [LBH] Legal Aid Society. – *hukuman* penal institution. – *Ilmu Pengetahuan Indonésia* [LIPI] Indonesian Institute of Science. – *inang* host institution. – *Kantor Berita Nasional* [LKBN] *Antara* Antara National News Office. – *Kebudayaan Rakyat* [LÉKRA] League of People's Culture. . . .

Figure 2. Some acronyms and initialisms under lemma *lembaga* and their translations

. . . – *Keséhatan Masyarakat* [Puskésmas] Public Health Center. . . – *Pendidikan dan Latihan* [Pusdiklat] Training and Educational Center . . . . – *Pendidikan Pasukan Khusus* [Pusdikpassus] Special Forces Educational Center . . .

Figure 3. Some acronyms under lemma *pusat* and their translations

. . . – *Amanat Nasional* [PAN] National Mandate Party . . . – *Démokrasi Indonésia Perjuangan* [PDIP] Indonesian Democracy Party Struggle . . . – *Démokrat* [PD] Democrat Party . . . – *Hanura* [Hati Nurani Rakyat] [PH] People's Conscience Party . . . – *Keadilan Sejahtera* [PKS] Prosperous Justice Party. – *Kebangkitan Bangsa* [PKB] National Awakening Party. . .

Figure 4. Some acronyms and initialisms under lemma *partai* and their translations

Another valuable contribution CIED makes is the presentation of many frequently used and found terms in various fields, such as agriculture, biology, economy, engineering, geology, health, language, law, medical, mining, shipping andzoology. That again was beneficial for translators and practitioners looking for the translations of such terms, which they may not find in other Indonesian English dictionaries. See Figure 5 for just some examples of common terms in law under lemma *kejaksaan* (Stevens & Schmidgall-Tellings, 2010, p. 403), Figure 6 for some terms in zoology under headword *burung* (Stevens & Schmidgall-Tellings, 2010, p. 168), and Figure 7 some terms in shipping under lemma *kapal* (Stevens & Schmidgall-Tellings, 2010, p. 447).

kejaksaan 1 prosecution. **2** District Attorney's office. ~ *agung* [Kejakgung] attorney general's office. ~ *negeri* [Kejari] district attorney's office. ~ *tinggi* [Kejati] provincial attorney general's office.

Figure 5. Some common terms in Indonesian law under lemma *kejaksaan*

. . . – *angin ribut* albatross. – *angklung* chestnut- backed scimitar babbler, *Pomatorhinus montanus*. – *anis mérah* orange-headed thrush, *Zoothera citrina*. – *babi* adjutant stork, *Leptoptilus javanicus*. – *badak* hornbill, *Buceros rhinoceros, Dichoceros bicornis*. . . .

Figure 6. Some terms in zoology under lemma *burung*

. . . – *angkutan* freighter. – *api* steamship. – *api baling-baling* propeller ship. – *apiso* dispatch boat. – *asap* steamship. – *bajak* pirate ship. – *bantu perambuan* buoy watch boat. – *bantuan* support ship. – *barang* freighter, cargo vessel. – *barang curahan* bulk carrier. – . . .

Figure 7. Some terms in shipping under lemma *kapal*

CIED even covers local and international historical events, such as exemplified in the presentation of a lot of entries under the lemma *hari*, e.g. *hari ABRI, hari Adhyaksa, hari AIDS Sedunia, hari Air Sedunia, hari Anak Nasional,* (Stevens & Schmidgall-Tellings, 2010, pp. 350-353) together with the dates, and *peristiwa*, e.g. *peristiwa Ketapang, Madiun, Semang-gi* (Stevens & Schmidgall-Tellings, 2010, p. 741), in which there are brief explanation and dates of the events. However, this lemma needs to be renewed, categories on events should also be established. For instance, do the events only cover the 'dark' side of the country, or both the dark and bright sides.

. . . – ABRI Republic of Indonesia Armed Forces Day (October 5). – Adhyaksa Attorney General's Of¤ce Day (July 22). – AIDS Sedunia World AIDS Day (December 1). . . . .– Anak Nasional [HAN] National Children's Day (July 23) . . . – Bhayangkara Police Day (July 1). – Brigade Mobil [Brimob] Mobile Brigade Day (November 14). – Buku Book Day (May 21). – Bumi Earth Day (April 22). – Buruh Labor Day (May 1) . . .

Figure 8. Some terms related to historical events under lemma *hari*

. . . – *Ketapang* interethnic rioting that took place in Ketapang on November 22, 1998. – *Madiun* The Madiun Affair: September 1948 armed rebellion by the PKI against the government in Madiun, East Java. . . . – *Semanggi* demonstrations on November 11, 1998, in Semanggi, Jakarta against the MPR's Sidang Istiméwa [SI]. . . .

Figure 9. Some terms related to historical events under lemma *peristiwa*

Furthermore, CIED presents examples that are used in Indonesian daily texts as shown in Figure 10 under the headword *siapa* (Stevens & Schmidgall-Tellings, 2010, p. 932), which may not be available as comprehensively as in other dictionaries. Note that the various uses of the lexical item *siapa* as reflected in the examples, have been carefully collected and vividly translated according to the needs of the target users.

siapa who, whom, whose. . . . *Ini rumah –?* Whose house is this? *Ada orang datang, saya tidak tahu –.* Somebody's coming, I don't know who. – *namanya?* What's his name? – *lagi?* (And) who else? – *orangnya yang tidak jéngkél?* Who wouldn't be annoyed? – *ngira/nyana ... ?* Who would have thought/expected ... ? . . .

Figure 10. Some vivid and useful examples under lemma *siapa*

Next, teen language or *Bahasa Gaul* (abbreviated BG) is also highlighted by CIED. Some examples are presented in Figure 11, i.e. *ngeh, sléngéan* and *tulalit* (Stevens & Schmidgall-Tellings, 2010, pp. 332, 414, 948, 954, 1048). I believe they are very useful for those who want to translate the words into English and those non-Indonesian speakers wanting to know about the two varieties.

gubrak (*BG onom*) crash!
jayus (*BG*) not funny, stupid (of jokes).
sléngéan and **sléngékan** (*BG*) to do as one pleases/wants; messy, sloppy; to ad lib.
sotoy [*BG sok tahu*] a know-it-all.
tulalit (*BG*) stupid, out of it.

Figure 11. Some lemmata exemplifying teen language in Indonesian

Finally, CIED also includes cultural lexical items from several areas in Indonesia, e.g. Java, Ambon, Sunda, and Minahassa (vide Figure 12). The presence

of such terms is useful since many of the words, mainly Javanese, have been borrowed and become part of Indonesian vocabulary in written and spoken contexts. The Javenese word *ajek*, Minahassa *ngana*, Ambonese *nyong*, Sundanese *punten*, for instance, are listed in CIED (Stevens & Schmidgall-Tellings, 2010, pp. 15, 662, 672, 785). Mostly, it is the Javanese words that have been borrowed and used frequently by Indonesian speakers.

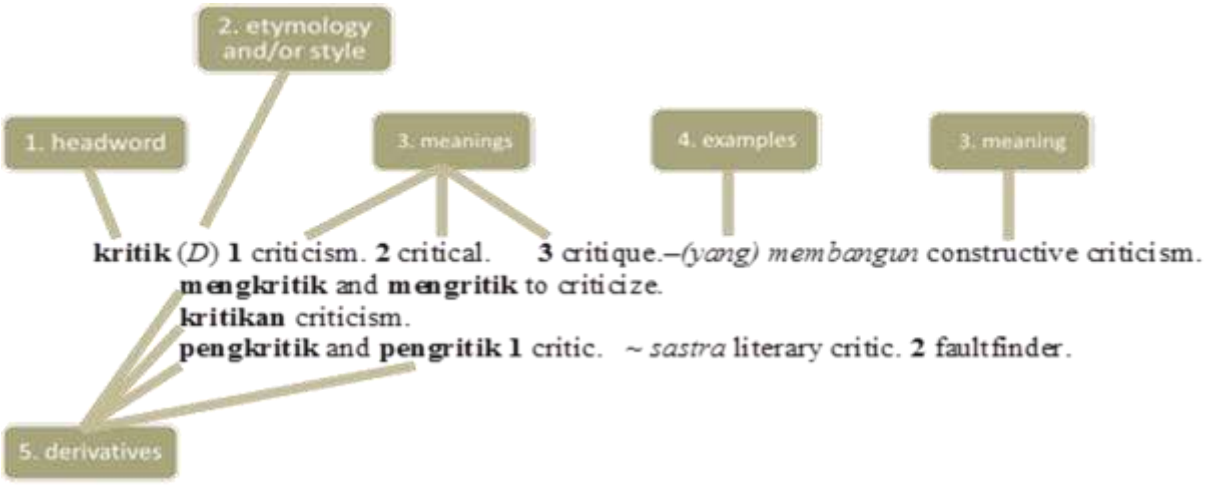
ajeg and ajek (Jv) 1 invariable, constant, steady, stable. 2 regular. dengan – regularly.
ngana (Min) you (personal pronoun sg).
nyong (in Ambon) young man. – dan Noni (Min) (in contests) title awarded to the "best" male and female adolescents from their area.
punten (S) 1 anybody home? 2 excuse me.

Figure 12. Some lemmata from different cultures in Indonesian

THE DEMERITS OF CIED

In spite of its merits, CIED has its limitations. In the first place, it is concerning the explanation on how to use the dictionary, particularly the order in an entry (Stevens & Schmidgall-Tellings, 2010, p. xiv). Such an order seems too simple for those who want to have a quick and detailed explanation on how to find equivalents of Indonesian words; many of which are polysemous, and have many derivatives and collocations. Besides, though the dictionary's target users are translators, perhaps not all of them are familiar with linguistic terms. Therefore, it can be practical and helpful to provide illustration and notes as proposed in Figure 13.

The next weakness comes from CIED's inability to keep up with the rapid change of the teen language or *Bahasa Gaul*. Some of the lemmata may be outdated. One example is *astaganaga* (Stevens & Schmidgall-Tellings, 2010, p. 60), which is not commonly used nowadays. Another example is *bo* and *bo'* (Stevens & Schmidgall-Tellings, 2010, p. 145) which may be outdated, as the lexical item *Mr. Bro* with the same meaning is currently used by the youngsters. Next example is *otreh* (Stevens & Schmidgall-Tellings, 2010, p. 685), which is not popular today, and replaced by *oce* or *oks*. Thus, CIED needs to update old-fashioned words as they have opted for taking *Bahasa Gaul* into account. Moreover, the extension of *cipika cipiki* (Stevens & Schmidgall-Tellings, 2010, p. 204) is not appropriate; it should be *cium pipi kanan pipi kiri* in which 'pi' is for *pipi* or cheek (vide Figure 14).



1. headword (usually the root) followed by expansion of an acronym, initialism, or abbreviation (if there is any)
2. etymology and/or style. If no etymology is given, it means that the root is native or that the authors do not know the etymology. A question mark after the etymology means that the etymology is uncertain. Pronunciation comes afterwards if unpredictable from the spelling.
3. meanings. If no meaning is given for the root, the root does not occur by itself or it only occurs as the second element of compounds. The bare root may also be one of the forms of a derivative in *meN-* or a colloquial form of a derivative in *ber-*.
4. examples Notes: idioms, phrases, and sayings (listed under the first full word of the saying) compounds (listed under the first element and alphabetized within each entry under the second element)
5. derivatives and derivatives of derivatives

Figure 13. Proposed order of entry

cipika-cipiki (*BG*) [cium kanan cium kiri] (to greet) by kissing on both cheeks.

Figure 14. Lemma *cipika-cipiki*

Though CIED states that it has a huge collection of real-world examples, some or perhaps many of the examples may not be typical or not frequently used. Factually, examples used in dictionaries should be those that are typical and are indeed commonly employed by speakers of the source language (Rundell, 2008, p. 239). The example *és kopyor* in Figure 15 below under lemma *bagaimana* (Stevens & Schmidgall-Tellings, 2010, p. 73) seems to be atypical of the kind of ice regularly consumed by Indonesians. Typical example would be *és teh, és teh manis* or *es cendol*. Another point related to example is the exclusion of one popular example from one lemmata, e.g. *kritik pedas* that was not included in lemma *kritik* (Stevens & Schmidgall-Tellings, 2010, p. 526); (see also Figure 15). CIED needs to count on more updated sources than merely the lengthy experiences of the authors, hence the benefit of using huge corpora of real-use utterances including examples by Indonesians (Laufer, 2008, p. 214).

bagaimana 1 how (about)? . . . – *kalau minum és kopyor?* What do you think of having a glass of ***kopyor*** ice? . . .

Figure 15. Lemma *bagaimana* and its atypical example

One more shortcoming of CIED is the multiple definitions it provides for many lemmata (vide Figure 16) (Stevens & Schmidgall-Tellings, 2010, pp. 447, 756, 855), which directs to the question of which meaning is the best equivalence. Hence, CIED has to include contexts that match the alternative definitions presented so that users do not have to look up the monolingual English dictionary to ensure his choice is correct. CIED authors may consider establishing and using parallel corpora, which will provide real examples as well as their equivalents in spoken and written texts, which will imply the definitions as well as the contexts (Atkins B. T., 2008, pp. 258, 260).

kapal I (*Tam*) ship, boat, vessel. . . .
pinjaman 1 (*uang* ~) loan, debt . . .
saham (*A*) **1** part, role, share . . .

Figure 16. Some lemmata that have more than one meaning

Furthermore, with regard to cultural words, there are some missing points identified. For instance, CIED does not provide a complete definition of a Javanese word *blusukan* (vide Figure 17). This word has been very popular since Ir. Joko Widodo became the mayor of Solo, Central Java in 2009. The former mayor of Solo, former Governor of Jakarta, and now the President of the Republic of Indonesia (the President) has frequently done *blusukan* in order to meet people. In CIED the word *blusukan* is defined only briefly (Stevens & Schmidgall-Tellings, 2010, p. 145), but the description did not cover the entire meaning. An interview with a Javanese native speaker reveals that *blusukan* means to go into places that are seldom visited by common people, e.g. slum, forest (Utomo, 2015). Culturally, *blusukan* may be used to refer to people who go hunting wild boars deep in the forest. However, the word has undergone an extension. When the President does *blusukan*, he does not just visit places like slums, rural areas, or traditional markets, but also gathers information from the people there by listening to their thoughts, problems, experiences, and having conversations with them. The information is used to evaluate, renew or create a public policy (Widodo, 2015). Hence, *blusukan* may be also identical with a field observation, a way to monitor people's real condition and how the government's policy has affected people's lives.

blusukan (Jv) to go in and out (of).

Figure 17. Lemma *blusukan*

On the other hand, CIED has not included the Javanese lexical item *mak nyus* which was promoted by Bondan Winarno, a host of a culinary program in one of national private TV stations in Indonesia since 2005 (Mayasari, 2012-2015) . The term has always occurred each time Winarno promoted the food he tasted to show how delicious the food is. However, the word has not been included in CIED.

The last note is about acronyms and intialisms Although CIED's convention is to present acronyms as individual words and initialisms as parts of a lemma (Stevens & Schmidgall-Tellings, 2010, p. xv), CIED should consider putting the many acronyms and initialisms in supplementary materials or outer text accompanying the dictionary for practicality reasons (Szczepaniak, 2007, p. 154). That is due to the fact that there is a plethora of initialisms and acronyms, e.g. those under the lemma *badan, lembaga, partai, pusat* which are typically used in Indonesian context (Stevens & Schmidgall-Tellings, 2010, pp. 72, 572, 712, 788). An outer text consisting of those lexical items may help users find the words in question faster and easier. For linguists the way such acronyms and initialisms were translated may provide a clue to whether or not the dictionary makers have a consistent translating work.

CONCLUSION AND RECOMMENDATION

So far I have briefly reviewed CIED's current edition from several points of view, i.e. the physical appearance, and the content including the guide for users, local languages, teen language, various terms across fields, cultural words, acronyms, initialisms, and examples. A bilingual dictionary, CIED, can be a one-stop dictionary. It has proved itself to be of a great advantage for its target users (translators), the point that needs to be explicitly stated in the dictionary's preface. CIED, therefore, will not be very appropriate for English learners. Yet, because of the dynamicity of language, CIED needs to renew its content based on the current corpora of both Indonesian speakers and English speakers (cf. Atkins, 2008, pp. 258-271), particularly since CIED has decided to include teen and slang language which change quite fast. Some obvious examples are the currently used lexical items like *ciyus* (from *serius*) for serious, *cemungud* (from *semangat*) meaning highly motivated, and *rempong* (from *repot*) which means busy, which are not available in CIED. Hence, CIED might consider to issue supplementary materials periodically before publishing the next edition to cope with the changes. On the other hand, CIED would consider selecting and omitting some obsolete words or expressions. The provision of etymology of words may also need to be reconsidered because it may not suit the target users' practical needs.

Acknowledgement

I would like to thank Deny Kwary, Ph.D. for his valuable suggestions and critiques upon the presentation of the first draft of this paper, and Amir Rostamdokht, M.A. for his comment on outer text.

REFERENCES

Atkins, B. T. (2008). Then and now: Competence and performance in 35 years of lexicography. In T. Fontenelle, *Practical lexicography: A reader* (pp. 247-272). Oxford: Oxford University Press.

Atkins, B. T., & Rundell, M. (2008). *The Oxford history of English lexicography*. Oxford: Oxford University Press.

Atkins, S. (2008). Theoretical lexicography and its relation to dictionary-making. In T. Fontenelle, *Practical lexicography: A reader* (pp. 31-50). Oxford: Oxford University Press.

Duval, A. (2008). Equivalence in bilingual dictionaries. In T. Fontenelle, *Practical lexicography: A reader* (pp. 273-282). Oxford: Oxford University Press.

Echols, J. M., & Shadily, H. (1989). *Kamus Indonesia Inggris* (3rd ed.). Jakarta: Gramedia Pustaka Utama.

Fontenelle, T. (2008). Introduction. In T. Fontenelle, *Practical lexicography: A reader* (pp. 1-15). Oxford: Oxford University Press.

Gouws, R. H. (2007). Sublemmata or main lemmata: A critical look at the presentation of some macrostructural elements. In H. Gottlieb, & J. E. Mogensen, *Dictionary visions, research and practice* (pp. 55-70). Amsterdam: John Benjamins.

Krause, W. B. (2002). *Kamus Indonesia Inggris Trualfa: An Indonesian - English Dictionary Arranged in True Alphabetic Order*. Jakarta: Elex Media Komputindo.

Laufer, B. (2008). Corpus-based versus lexicographer examples in comprehension and production of new words. In T. Fontenelle, *Practical lexicography: A reader* (pp. 213-218). Oxford: Oxford University Press.

Mayasari, E. (2012-2015). *Profil berdasarkan abjad: Indonesia: Bondan Haryo Winarno*. Retrieved from merdeka.com: http://www.profil.merdeka.com

McEnery, T., & Wilson, A. (2001). *Corpus linguistics: An introduction* (2nd ed.). Edinburgh: Edinburgh University Press.

Nielsen, S., & Mourier, L. (2007). Design of a function-based internet accounting dictionary. In H. Gottlieb, & J. E. Mogensen, *Dictionary visions, research and practice* (pp. 119-138). Amsterdam: John Benjamins.

Rundell, M. (2008). Recent trends in English pedagogical lexicography. In T. Fontenelle, *Practical lexicography: A reader* (pp. 221-245). Oxford: Oxford University Press.

Sneddon, J. (2003). *The Indonesian language: Its history and role in modern society*. Sydney: UNSW Press.

Stevens, A. M., & Schmidgall-Tellings, A. E. (2010). *Comprehensive Indonesian English dictionary* (2nd ed.). Athens: Ohio University Press.

Szczepaniak, R. (2007). Glimpses into receptive dictionary use: Proficient learners' perspective: rationale for the research perspective. In H. Gottlieb, & J. E. Mogensen, *Dictionary visions, research and practice* (pp. 147-164). Amserdam: John Benjamins.

Utomo, A. S. (2015, December 4). What is the meaning of 'blusukan''. (A. M. da Silva, Interviewer)

Widodo, J. (2015, October 16). Inilah yang harus dilakukan. (B. Tanuredjo, Interviewer) Retrieved from www.kompas.com.

DOI: 10.9744/kata.17.2.79-86

ISSN 1411-2639 (Print), ISSN 2302-6294 (Online)

OPEN ACCESS

http://kata.petra.ac.id

The Dynamic Interplay Between Agent and Structure in the Film *The Shawsank Redemption*

Limanta, L. S.
English Department, Faculty of Letters, Petra Christian University, Surabaya, INDONESIA
email: satya@petra.ac.id

"Hope is a good thing. Maybe the best of things. And no good thing ever dies."

ABSTRACT

A social phenomenon in society as represented in a film can be analyzed from many different perspectives. One of the theories that can be applied to do that is Giddens' structuration theory. It emphasizes on the duality of structure meaning that agency is inseparable from structure and both affect each other. It consists of three-tiered dimensions, namely the structure of signification, domination, and legitimation, and the interaction that agents carry out in the form of communication, power and sanction mediated by the modality of interpretive scheme, facility, and norm. This paper will analyze the interplay of agency and structure in the film *Shawsank Redemption* through the characters of Andy, Red, Brooks, Captain Hadley, and Warden Norton. The analysis result shows that the agents in the film indeed can make some changes on the structure, by only reproducing or transforming it.

Keywords: Interplay; interlocking; agency; structure.

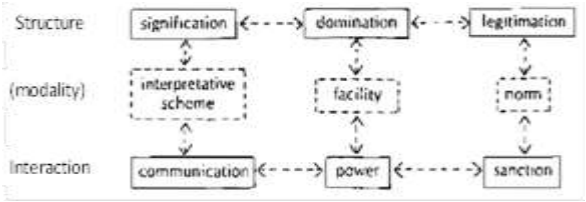
INTRODUCTION

A social phenomenon can be seen and analyzed from various angles and by using some approaches. Senior high school students' fight, for instance, can be analyzed from family education, economic issue, teenager psychology, even from the state's policy system that might cause a social gap. The very phenomenon can also be approached from the power relation between the teenagers and parents, among peer groups, and between the students and the school officials, from representation and identity articulation perspective, or from other perspectives. In sociology, there are two main contrasting approaches, namely structuralism and functionalism on the one hand, which emphasize too much on the role of structure and even overlook the role of individuals or agents (Giddens, 1986, p. 1). On the other hand, in the tradition of hermeneutics and interpretive sociology, the role of individuals or agents are more dominant than that of structure (ibid.). Giddens' structuration theory tries to end the dichotomy (dualism) since for him the area of social study was mainly social practices that were ordered in certain space and time (p. 2). Giddens avoided dualism between structure and agency, as separate entities facing against each other. Instead, through his structuration theory he saw the duality of structure, namely that agent was a part of structure through her/his actions s/he reproduced the structure although s/he could make some changes. The basic feature of the duality of structure is that "structures are constituted through action, and reciprocally how action is constituted structurally" (Giddens as cited in Bryant and Jary, 2003, p. 253). Thus, there was an interplaying relation between the two (Giddens as cited in Priyono, 2003, p. 18). This paper will analyze the dynamic interplay between agency and structure in the film *The Shawsank Redemption* (1994) applying Giddens' structuration theory.

DISCUSSION

Structuration theory has many elements that should be explicated to see how each element can clarify the relation between structure and agency. First, *agency* is defined as "capability of doing those things" and not as "the intentions people have in doing things" (Giddens, p. 9). Second, the requirement for someone to qualify as an agent is that s/he has a reflective consciousness (reflexive monitoring of action), rationalization of action, and motivation of action (p. 5). In other words, s/he can give reasons for her/his actions when being asked to give explanation for the

actions and when being asked s/he can also give a discursive clarification for the reasons (p. 3). Third, Giddens saw structure mainly as rules and resources (pp. 17, 23), where structure has a constraining power (through rules) but also gives opportunities or enables an agent to achieve her/his goal in her/his actions (through resources) (p. 25). Fourth, the concept of power is to be understood not only as the ability to say no (p. 32), but its implication is also the ability to say *yes*. Fifth, the dimensions of the duality of structure can be described in the following diagram (p. 29):



Structure has three main dimensions, namely signification, domination, and legitimation that are tightly connected and give effect to each other, and each dimension of the structure is related to interaction or action of the agent whose relation is mediated by the modality or resources. Signification structure provides a scheme for an agent to make meaning in her/his interaction in the social world through communication by utilizing a certain interpretive scheme. The domination structure is concerned with the production and exercise of power in the interaction which is derived from the control of facilities or resources (Lamsal, 2012, p. 115), while legitimation structure provides a standard of moral order through norms which results in a sanction if the agent fails to fulfil it. Thus, an agent's power will involve a domination which is determined by the extent of facilities s/he owns and utilizes, which in turn will give a sanction legitimated through the existing norms.

The structuration theory is very suitable to be applied in explaining the complexity of relation between structure and agency in a relatively established and stable society such as in a capitalist society. In this paper, I will try to apply Giddens' structuration concept explicated briefly above to explain the social phenomenon in a film. The film I choose to be analyzed is *The Shawshank Redemption* (1994). This film directed by Frank Darabont ranking number 1 with a rating of 9.2 according to The Film Spectrum (Fraley, 2011) told about a banker mistakenly sentenced to two life terms based on the proofs presented in the court that affirmed the suspicion that he killed his wife and her illicit lover although Andy Dufresne, the banker (starred by Tim Robbins), denied that he did it. In the prison Andy made friend with Ellis Boyd Redding who was called Red (starred by Morgan Freeman), and with an inmate who became a librarian in the prison, Brooks Hatlen. Meanwhile, the prison was led by Warden Norton (played by Bob Gunton) who was strict, corrupt, and hypocritical. As for the head guard, Shawshank prison was led by Captain Hadley. The relation among Andy, Norton, Hadley, Red, and Brooks will be interesting when it is explicated by structuration theory. The detail of the plot will be discussed in line with the analysis of the dynamic interplay between agency and structure in the film.

First, the agency of Andy is very outstanding in the prison Shawshank. If agency is defined as the ability to do many things consciously and purposively, many scenes can show Andy's agency. The first example is when Andy consciously offered a favor regarding financial management in relation to tax to Captain Hadley. This happened when some inmates did a volunteer work of roof tar-painting of a factory outside the prison. Upon hearing a talk among the prison guards that Captain Hadley got an inheritance from his brother who passed away but it left him some problems regarding tax, Andy gave an advice to donate it to Hadley's wife. Andy's act was very risky since being an inmate who should do his volunteer job he inappropriately eavesdropped and even interfered with Hadley's problem. Red, Andy's close friend, even warned him to keep focusing on his job since Red knew Hadley well as a cruel captain. With his legitimized power, Captain Hadley could have given a sanction by pushing Andy off the roof for not doing his job. However, as a banker who mastered financial problems very well, Andy could finally convince Hadley with sound arguments to accept his advice and even willingly gave Andy some bottles of beer to be given to his friends. Analyzed in the perspective of three-tiered structure as explained above, Andy could be said not to have significant power under the domination of powerful Captain Hadley. Nevertheless, due to the facility of knowledge about finance and tax regulations that Andy possessed, when he communicated with Captain Hadley applying the interpretive scheme of "financial expert" which then was realized and acknowledged by Captain Hadley, the resulting situation showed Andy's agency, namely Andy's advice was accepted and Andy's friends got beer as Andy requested (Screenshot 1 and 2). The unique incident of getting beer from a prison captain like Hadley as experienced by Red and his friends would never happen unless it was through Andy's agency. The impact of Andy's action was not only unusual (inmates got beer from a person guard), and the relation between Andy and his inmates was changed too. Since that day Andy's

inmates respected and supported Andy, even the prison guards protected him from being bullied by Bogs (a fierce inmate) and his gangs. This example shows that even though Andy's agency can make a change on the relation of the inmates with the guards and among the inmates, it still needs the approval of Captain Hadley to accept Andy's offer and to grant his request. This shows an interlocking relation between agency and structure.

Screenshot 1. Andy's agency and the risk of being pushed off the roof

Screenshot 2. Andy's agency created a different atmosphere

The second example of Andy's agency was when Andy asked for some fund to add the book collections of prison library from Warden Norton. Of course, changing the *structure* in the prison regarding the library could be said to be impossible. Based on Brooks' experience (the inmate librarian) who had been imprisoned for more than 50 years and who had experienced six times of warden change, the request for fund to add the library book collections was never granted (Screenshot 3). However, with Andy's resource of financial and tax knowledge, which finally made Warden Norton also ask Andy for financial advice, Andy was allowed to write a letter to the Senate once every week (Screenshot 4). After 6 years of sending letters without break, Andy's request was granted. From the three-layered structure, it can be seen that Andy employs the resource of his relationship (facility) with the warden to get a permission to write letters to the Senate (domination) and the modality he applies to communicate is an interpretive scheme of "education" which finally gives *power* to him to get what he wants.

One immutable, universal truth: Not one of them ... wouldn't pucker up tighter than a snare drum when you asked for funds.

Screenshot 3. A very strong structure

Screenshot 4. Strong structure and agent's negotiation with Warden Norton

As Warden Notron himself said that there were only three ways to spend the taxpayers' money for prison, namely for more walls, more bars, and more guards, which meant that a request for more books was impossible. However, through his agency, Andy tried to negotiate with the Warden to get a permission to write letters. Actually, Warden Norton gave Andy a permission to write letters only to make him happy, but finally Andy's request was granted. This example shows that Andy's agency can change a part of the prison structure regarding the library although he needs to negotiate with the warden (representing the structure) to get the permission to write the letters. Thus, it shows that there is an interplay of Andy's agency and the prison structure.

The third example of Andy's agency vis-a-vis structure can be seen from how Andy breaks loose the grip of prison structure on Red as it did maleficently on Brooks. A similar thing nearly happened to Red although not as miserably as what happened to Brooks, namely he wanted to go back and to live his old structured life in prison, where all things made sense to him (Screenshot 5). This thought was supported by Red's own statement that there was no way he could make it on the outside of prison and he thought of violating his parole by committing a crime. However, Andy broke the grip of the prison structure on Red by giving a thought about a choice a man could make. Andy convinced Red through his letter

that hope was a good thing, and no good thing could ever die. Finally, Red made the choice to go and meet Andy, otherwise he would have ended up in prison all his life. In the room where Brooks carved on the wall "Brooks was here", before committing suicide, Red also carved a similar sentence next to it "so was Red", making a different choice to keep up living outside prison although the conclusion was unclear to him at that point (Screenshot 6).

Screenshot 5. Prison structure's grip on Red after 40 years of being institutionalized

Screenshot 6. An inmate broke loose of prison structure's grip to start living a new life

The next example of Andy's agency can be seen after Andy got donations of books and some gramophone records and he played a record in the prison guard's office. Music in Shawsank prison was never heard, and Andy played the record and put it on the prison loudspeaker. It gave a stunning effect to all inmates as if it were a miracle for them (Screenshot 7), and it drove all the guards and Warden Norton furious. In this example, Andy's agency undermined the prison structure by doing something that was never done before. Furthermore, Andy played the record without asking permission from the guard or Warden Norton (who had power to determine what was accepted or what was not). Indeed, Andy's agency could make a change in prison, but it was only for a while. Nevertheless, it was not only a fancy change of habit in prison, but it gave such a profound impact to the inmates that Red made the following statement, "And for the briefest of moments, every last man at Shawsank felt free." However, Andy's action resulted in his being put in the hole (a stifling cell to give a punishment to disobedient inmates) for two weeks. This example shows how any effort of violating or undermining structure of domination (no matter how small it is) will result in a sanction, which is severe in Andy's case.

Screenshot 7. The stunning effect of music for the inmates

Although Andy's agency is clearly seen in the three examples above, but the role of structure in prison with the domination of the corrupt and hypocrite prison guards or abuse in law system is still very strong. This can be seen from the outset of court trial that sentenced Andy guilty. In court there has been a structure or system of "truth" verification based on the prosecutor's or lawyer's skill or intelligence in giving arguments that are supported with "proofs" to give consideration to the judge in making decision whether the accused is guilty or not. In this case, Andy was a helpless individual in dealing with such a structure. Then, when the prosecutor's arguments were making more sense although the truth was that Andy did not kill his wife and her illicit boyfriend, Andy was still sentenced to two life terms. From this perspective, it can be said that this film is criticism toward law and prison system in American society or even in any society elsewhere.

Later on when Andy had served his sentence for nineteen years, a young criminal named Tommy Williams happened to know another criminal called Blatch who boasted that he killed a professional golfer with his girlfriend and got escaped from his crime, he even felt proud that the guilt was put on Andy. The thing got worse when Andy tried to get justice from Warden Norton to trace Blatch for a retrial. The issue was that Warden Norton who was a corrupt officer wanted to keep Andy for life in prison for two reasons. First, he did not want to lose Andy to make illegal reports about his tax. Second, he was afraid that if Andy was free, his crime of not paying tax and of taking bribery would be revealed. He even ordered a guard to shoot Tomy Williams and created a story of Tony's escape for the murder. This example shows that the power invested in the prison structure or

system can be easily abused and it is so deeply ingrained that it can determine people's behavior and life. When Andy met Warden Norton to follow up the story told by Tommy Williams, Warden Norton insisted on not finding the truth because of the two reasons mentioned earlier. When Andy persevered to get justice and pushed Norton by mentioning something about laundering the tax money, he was put in a solitary cell for a month (Screenshot 8). This cell effectively made someone suffer a lot so that Andy later on even admitted that he was guilty and quitted his idea of getting justice in line with the structure or system since he schemed his own way to find one. This example shows how the structure of the prison which gives a big power to the warden changes Andy's behavior and belief in his helplessness. It can be said that this example shows the interplaying working of prison structure and Norton's agency. Norton will not be able to exercise his agency if he is not taking the position of a warden in the prison structure.

Screenshot 8. Norton made use of the prison structure as a warden with legitimate power to determine people's life and behavior

Second, the structure role was clearly seen when a new inmate who was sentenced some terms in prison got his first step into it. When coming to prison for the first time, there was a kind of "ritual" done by the other inmates or by the prison guards. In the film *Shawshank Redemption* the ritual was making a bet done by the inmates about who was among the "new fish" (their term for the new inmates) who would cry in their first night. Another ritual carried out by the prison guards toward the new inmates was putting their clothes off, showered them, poured louse powder on them, gave them prison clothes and the Bible. The structure in prison looked more dominant in the form of many rules that had to be obeyed by the inmates. Everything done by the inmates had to get permission from the guards, even when they needed to urinate. These rules were so deeply internalized in the inmates that even when Red was granted a parole and worked at a supermarket, every time he wanted to urinate he always asked for permission from the manager (which bothered him) and he said: "You don't need to ask me every time you need to go take a piss. Just go" (Screenshot 8). This was exactly what Giddens (1986) said about the basic requirement of social systems: "The structural properties of social systems exist only in so far as forms of social conduct are reproduced chronically across time and space. The structuration of institutions can be understood in terms of how it comes about that social activities become 'stretched' across wide spans of time-space" (p. xxi). Further he said that the "fundamental concept of structuration theory" is routinization (p. xxiii). This is what Red experienced, which he called as being "institutionalized" for forty years (Screenshot 9).

Screenshot 9. Institutionalization of structure

Screenshot 10. Routinization as the grounding of social life

In Red's case, although the role of structure was so strong, helped by Andy's agency, Red's agency appeared as he finally chose not to buy a gun and committed a crime again to be sent back to the prison. His consciousness and purposiveness enabled him to break loose from the grip of prison structure. This example shows again the interplay of Red's agency vis-a-vis prison structure.

The role of strong structure can also be clearly seen from Brooks' experience. After hearing that he was released, Brooks became depressed because he had been "institutionalized" by prison (a term first used by Red) for fifty years, meaning that he was so accustomed to living in prison that he could not know how to live outside it. Prison had created Brooks. He only knew how to live in prison. Since he could not

adjust himself with a different fast-growing structure from that of the prison, he committed suicide. In prison Brooks was "somebody" who was useful for other inmates, but outside he was nothing. The statements made by Red were interesting: "But I tell you these walls are funny. First you hate them. Then you get used to them. Enough time passes... you get so you depend on them. That's 'institutionalized'". This was why Brooks after being released and trying to adjust himself to live in the society as a free man could not stand it and finally committed suicide. In this example, Brooks' agency, that is the ability to do things by committing suicide, was the fossilizing powerful effect of prison structure that ripped him of the flexibility to live in a totally different new structure. Here, the interplay of Brooks' agency and prison structure resulted in an unfortunate and miserable event.

The next example of the dominant structure can be seen in the incident when Andy was beaten almost to death by Bogs and his gangs (called the Sisters). Bogs and his gangs were called the Sisters because they were gay. When Andy was forced by Bogs to do an oral sex and Andy embarrassed Bogs that he might bit it off, Bogs and his gangs beat him almost to death that Andy needed to be taken care of in the infirmary for a month while Bogs spent a week in the hole. The role of the structure was not only seen in the fact that Bogs' action was given a sanction because it violated the norm in the prison, but it was more strongly viewed from what Captain Hadley did to Boggs. Because of Andy's facility of financial knowledge and his service to almost all of the guards, the guards felt furious when Andy could not give a service to them due to the incident. What Captain Hadley and another guard did to Boggs after he got out of the hole was beating Boggs to stop him from bullying Andy in the future. Through the voice of Red, we are told that two things never happened again after that incident, namely the Sisters never bullied Andy anymore and Boggs never walked again (Screenshot 11). Later, Bogss was moved to a minimum security prison. This example shows the effect of Andy's service (thus his agency) toward the structure of domination in the form of power invested in Captain Hadley and the guards and how powerful the structure of domination is. In other words, there is an interplay of agency and structure in the incident.

Although prison structure looked dominant in the form of rules, it could also be seen as resources at the same time. This was clear from what Andy did by making use of his knowledge as a banker to give financial advice to almost all prison guards including Warden Norton.

Screenshot 11. The effect of structure of domination to Boggs

As has been discussed earlier, Andy's facility of being close to Warden Norton could enable him to get more books for the prison library. Furthermore, structure in domination relation between the warden and the inmates was made use by Andy to get another privilege of putting on big posters of famous actresses at that time (Rita Hayworth and Marlyn Monroe) on his wall. This permission was granted as a barter for the favor of giving financial advice and of managing Norton's wealth gotten from money laundering and bribery. Thanking to the seemingly insignificant permission of putting on the big posters on the wall, Andy got his freedom by digging a tunnel for almost twenty years behind the posters. Moreover, Andy did not only play tricks on the structure inside prison but also on the administrative system or structure outside. Andy could create a fictive name (that is Randal Stevens) for Norton's wealth and the necessary documents (birth certificate, driving license, social security number). Thus, when he could escape from the prison, he could claim Norton's wealth and sent Norton's criminal records to a newspaper to undermine the prison structure created by Norton and put some of corruptive officers to jail. As for Norton himself, he shot his throat. This example shows how Andy's agency is limited by structure (as rules) but also how it enables him (as resources) to get his freedom and justice.

CONCLUSION

From the analysis above, it can be concluded that although Andy's agency role is very outstanding in this film, actually Andy only reproduces the available system or structure with some changes on the part of the structure. Whatever Andy does cannot be separated from the structure of prison in the form of officers' domination toward the inmates so that some changes that Andy makes toward the prison structure are still under its frame since he still needs to get permission either from Captain Hadley or from Warden Norton. When Andy pushes too far against Norton's authority to request for having a retrial upon

the information given by another inmate mentioning that the one who killed his wife and her illicit lover was a criminal called Blatch, Andy was sanctioned to be put in a solitary cell for a month and another month to give him a lesson and to give up the idea of getting the chance for a retrial. Actually Warden Norton was afraid that if Andy was free, he would reveal his money laundry and tax fraud. Although finally Andy managed to escape and reveal Norton's crime, but after Norton committed suicide and Hadley was under arrest, the structure in the prison will be reproduced. In this regard, time-space distantiation plays an important role as Giddens (1986) said that:

> Human societies, or social systems would plainly not exist without human agency. But it is not the case that actors create social systems: they reproduce or transform them, remaking what is already made in the continuity of *praxis*. ... the greater the time-space distantiation of social systems - the more their institutions bite into time and space - the more resistant they are to manipulation or change by any individual agent" (p. 171).

It can also be concluded that the agency of Andy, Red, Norton, and Brooks cannot be separated from the structure. This is what Giddens said about the nature of structure itself: "Structure refers not only to rules implicated in the production and reproduction of social systems but also to resources" (p. 23). Rules constraint agents in their action, but resources enable them to make some changes.

Furthermore, he also said that the interplay of agency and structure was continual (p. 362). In a word, agents cannot live outside structure, but agency is needed to make some necessary changes to enable agents to survive and to make some sense in their life as has been exemplified by the characters Andy, Red, Brooks, Captain Hadley, and Warden Norton. When they meet a deadlock, such as in the case of Norton and Brooks, they commit suicide.

REFERENCES

Bryant, C.G.A., & Jary, D. (2003). Anthony Giddens. In G. Ritzer (Ed.), *The blackwell companion to major contemporary social theorists* (pp. 247-273). Malden, MA: Blackwell Publishing.

Darabont, F. (Director), & Marvin, N. (Producer). (1994). *The Shawshank redemption*. United States: Columbia Pictures.

Fraley, J. (2011, October 3). *The Shawsank redemption (1994)*. Retrieved from http://thefilm-spectrum.com/?p=663

Giddens, A. (1986). *The constitution of society: Outline of the theory of structuration*. New Ed edition. Berkeley: University of California Press.

Lamsal, M. (2012). The structuration approach of Anthony Giddens. *Himalayan Journal of Sociology & Antrhopology, V*, 111-122.

Priyono, B. H. (2003). *Anthony Giddens: Suatu pengantar*. Second print. Jakarta: Kepustakaan Populer Gramedia.