



**THE SPIRIT OF FEMINISM REFLECTED IN THE MAIN CHARACTER
IN THE NOVEL THOMAS HARDY'S *THE WOODLANDER***

A FINAL PROJECT

In Partial Fulfillment of the Requirement

For S-1 Degree in Literature

In English Department, Faculty of Humanities

Diponegoro University

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PRONOUNCEMENT

The writer honestly confirms that he compiled this final project entitled The Spirit of Feminism Reflected in The Main Character in The Novel Thomas Hardy's *The Woodlander* by herself without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains that she did not quote any material from other publications or someone else paper except from the references mentioned.

Semarang, March 2018

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MOTTO AND DEDICATION

“Maka sesungguhnya bersama kesulitan itu ada kemudahan.

Sesungguhnya bersama kesulitan itu ada kemudahan.”

- **Q.S. Al-Insyirah: 5-6**

“The only way to do great work is to love what you do”

- **Steve Jobs**

This final project is dedicated to my beloved family, especially my late father, my beloved mother and my friends.

APPROVAL

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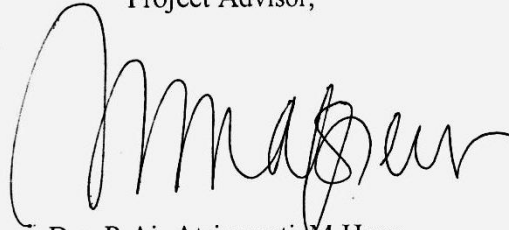
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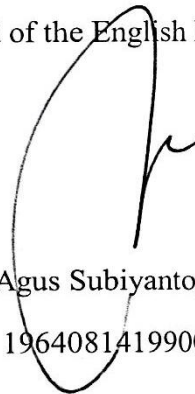
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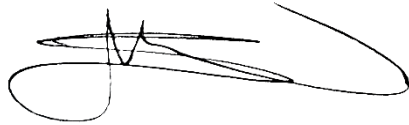
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The writer realizes that this final project is still far from being perfect. Therefore, any criticism and suggestion are expected to make this final project better. Finally, the writer expects that this final project will be useful for all the readers.

Semarang, March 2018

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ABSTRAK

Dalam tulisan ini penulis menjelaskan karakter utama dalam novel *The Woodlanders*. Tujuan dari project ini adalah untuk menerapkan teori feminisme pada karakter Grace Melbury. *Woodlanders* adalah sebuah cerita yang menarik, menceritakan tentang dua pria dengan latar belakang yang berbeda. Ceritanya mengeksplorasi peran kelas sosial dan gender dalam masyarakat yang nampaknya jauh lebih sederhana dari keberadaan manusia. Konflik terjadi ketika Giles kehilangan semua uangnya, menyebabkan ayah Grace memaksa dia untuk menikahi seorang dokter tampan, Edred Fitzpiers. Dalam menganalisis novel ini penulis menggunakan pendekatan struktural yang berhubungan dengan elemen intrinsik dengan analisis data yang digunakan secara kualitatif dan pengumpulan data yaitu penelitian kepustakaan dan pembacaan novel.

Kata kunci: analisis, karakter utama, kawin paksa, kelas sosial, gender, feminisme

1. INTRODUCTION

1.1 Background of The Study

Literature is an art, although literature is sometimes defined as anything written. This definition is too broad and too narrow. a novel is a literary work that will be analyzed in this paper . A novel as literary work can become a very satisfying source of studying literature.

The Woodlanders can be categorized as a novel narrative fiction, normally in prose, and typically published as a book. The Genre has been described as having a continuous and comprehensive history of about two thousand years, with its origins in classical Greece and Rome, in medieval and early modern romance, and in the tradition of the novella. The latter, an Italian Word for a short story to distinguish it from a novel, has been used in English since the 18th century for a work that fall somewhere in between.

In the Woodlanders, we can see classically simple tale of disastrous of outside life on a secluded community in Dorset. It narrates the rivalry for the hand of Grace Melbury between a simple and loyal woodlander and an exotic and sophisticated outsider. Moral compromise is worked out in setting evoked as both beautiful and treacherous. The woodlander, with its thematic portrayal of the role social class, gender, and evolutionary survival, as well as its insight into the capacities and limitations of language, exhibits the novel's acuter awareness of his era's most troubling dilemmas. Because of those aspects, the character of main character is interesting to be discussed.

1.2 Research Problems

The preparation of research problems is an important step in the research process. It provides a detail plan strategy to conduct an academic research. A research is an overall plan, scheme, structure and strategy designed to obtain answers to the research question or problem that constitute your research project. It is intended to convince others that you have a worthwhile research project and that you have the competence and work plan to complete it. A proposal should state your reason for undertaking the study.

Generally, a research should contain all the key element involved in the research process and included sufficient information for the readers to evaluate the purpose study.

Based on the background of the study, the writer read the poem carefully and found two problems to be discussed, as follows:

1. How is the social class describe to reflect the spirit of feminism in the character of Grace?
2. How is the gender in the main characters of the novel “The Woodlander”?

1.3 Objectives of The Study

According to the research problems, the objectives of the study are:

1. To describe the social class to reflect the spirit of feminism in the character of Grace.
2. To describe the gender in the main character in Thomas Hardy’s The Woodlanders.

1.4 Scope of The Study

In discussing and answering the main character only gender and social class, the writer will limit the discussion to make easier when analyzing the novel.

1.5 Methods of The Study

The writer used library research as the method of the study from read the novel and some references from the internet to help in analyzing and discussing the feminism of Grace Melbury.

2. SUMMARY OF THE BOOK

The Woodlanders (1887) by Thomas Hardy, at the beginning, tells of a commissioned barber as well as a wig-maker, Mr. Percomb, came to Little Hintock to get Marty South's willingness to give her hair to Felice Charmond; however, for two things that South presumes that Mrs. Charmond wants to get her hair to attract men's hearts, and she herself does not want her hair trimmed, South has not deigned to cut her hair. South is described as a hardworking working-class woman living with his father in one of the shelter cottages of Giles Winterborne. However, after South noticed the fact that his father was seriously ill and his love clapped to Giles, South was finally willing to trim his hair.

On the other hand, a beautiful girl named Grace Melbury returns to Little Hintock after completing a study in town. Grace's arrival was the starting point for the problems that occurred between the Melbury, Winterborne and Charmond families; Grace is a girl who is married to her father, George Melbury, with Giles Winterborne (Melbury's family) because of the redemption of Mr.'s mistakes and debts. Melbury against

Giles's father, John Winterborne, in the past. "Mistakes and indebtedness" in question is that Mr. Melbury once seized the love of a woman (John Winterborne's lover) to make her his wife (the birth mother of Grace). The affair of course made John miserable. To make up for that mistake, Melbury hired Giles and set her daughter's matchmaking with Giles since they were a child.

Mr. Melbury himself as a timber-merchant has failed to provide supplies for the future of Grace; he felt he did not have enough material to give to his only daughter. While he knows that an arranged marriage with Giles will not raise his daughter's degree in the view of social reality at Little Hintock. Conflict arises when the matchmaking motive goes against Mr.'s ideals. Melbury against harmony. For him the ideal marriage must have equality in the social class that refers to wealth, social status, and education. Those ideals build on Mr.'s perspective. Melbury against Giles.

Between the intention of matchmaking and the idea of harmony that Mr. Melbury hesitated; however, the whereabouts of Lucy (Melbury's wife) made her firmly on an arranged marriage. It's just that the situation changed when Dr. Edred Fitzpiers (a bright young doctor) fell in love with Grace. Mr. Melbury faced a situation of indebtedness to Winterborne and his ideals towards the union of men and women in equal marriage. Between Winterborne and Fitzpiers, Grace chose Fitzpiers because of her father's encouragement.

Grace and Edred were married, and, the marriage broke Giles's heart. The couple remained at Little Hintock. At nine months of marriage, Edred had a love affair with Mrs. Charmond, who turns out to be Edred's old friend while still studying]. Edred and Mrs. Charmond goes to London and makes love like a free lover. The fact that her husband had an affair with a friend of his own made Grace begin to reflect, that the marriage she had decided was wrong; his father's ambitions about the ideal of marriage did not make him happy. Moreover, he considers that

the material, social status, and education he possesses does not guarantee happiness. He was honest with himself that he loved Giles Winterborne; no matter what people judge. His life is not free, his body is bound by the institution of marriage.

At the end of the narrative, it is told that Mrs. Charmond died for being shot by one of her disappointed lover. Then the death of Mrs. Charmond forces Edred to return to Hintock, to his wife. Kadung is disappointed, Grace decides to stay at Giles's house so as not to meet Edred. However, circumstances that bring them back together. Giles is very ill and needs the help of a doctor. So Grace asks her husband for help checking on Giles. Unfortunate Malang, Giles passed away. He left two women who loved him very much. Grace's love that did not reach Giles, Marty's love did not reach him.

The Woodlanders responds to how the view of the urban society figure represented by Melburies to the rustic society represented by the Winterborne character, which is related to compatibility by presenting the confrontation between; position of employer and subordinate, and high and low level of social status. And, the importance of self-appearance as a persona to be recognized in the social environment in the reality of the novel. This is related to the presence of Mrs. Charmond who deceived Fitzpiers figures by using South's body parts, and made Fitzpiers fall in love and betray Grace. Concerning self-appearance and body are also described by Marty South and Grammer Oliver figures who both invested the body for money.

3. LITERATURE REVIEW

3.1. Melbury's Concept of Feminism

Feminism is an understanding that arises when women demand to obtain equality of equal rights with men. The term was first used in political debates in France in the late 19th century. The word feminism can be interpreted as: 1. A recognition of an imbalance of power between the sexes, with woman in a subordinate role to men. 2. A belief that woman condition is social constructed and therefore can be changed. 3. An emphasis on female autonomy. Although there are already women who debate to get a recognized position of society, feminism has not been too much developed at that time. At that time, women who wrote works that showed their demands for equal rights, especially in the field of education. Later, The women became interested in the new ideas that emerged after the French revolution. They imagine that the current prevalence of gender relations is abolished and comes in the form of various associations that want to stop male domination and reject the general notion of how to become a woman then. Organizations are at the center of the history of the feminist movement. They continue to educate and make the women pour out their thoughts. They want their ideology to be recognized in the future. They write autobiographies, memoirs or histories that we would later recognize as characteristics of the early emergence of feminism. The women who were educated and took out their thoughts realized they were making history. They want in the future, later generations know their achievements are known and tell it. They write autobiographies, memoirs, and histories that will help shape the characteristics and goals of early feminism. This close relationship between feminist politics and these organizations became the forerunner of the women's movement in the 1960s to the 70s. The third wave feminism is still difficult to define and this label still has very little meaning. However, debates show feminism

still demonstrates its vitality and women have the potential to take action not only personally but also politically. Women have and continue to find a variety of places to run and express their own political identity and campaign issues optimistically which can be a stepping stone for even more. The most feminist movements in Asia focus on the widespread industrialization, where rich countries in this area exploit women in other developing countries and this results in a complex new feminist theory. In shaping the modern state of industrialization, women are described as "good wives and wise mothers whose role is to reproduce and care for children. They serve as passive supporters in the formation of a "rich country and a strong army". After that, at the end of the nineteenth century after the spread of liberalism, the first feminism theory was sparked. Other women are interested in finding out the meaning of individualism for women and the activities of female sexuality. These "new women" face the dilemma of heterosexual active women and argue about reproduction control in their first decade-long experiment in the 20th century. The liberation movement of women flourished from criticism of modern Japanese capitalism, dissatisfaction over genital distinctions, and the need of women in Japan to express opinions or theories within the community. This movement tries to raise its ideas with the mass media, so that their ideas are heard throughout East Asia. In the 1980s, the debate surrounding so-called 'protective' legislation, they highlighted the class distinction between women, while further discussions considered the relationship between women and men in Japan and other Asian countries. These 12 discussions focus on post-modernity concepts that state the state or condition of society and postmodernism, as well as a collection of cultural phenomena characterized by parody, irony, mixed forms of criticism, and deconstruction. One element of postmodernism is post-industrialism as the main stage of capitalist development characterized by the dominance of inter-state capital, the growth of economic services, the development of information and communication technologies. They are divided into

several streams. According to the book *Feminist Thought* written by Rosmarie Tong, there are eight kinds of feminism flow held by feminists. Among them are: liberal, radical, marxist / socialist, psychoanalytic, carefocused, multicultural / global / colonial, ecofeminist, and third wave known as postmodern. Women should have equal opportunities with men to succeed in society.

4. DISCUSSION

4.1. The Intrinsic Aspects

4.1.1. Main Characters

Characteristics or performances are the overall appearance of the characteristic features of a principal character or how the author portrays and develops the character of the characters in a fictitious or fictional story. There are two ways to introduce characters and characteristics of characters in fiction, as follows. Analytically (directly): the author directly describes the character or character of the character, the author mentions that a figure of hard-hearted, stubborn, merciful, and so forth. Dramatically (indirectly): the portrayal of the unassigned, but delivered through (a) the choice of the character's name, (b) the physical representation or posture, (c) the manner of dressing, (d) the character's behavior, (e) the circumstances of the environment, (f) the dialogue of characters with himself or other characters;) mindset when faced with problems. Judging from the way and the results of its depiction, there are four kinds of *perwatakan*, namely as follows. Static, the character painter remains unchanged from beginning to end.

Dynamic character, the character of the character changes or develops from time to time and from place to place according to the

situation it enters. The round character, is illustrated from all aspects and encompasses all dimensions, namely the physiological, psychological, and social dimensions as found in real figures in everyday life.

There is main character in the story, explain as Main Character, Grace Melbury. There have round characters because in the end, we can't predict the story and we feel surprise with destiny of one of main character. Beside that we certainly surprises, why bone of main character did that action.

In the story Grace Melbury, Giles Winterbourne and Edred Fitzpiers are main characters because they described intensively and they have important role in a story. In this story Grace, Giles and Edred includes protagonists because they did not bad action where it can make the others character pain.

In the Woodlanders, we can see the classically simple tale of disastrous of outside life on a secluded community in Dorset. It narrates the rivalry for the hand of Grace Melbury between a simple and loyal woodlander and an exotic sophisticated outsider. Betrayal, adultery, disillusions, and moral compromise are all worked out in a setting evoked as both beautiful and treacherous. The woodlander, with its thematic portrayal of the role social class, gender, and evolutionary survival, as well as its insights into the capacities and limitations of language, exhibits the novel's acuter awareness of his era's most troubling dilemmas. Because of those aspects, the characters is interesting to be discussed.

Here is the analysis of the main character:

- Grace Melbury

Grace Melbury is a beautiful heart and pretty girl, well educated girl. She is a daughter of a rich timber merchant. She had engaged to Giles

Winterbourne. In the beginning of the story Grace Melbury love's Giles very much, but when Grace father insist her marry a handsome doctor, Edred, she has to forget her love to Giles. And the characterization of Grace Melbury can be seen from her beauty,

- a. She was beautiful/ pretty girl.
- b. She felt dissappointed to Edred
 - *She felt very unhappy. (The Woodlanders, P.52)*
 - Grace Melbury, a young Englishwoman whose expensive education distinguishes her from her family and neighbors in the village of Little Hintock. He returns to find that he intended by his father to become Giles Winterborne's bride, until the young man loses his fortune. Later, he was invited by a young doctor, Edgar Fitzpiers, whom he married without love at his father's insistence. As she grew older, Grace realized she had gone wrong in her marriage. When her husband turns to a wealthy young widow, Grace is shocked by her lack of feelings until she realizes that when she has transcended external outlook on life.

4.2 Extrinsic Aspect

4.2.1 Feminism

According to liberal feminism, gender justice can start from ourselves. First, the rules for the game must be fair. Secondly, make sure no one wants to use another group of people and the system it uses should be systematic and no one is harmed. Radical feminists focus on gender, gender, and reproduction as a place to develop their feminist thinking. While men are associated with dependence, independence, and autonomy. These thinkers assume that in society there is a difference of reality between "feminist" and "masculine". Grace Melbury, the main female character of the novel, receives the most social pressure from men and struggles most often with pleasing others. Her father frequently refers to

her as an investment or a commodity when he contemplates her arranged marriage to the common laborer Giles Winterbourne.

He sees his daughter as a way to right past wrongs between himself and Giles's father. Because Melbury wooed and married the lover of Giles's father and therefore made his later marriage "a half-hearted business," Melbury feels should offer his only daughter to Giles as recompense. He debates with his wife, "But since I have educated her so well, and so long, and so far above the level of the daughters here about, it is wasting her to give her to a man of no higher standing than he" (Hardy, *Woodlanders* 15). Mrs. Melbury encourages him that the marriage is not a "sacrifice" of Grace but rather a pure emotional union because "He is in love with her and he's honest and upright" (Hardy, *Woodlanders* 16). Regardless of his wife's prodding and his desire to make amends, he still believes he is letting his daughter "throw herself away upon him" (Hardy, *Woodlanders* 27). When Grace returns from school, she is not immediately attracted to Giles but tries to "make the best of everything, and to wink at deficiencies in Winterborne's way of living" (Hardy, *Woodlanders* 56).

Although she is submissive to her father's wishes for marriage, he is not so sure the arrangement is the best for her. Like Mrs. Yeobright, he concerns himself with what his child will eventually become and how that image will reflect upon himself rather than the joy or contentment the child has in life. As he grumbles, "I know Grace will gradually sink down to our level again, and catch our manners and way of speaking, and feel a drowsy content 23 in being Giles's wife. But I can't bear the thought of dragging down to that old level as promising a piece of maidenhood as ever lived—fit to ornament a palace', that I've taken so much trouble to lift up" (Hardy, *Woodlanders* 62). He focuses on his hard work being lost, just as Mrs. Yeobright sees only her own social standing deteriorating in Clym's choice of work and spouse. Because of his pressure to create the best situation for himself and his daughter, Grace begins to feel "more and more uneasy at being the social hope of the family" (Hardy, *Woodlanders*

66). After being spoken to harshly by a foxhunter, her father claims it was his lowly status that prompted the rude exchange and realizes that “whatever a young woman’s niceness, she stands for nothing alone.” From that he decisively claims that Grace “shall marry well” (Hardy, *Woodlanders* 67). Melbury again refers to his daughter in terms of goods when he attempts to educate her in matters of finance.

She notices his expenses for her education and comments, “I, too, cost a good deal, like the horses and wagons and corn.” In response, Melbury callously replies that she’ll “yield a better return”; Grace is appalled, but her father simply looks “her proudly up and down,” as if surveying his purchase (Hardy, *Woodlanders* 68). Her place as her father’s possession is clear. Grace follows her father’s advice and parts ways with Giles in order to separate herself from the low prospects of his offer of marriage. Stave defends her actions by stating that Grace “is a typical English country girl who has been educated out of her class and whose concerns and motivations . . . are appropriate to one of her age and circumstance” (71). Even though she is heavy-hearted and teary after her parting with Giles, she is still rather unemotional and unaffected. As Henry Charles Duffin justifies, “her emotions are set at a low temperature” similar to Hardy’s Sue Bridehead and Bath sheba Everdene (232). When Giles loses rights to his house and Grace sees the pitiful poem scrawled on his wall, she begins to feel compassion for him and tells her father that she would like to keep the engagement with Giles. Her father responds sharply and then tells her that Giles has withdrawn his consideration for marriage. When Grace is moved with emotion and attempts to act upon it, she is quickly squelched, demonstrating her father’s opinion on the futility of emotion when contemplating marriage. After Grace’s marriage to the young doctor, Edred Fitzpiers, she notices Giles from her hotel window and realizes that “the pressure of events had dissipated the dreams of their early youth,” not Grace herself (Hardy, *Woodlanders* 135). Her father’s

influence over her and the family's reliance on social advancement play key roles in guiding Grace's future.

Some of the quotes contained in the novel are:

"Second, I haven't invested any money specially for her, to put her out of the reach of poverty if my affairs fail."

"They are safe. Besides, she is sure to marry well."

"You are wrong. That's my third problem. I have, as I have hinted to you dozen times, that plan in my head about her, and according to my plan she won't marry well."

"Why won't it be marrying well?" said his wife.

"Because it is a plan for her to marry that particular person, Giles Winterborne, and he is poor."

[...]

"Yes," said the timber-merchant; "I know that well. There will be no lack of that with him. But since I have educated her so well, and so long, and so far above the level of daughters hereabout, it is wasting her to give her to a man of no higher standing than he." (p. 19)

"Yes, I believe 'ee. That's just it. I know Grace will gradually sink down to our level again, and catch our manners and way of speaking, and feel a drowsy content in being Gile's wife. But I can't bear a thought of dragging down to that old level as promising a piece of maidenhood as ever lived—fit to ornament a palace wi', that I have taken so much trouble to lift up. Fancy her white hands getting redder every day, and her tongue losing its pretty up-country curl in talking, and hr bounding walk become the regular Hintock shail-and-wamble!" (p. 89-90)

"[...] that was why I eduacted her. I said to myself, 'I'll do it cost what it may'; though her stepmother was pretty frightened at my paying out so much money year after year. I knew it would tell in the end. 'Where

you've not good material to work on, such a doings would be waste and vanity,' I said. 'But where you have that material, it is sure to be worth while.'" (p. 174-175)

"There is a time for woman to alter her mind; and there is a time when she can no longer alter it, if she has any right eye to her parents' honour and seemliness of things. That time has come. I won't say to 'ee, you shall marry him. But I will say, if you refuse, I shall for ever be ashamed and aweary of 'ee as a daughter and shall look upon you as a hope of my life no more [...]" (p. 189)

5. CONCLUSION

Analyzing of Grace Melbury in *The Woodlander* by Thomas Hardy are very interesting and make us can follow the situation. With read this novel the writer can know about the spirit of feminism reflected of Grace Melbury. The Novel *The Woodlanders* consist ten characters, but only one character as the main characters, we discuss in this paper. She's Grace Melbury.

Hardy clearly criticizes society's intervention in women's lives and attempts to show the pain that result from such intrusion. Eustacia, Felice, and Tess die as a direct consequence of actions by those who do not understand them or fail to sympathize with them. In all cases Hardy blames society for the characters' dissatisfaction and tragedy, and the women are free from any blame. As Jane Thomas asserts, "Hardy recognized women's physical, mental and emotional susceptibility to convention, and their consequent capitulation in the face of apparently overwhelming social pressures" (48). By demonstrating the suffering of women and personalizing the vague and abstract stereotypes of Victorian society, Hardy has shown the need for change and unprejudiced thinking among his culture.

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