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Abstract

Writers reside in particular time and place would portray their surrounding socio-cultural context through their literary works. Yet, they may also use their works to articulate their concerns and critics upon particular socio-cultural practices. Literary works then is ideological. Utilizing Critical Discourse Analysis as the approach and Transitivity as the analytical tool, this study then focuses on uncovering representation of female character in a selected short story by Anton Chekhov. Representation here is perceived as discursive practice in which patriarchy is considered to be the working ideology. The results show that female character is represented stereotypically and gender-biased in what she does, what she says, what she thinks and what she feels. The result also suggests that the practice of dual representation and ambivalence is also evident in female character representation.

Keywords: stereotypical representation, transitivity analysis, dual representation and ambivalence

I. INTRODUCTION

Literary works are composed based on the setting; when and where they are made. On this level, the ideology of the author which represents the ideology of media becomes the most influencing party in ideology transmission. On the idea of patriarchy ideology, the patriarchal values where the authors live may influence their works in the way of attaching role, defining tone, describing the characters, describing the relation between characters, etc. How the authors choose their dictions and the way they describe the characters in their works may reveal their ideology. Millet (1970) and Sugihastuti (2002) asserts that literature is a result of culture, patriarchal culture, and also as the mirror of a society. This implies a possibility in which literature describes the characters based on the myth of their culture, patriarchal culture. To this

extent, it can be said that literature including short story is also influenced by socially constructed patriarch ideology.

As an ideological apparatus, literary works transmit ideology to its readers. Readers are exposed to the gender concepts presented by the short story through the representation of female character. This is possible since the writers employ certain discourse strategies and making sets of ideological decisions during writing process of their short stories. The applied discourse strategies can be reflected (among others) through the representation of the characters.

II. REVIEW OF LITERATURE

2.1. Patriarchal Practices In Literary Works; The Stereotypical Representation Of Characters

Literary works are ideological as they produced within certain socio-cultural

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context which operate based on particular ideologies. They are composed based on the setting; where and when it is made. Millet (1970) describes this relationship of ideology and literature as literature is a result of culture, any culture, and the mirror of a society. Spivak (1982) mentions that ideology is unavoidable and cannot step out of literary works. In the same vein, Eagleton (2003) observes that the very idea of literature is ideological. It is not merely an expression of a social class, yet, it is a certain production of ideology. Millet (1970) asserts that in such practice literature is the document of collective consciousness of patriarch.

Among other ideologies, patriarchy is found to be one of the most influential and most deeply-rooted ideology. It is practiced by most of civilization and social institution in the world. Patriarchy which derives from the word “patriarch”, meaning the rule of the father, refers to a culture of masculine ideologies and practices. As any other ideology, this ideology exists and operates in certain practices and apparatuses. Althusser (1983, 2014) termed these apparatuses and their accompanying practices as “Ideological State Apparatuses,” or “ISAs. They are institutions such as religion, marriage, educational systems, text and discourse (including any literary works). As the apparatus of ideology, literary works to provide, maintain and strengthen the ideology of patriarchy. In literary works, the apparatus works through the practices of point of view, characterization, tone and imagery (Bressler, 1999). Patriarchy ideology influences the author in the way of defining tone, attaching roles, describing the characters, and the relation between characters. The language used by the author, in terms of word choice and sentence construction, also, is highly influenced by

this ideology. In characterizing the characters, the author who works in patriarchy ideology will describe the characters according to the standard and ideas that have been disseminated by the ideology. In other words, patriarchy informs the author in their decisions of characterization.

From feminism point of view, the world where the author lives is a male-dominated world. In such masculine world, it is man who defines what it means to be human, not woman. Man is the subject, the one who defines meaning; woman is the object, having her existence defined and determined by the male. The man is therefore the significant figure in the male/female relationship and the woman is subordinate. Females become the oppressed people, inferiors who must be suppressed lest human kind fail to reach its potential (Bressler, 1999). Prejudiced and biased characterizations are the entry point of the oppression. The characters, both male and female characters, are described identically to the myth patriarchy have created. Bressler continues by stating that the biased results in unjust representation toward women that shows women to have inferior characteristics and have certain roles that direct or indirectly strengthen the inferiority on the other hand male described to have better characteristics.

Practicing in a wide range of literary works in terms of canon and types of work, the unjust representation are reported to be found in a number of feminism studies. Ruth (1995) categorizes this unjust representation categorized into Sub-standard and Ambivalence. The patriarchal images of women that show women as sub-standard are less moral, less intelligent, less competent, small of mind and character, bad, and castrating. Because women are

weak and incompetent, they must be protected, set apart, and given a safe ‘place’ guarded by men. Since they are pretty but evil and unable to get along with each other, they must be controlled for their own good and the society.

The images of women are sometimes described as dual character or what so-called Ambivalence. In the positive side, women are described as wonderful, fascinating and desirable. Yet, they are also destructive and dangerous at the same time. Gilbert and Gubar (1980 in Bressler, 1999) point out the same practice of this dual representation. They mention that there are two major frequent stereotypical images used to describe women, namely “the angel in the house” and “the madwoman in the attic”. They further explain that if a woman is depicted as the angel in the house, she supposedly realizes that her physical and material comforts are gifts from her

husband. Her goal in life, therefore, is to please her husband, to attend to his every comfort and obey him. Through this selfless act, she finds the utmost contentment by serving her husband and children. If, a female character should reject this representation of role, then quickly she will be dub as a monster, a freakish anomaly who is obviously sexually fallen. A typical idea could also be found in literary works which describe women characters into two bipolar description; one is above the world and the other is below the world. The example may be located in children fairy tale Cinderella in which the female character Cinderella is characterized as beautiful, tactful, understanding, supportive, but poor. On the other hand, other female characters; her stepsister and stepmother are characterized as ugly, arrogant, scheming, and selfish.

Based on Ruth’s discussion (1995) basic female stereotypes are summarized in Table 2.1

Table 2.1 Basic Female Stereotypes (Ruth, 1995)

	Non – sexual	Sexual
	<i>The Virgin Mary or Mother - Wife</i>	<i>The Playmate or Lover</i>
Serviceable	Submissive, loyal, innocent, chaste, receptive, fragile, matronly, non-rational, needful, feeling, pliable, dependent, loving, aesthetic, good, supportive, gentle, compromising, “Mother of his children”, proper looking, tactful, understanding	Sensuous, independent, carefree, mysterious, sexually wised, sexy, experienced, “laid back”, fun-loving, playful, responsive, “game challenging”, ego building, stylish, satisfying, eager, earthy, exciting, bright, agreeable, sensual, slightly dangerous, sexually receptive,
	<i>The Old Ball & Chain/Wife and Kids</i>	<i>Eve/The Bitch - Witch Temptress</i>
Non-serviceable	Irrational, dumb, manipulative, overemotional, scatter-brained, burdensome, frigid, incapable of decision, shrewish, obligating, helpless, cloying, harping, changeable, sneaky,	Coarse, immoral, evil, thoughtless, bitchy, tempting, selfish, lead into sin and evil, makes trouble, bad, vulgar, she “ask for it”, trampy, sinful,

	frumpy or slatternly, nagging, passive	immodest, unladylike, she's "anybody", indiscriminating.
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Furthermore, female characters have been fictionalized and stereotyped as angels, barmaids, bitches, whores, brainless, housewives, eccentric spinster or old maids. Meanwhile, male characters are mostly described as better thinkers, more rational, more serious, and more reflective (Bressler, 1998). Kolodny (1980) joins the line by stressing that female characters are also described by male authors stereotypically as a loyal wife and mother, prostitute and spoiled.

Faruk (1997 in Sugihastuti, 2003) also observes that compare to men, women are described in the framework of equivalent relation accompanied by a set of marginal and subordinated values systems namely sentimentality, emotion and spirituality. They are regularly described as the character who are nurtured and demand for attention. They are dependent to their immediate males such as their father, brother and husband.

Ruth (1990) introduces a form of stereotypical representation of characters, especially female characters known as misogyny. Simply, misogyny means the hatred or distrust to women. She further explicates that the misogynist describes female characters such possessing inferior quality as narrow-minded, stupid, manipulative (influence somebody cleverly or by unfair means), irrational, castrating, overemotional, unable to make moral judgment, evil, under-sexed (having less sexual desire or potency than normal, lacking in responsibility, and other bad things. The misogyny categorizes the inferiority of female characters into two categories of moral inferiority (bad, dangerous, sinful, evil, dirty, and harmful)

and of ability inferiority (physical, mental and spiritual).

2.2. Stereotypical Representation of Female Characters as Discursive Practice

The ideological practices of representing female characters stereotypically in literary works is sometimes made explicit through clear statements of moral or ethical principles. But most often, it remains implicit and thus, perhaps, more effective and more difficult to identify and challenge. These implicit practices might be revealed by conducting a critical reading. Atkins and Murphy (1995) affirms that reading a literary works in a critical way (critical reading) means seeing a literary works from several dimensions. One of the five dimensions they propose in involving critically into literary works is the language used by the authors. Language is what the literary works made of. Words are like building blocks that put together in particular ways. The way the words are put together and the way they are said crucially affects the reader's response. The explanation related to how language are put together and the meaning derives from this mechanism would be explained later in the part of discussing discourse in the following subpart.

This dimension of language is part of and focus of critical discourse analysis. Critical Discourse Analysis explores the ways in which ideologies are coded in linguistic expressions. Language, such as the syntactic and lexical choices made by the author to describe events, characters and their relationship, can help create and maintain certain beliefs, values and power

relations. Syntactic structures can reflect a world-view; they create certain perspectives on events and processes portrayed, which need not to be a conscious intention of the author (Puurtinen, 1998)

Discourse and language can be manipulated to create unbalanced power relations and portrayals of social groups appear to be commonsense, normal, and natural when in fact the reality is prejudice, injustice, and inequities. Using just words, those in power, or wishing to be so, can misdirect our concerns for persistent, larger systemic issues of class, gender, age, religion, and culture seem petty or nonexistent. Within this context, language is used to create particular representation of specific social groups, particularly female characters as part of women as social group.

Halliday (2004) defines the act of representing a process in clause as the act of sorting out of the conception of reality - the going on, the doing, the happening, the feeling, the being - in the semantic system of language and expressed through the grammar of the clause. What can be represented in clauses includes aspects of the physical world (its process, objects, relations, spatial and temporal parameters), aspect of the 'mental world' of thought, feelings, sensations, and so forth, and aspects of the social world (Fairclough, 2003). Therefore, each clause, and text in sum up, presents a different 'angle of telling', the angle of the writer (Simpson, 2000)

Fiske (1990) mentions three processes involved in representing objects, events, groups of people, or an individual. The first level is how an event is encoded as reality by the writer. In here, reality is always ready to be encoded, when readers construct the event as a reality. The second level is how the reality is described. The

description of reality uses technical equipment. In written language, the technical equipment is words, sentences, proposition, etc. The use of particular words, sentences, or propositions will bring certain meaning when it is received by the readers. The third level is how an event is organized into some conventions that can be accepted ideologically. It means how the representation codes are connected and organized with social coherence like social class or dominant ideology in society (patriarchy, materialism, capitalism, etc.). For example, in patriarchy ideology, men are always characterized superior and powerful than women.

Fowler (1991) also asserts that in the representation process, language is viewed as social practice in which a group of people transform and legitimate their ideology. The process of transformation and legitimating is conducted through the representation of events and social actors using particular grammar and lexical choices.

2.3.Uncovering Stereotypical Female Character Representation: Analytical Tool

Social groups and/or parties involve in representation are identified as social actors. Social actors are usually participants in social process. These participants can be represented in a number of choices. In Van Leeuwen's points of identification (1996), the initial question of social actor representation is whether they are included or excluded in the representation of event. If they are included, it may be as nouns or pronouns. There are numbers of choices available in the representation of social actors (participants in social process). An initial question is whether they are included or excluded in representations of events. If they are included, it may be as nouns or as

pronouns; in one grammatical role as opposed to another (e.g. Actor or Affected), and more broadly in an ‘activated’ or ‘passivated’ role. They may be represented personally or impersonally (e.g. referring to employees as ‘human resources’), named (given personal names) or classified (in terms of a class or category, e.g. ‘teachers’), referred to specifically or generically (e.g. ‘teachers’, meaning teachers in general). Which social actors get represented in which ways is a matter of social significance – for instance, if ‘the poor’ are consistently passivated (represented as subject to the action of others), the implication is that they are incapable of agency (Halliday 1994, Van Leeuwen 1996).

Part of the clause of the grammar which is relevant to conceptualization and representation of the world is transitivity (Goatly, 2000. Simpson (2000) explicates that transitivity shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them. It generally refers to how meaning is represented in the clause. Halliday translates the concept of clause representing a process as:

What does it mean to say that a clause represents a process? Our most powerful conception of reality is that it consists of ‘goings-on’: of doing, happening, feeling, being. These goings-on are sorted out in the semantics system of the language and expressed through the grammar of the clause.

(1985: 101)

It is coined as transitivity because it is concerned with the transmission of ideas, is part of the ideational function of language. The way in which transitivity carries out this ideational function is by expressing processes. Simpson (2000) outlines three components potentially possessed when the semantic processes expressed by clause:

1. Process itself, which will be expressed by the verb phrase in a clause.
2. The participants involved in the process. These roles are typically realized by noun phrases in the clause.
3. The circumstances associated with the process, normally expressed by adverbial and prepositional phrases.

The principle question of the transitivity analysis is ‘who or what does to whom or what’ (Simpson, 2000). In this way, the transitivity model provides one means of investigating how reader’s perception of the meaning of a text is pushed in a particular direction and how the linguistic structure of a text effectively encodes a particular worldview. Working on this analytical tool, the analysis leads us to reveal how the readers’ perceptions upon meanings they create during their exposure to particular literary works are pushed in the direction of patriarchy-based female character’s characterization.

Halliday (1994) develops Type of Process that may help us to see the set of linguistic categories attached to the participants. Processes can be classified according to whether they represent actions, speech, states of mind or simply states of being. These processes are outlines in Table 2.1.

Table 2. 1. Type of Process According to Hallidayan Grammar

<i>Process</i>	<i>Meanings</i>	<i>Participants</i>	<i>Example</i>
Relational	existence, states, relationship	Token, Value	John(T)is sick(V) Peter(T)remained a

Material	actions, event	Actor, Affected, Beneficiary	teacher(V) Snow(Act)blocked the road(Aff) June(Act)handed me(Ben) a waffle(Aff)
Mental	perception, emotion,	Experiencer, Experience	The cat(Exr)saw the bird(Exp) Mat(Exr) hated
Verbal	speaking, writing, communicating	Sayer, Receiver, Verbiage	Paul(S)told Mindy(R) he would go home(V) Deidre (S) whistled

Key:

(Act) = Actor	(Aff) = Affected
(Ben) = Beneficiary	(Exp) = Experience
(Exr) = Experiencer	(R) = Receiver
(S) = Sayer	(T) =Token
= Value	(V)

Halliday divides verbs and the process into four basic categories, which are Relational, Material, Mental, and Verbal.

2.3.1. Material Process

Material process is a process that refers to process of doing which describe an action or event. For example, the sentences: ‘Marry kissed the referee’, ‘Harry ran fast’ are sentences involving the action which is done by animate agent. Those sentences are included as Material process because the verbs are “*doing words*” (kissed, ran). Besides that this process also include verbs without an animate agent e.g. ‘Snow fell heavily and blocked the driveway’. Whether animate or not, the thing responsible for causing the action or event is called **the actor** and the thing that the action or event affects is called **the affected**.

This analysis of material process may lead us to find how a character is represented in a short story in terms of whether they are mostly represented as powerful participant or less powerful participant. A character is mostly

represented as powerful participant if she/ he mostly positioned as the actor in a sentence of material process. She/ he is considered to be mostly powerful participant because on the position of an actor, she/ he is the active party who has power and control over the process and the affected party. She/ he is mostly represented as less powerful participant if she/ he mostly positioned as the affected party. On this position, the affected party is less active, less significant and has no power and control over the process and the actor.

2.3.2. Mental Process

Mental process analysis relates to the processes of sensing. A process that is ‘internalized’ and quite different in quality to the ‘externalized’ processes of doing and speaking. Mental process indicates internal or perceptual processes, which are only accessible to the Experiencer. Further, mental analysis is defined as perception

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processes ('seeing', 'hearing'), reaction or emotion processes ('liking', 'hating'), and processes of cognition or thought ('thinking', 'understanding'). The above definition is determined by the process that is the verb in the sentence. For example, according to the mental process analysis the sentence '*She saw the man.*' is categorized under perception category and when we break down the sentence, we found that '*She*' is the experimenter, '*saw*' is the process, already mentioned above included in perception category, and '*the man*' is the experience that is experienced by '*she*'.

Using mental process in analyzing sentences in a short story may reveal how a character is being represented in a short story. In terms of whether they are tended to be represented as thinker, perceiver or emoter. This kind of representation will be revealed by analyzing the type of verb used and their amount to describe process. For example if a male character in a short story is found to have most of cognitive or thought part of meaning verb in his mental process analysis category sentences, it may be concluded that the male character is mostly represented as a thinker character.

2.3.3 Relational Process

Relational process is a process of being in many cases they signal a relationship between two participants. In this case, participants (characters) in relational process sentences would be distinguished as *token* - i.e. roughly the 'topic' of the sentence - and *value* - i.e. a description or comment about the topic-. By listing sentences which are categorized under relational process we may find which character that has most relational description. The character which has most relational description is the character that is attached by the quality most. In addition to that, the

analysis also leads to the finding of what kind of quality is attached to the characters. It is predicted that representation of characters that is affected by patriarchy ideology would tend to be stereotypical and gender-biased.

2.3.4. Verbal Process

The last process of transitivity analysis that is applied to the short story is verbal process analysis. Verbal process is a process of saying, which is a process of reporting the saying of the participants. Participants in this process went into roles of Sayer (the individual who is speaking) and Target (the addressee to whom the process is directed). The other role is Verbiage (what is said by the sayer) and Process (the form of the act of saying which takes place).

By listing sentences categorized under this process we would get the data of verbal process sentences which enable us to see the participant whose word was reported. The next is deciding whether the participants in those verbal process sentences reported their word by themselves or not. Means is it reported by herself/ himself or by other character or by the author in narrative way. When a participant had his/ her word reported often and done by himself/ herself the participant would be perceived as a dominant participant. Then, analyzing the verbal sentences themselves, we would find what kind of effects the participants might have on the verbal process sentences they had.

III. RESEARCH QUESTIONS

The study is directed to find the answers to these questions:

1. How are the characters – as social actors – represented in the short story?
2. What stereotypical and gender-biased images may appear from such representation?

IV. RESEARCH METHOD

This study is conducted by utilizing Critical Discourse Analysis (CDA) as the framework for two considerations. The first reason relates to the main objective of this study which is analyzing the selected short story the data. The first consideration relates to the attempt of this study to analyze the selected news texts as the data. The second consideration closely relates to CDA's concern of the studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality, and bias. This study does not only analyze the data on the textual level of the text, yet it goes also for the account of what ideological practices behind textual choices as what Fairclough (1995) emphasizes that questioning social motivations for particular choices and about ideologies should be the central concern in the study of representation.

The source of the data is piece of Anton Chekhov's work of short stories entitled *Lady with the Dog*, which are taken from the following web site: www.eastoftheweb.com/short-stories/. This short story contains about 8.000 – 9.000 word. It tells about an affair between a man and a lady, being described in the title "lady with lapdog". The story is selected for its rich possibility of female character characterization in relation to representation issue. Besides, Anton Chekhov's works are well-recognized for revolving around women as the main characters and social-cultural issues around them.

The data of this study were the clauses which Anna Sergeyevna and Dimitri Gurov as the involved participants (social actors) since the focus of this study is on revealing how these involved participants are represented in this short story. The clauses were identified according to the

transitivity analysis namely material clause, verbal clause, relational clause and mental clause.

V. Findings and Discussion

The results of analyzing processes involved in Transitivity are presented according to the type of the process.

5.1. Transitivity Analysis

5.1.1. Mental Process

The analysis reveals that 48 clauses reported under mental process marked by the verb that categorized under mental process verb. There are 28 out of 48 clauses (58.33%) categorized under cognitive or thought part of meaning. 18 other clauses (37.5%) are under perception part of meaning. The last 2 sentences (4.17%) are under reaction or emotion part of meaning. This result suggests that Gurov is mostly represented as a thinker and perceiver. He is significantly less described as an emoter.

In relation to Anna, there are 10 clauses reported her under mental process. Six clauses (60%) of them were under the perception part of meaning. The rest of the four clauses (40%) are under reaction or emotion part of meaning. The result might suggest that Anna is never represented as a thinker. She is significantly represented as an emoter and perceiver.

5.1.2. Material Process

The analysis on clauses categorized under material process considered character's position as the actor or affected party. The results show that Gurov were placed as the actor in 46 clauses. 17 out of those 46 clauses place Anna as the Affected. While Anna was placed as the actor in 30 clauses and only 7 of them place Gurov as the Affected.

Material process suggests that if a character mostly positioned as an actor in material process sentences, the character tends to be represented as relatively more powerful character. Since actor is the active party who has power and control over the process and the affected party. This result may suggest that Gurov is likely to be represented as relatively more powerful character, according to the positioning mostly applied to Gurov as the actor in the clauses. Anna, on the other hand, is likely to be represented as a less powerful character. She has less actor position in material process sentences but has more affected position in material process sentences that directly place Gurov as the actor. The analysis also reveals that Anna's appearance as the Actor without Affected is more frequent than Gurov. This makes her less powerful since Goatly (2000; 68) asserts that if there is only an Actor and no Affected, the actor becomes over as less powerful.

Further inspection reveals the same proposition when the analysis is directed to the issue of intention processes (where the Actor performs the act voluntarily) and supervision (where the process just happens). The results of analysis suggest that Gurov has more chance placed as the actor in material process sentence categorized as intentional process. There are 17 clauses that placed Gurov as the actor and directly placed Anna as the affected. There only one material process sentence categorized as supervision process that placed Gurov as the actor. While Anna only has seven material process sentences categorized as intentional process that placed her as the Actor. Repeated placement as the actor who responsible for the process that does the process intentionally might possibly raise an ideological effect that Gurov is a powerful

character. Taken together, these results suggest that Gurov tends to be represented as more powerful participant.

5.1.3. Verbal Process

The analysis on verbal process shows that there are 50 clauses in which Anna is placed as the Sayer, in which six of those sentences were reported by the writer. Contradictorily, there are 74 clauses that placed Gurov as the sayer. 43 of these clauses were reported by the writer. This result might suggest that Gurov has more opportunity to be reported either by himself or by the writer.

5.1.4. Relational Process

The analysis of relational process shows that there are 15 clauses reported Gurov in which certain qualities were attached towards him. Anna was described in terms of qualities in 23 clauses. This result might suggest that Anna is the character who attracts most of the relational description or in other words the character who attached by quality most.

In terms of what quality attached to each of the character, the analysis shows that the writer attached several values to Anna, such as *'fair haired'*, *'young lady'*, *'medium height'*, *'wearing a beret'*, *(having) 'a white pomeranian dog was running behind her'*, and *'lovely'*. Using the values of *'fair haired'*, *'medium height'* and *'lovely'* tend to raise an impression toward the reader that Anna is good looking even attractive woman. Since through those values the writer represents Anna to have wonderful and attractive physical appearance.

The next attached value is *'young lady'*. Lady here means a woman that has a good manner, polite, and came from a noble or honorable family. The attachment of *'young lady'* value toward Anna suggest that

she seems to be a woman with well manner and has an appearance that made people recognize her as a woman from an honorable family. And then '*wearing a beret*' and '*a white pomeranian dog was running behind her*'. These attached values brought the reader to picture of a stylish and fashionable woman. Because wearing a beret and having a pomeranian dog (a small toy dog, usually carried by woman for pet even fashion needs) is icon for woman's fashion. To sum up, these attached values might possibly invoke the representation of Anna as a good looking and attractive woman with good manner, noble look and stylish appearance.

Gurov was attached by some qualities as well in terms of description that give us information that he is married and having three children and his age is under forty years old. The writer tends to stated that Gurov was not happy with his marriage, particularly because of his wife. His wife was represented as a woman that made him feel unhappy with the marriage – a wife who is no longer attractive for her husband because she looks old and act superiorly toward the husband. It makes Gurov considers her as an unintelligent, narrow and inelegant, and somehow Gurov was afraid of her. Such relationship tends to supply Gurov with reasons for becoming unhappy and then unfaithful. His unfaithfulness is the outcome of his unhappy marriage. This representation of Gurov as a husband who had been unfaithful husband is an unjust representation because Gurov's affair tends to be represented as her wife's responsibility.

5.2. Stereotypical and Gender-Biased Images Resulted from the Representation

The result of representation analysis above shed the lights on what stereotypical

and gender-biased images attached to Anna as female character. Firstly, the analysis of material process shows that female character is represented as less powerful and passive, whereas male character is powerful and active. This representation conform the discussion on stereotypical characterization typically practiced in literary works. The prominent issue of stereotypical image appear in this short story is the female character is characterized as receptive, dependent and incapable of decision in which she is the party who can only accept action and decision made by the male character. She is described to neither have chance nor passion to take action and make decision over things or events. Anna's receptiveness and dependency (and this implies Gurov's power and influence) are evident in several events such as Gurov is the party who in most cases initiate and make decision on things, Gurov is the one who approach Anna first, Gurov actively makes Anna follow his action and decision (the kissing, the decision to leave for some places, having the syrup, the decision to come and visit Anna without her prior knowledge and made her suffer from panic and stress. Anna's passives and powerlessness are also indicated by the absence of her influence on Gurov.

Secondly, the finding in Mental Process analysis suggests that Gurov is represented mostly as thinker and perceiver with extreme limited number of representation of an emoter. Contradictorily, Anna is never once represented as a thinker, she is mostly represented as perceiver and emoter. This conforms many feminist accounts, including Bressler (2006) that female characters are mostly characterized as irrational which means that they are not able to think clearly and sensibly, that they are governed solely by instinct and appetite.

Whereas male characters are mostly described as better thinker, more rational, more serious, and more reflective.

The third stereotypical images that may be resulted from the representation practice revealed through transitivity analysis is the practice of Ambivalence in which female characters are described in dual ways. They are described as wonderful, fascinating, desirable, yet, at the same time are described also as destructive and dangerous. They are “the angel in the house” and “the madwoman in the attic”. Anna has characterized in a similar fashion in which she is a woman of good manner, polite, honorable, noble, sexy, stylish, sensual and playful. She is a wife of a respectable and reputable man of influential position in governmental office who surely will provide her with happiness, protection, and comfort. And therefore, the goal of her life she is supposed to please her husband, attend to his every comfort and obey him. However, at the same time she is also depicted as immoral, evil, bitchy, lead into sin, unladylike woman who is get involved into an affair with Gurov. Her unhappy marriage that is mentioned by her as the main reason of her affair cannot be reckoned as the justification of her affair. Because choosing to remain faithful in the unhappiness would be consider as a selfless act in which she will find an utmost contentment as a woman and wife. Contradictorily, Gurov never once be described as immoral, sinful, irresponsible, low man and husband, though he has get involved in several other affairs prior to the one with Anna. His unhappy marriage and the unintelligence, narrow-mindedness, and inelegance of his wife seems to be an acceptable choice.

The fourth stereotypical and gender-biased images relates to what Ruth (1995) addresses in her account of basic

stereotypical images in literary works. Anna was described clearly as the Virgin Mary who is receptive, matronly, pleasing in appearance, proper-looking, and gentle. She is also described as the Playmate or Lover who is dependent to Gurov in terms of determining her own decision in pursuing what she wants – wanting to be with Gurov. She needs Gurov in justifying her decision to be with him. Gurov’s measures highly determine her concept and decision on things, though it’s only a kissing. She is also likely to be described according to the description as the Bitch – Witch Temptress. Both of them are involved in the affair, yet, it is only Anna who is described as evil, sinful, lead into sin and evil. None of these descriptions are used to describe Gurov.

VI. CONCLUSION

The inter-relation of literature and society has been growing through centuries in which literary works are the looking glass of their surrounding social, political and cultural practice and landscape. Social, cultural and political events as the context are reflected through the texts across sentences, characters, dialogues, and characterization. They come from somewhere. Someone wrote it at a particular time and in a certain place. It is the way that it is because of its context. Literary works are not merely bought and read by the readers, they are products. They can be explained, at least in part, in relation to the society in which they were originally produced. They are layered, consist of surfaces and depths and therefore should not be read for the purpose of grasping its ostensible meaning only since their making processes are highly ideological. Critical reading and engagement then is critical for the readers to negotiate the meanings and discursive practice linger behind the works.

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