

ABSTRACT

This study aims to explore feminism in To the Lighthouse (TL) and Pada Sebuah Kapal (PSK) which are respectively written by Virginia Woolf and NH Dini.

The pursuit of this objective takes place in the intrinsic and extrinsic study of both novels. The intrinsic study tries to see feminism from the literary perspective (sound stratum, unit of meaning, world of novelist). The extrinsic study tries to see feminism in terms of the non-literary perspective (psychological, sociological, anthropological, philosophical, and other art perspectives).

The result of the research shows that feminism deals with the mode of being and the ontological status of women. More specifically, it deals with the self-identity, the role, and the self-actualization of women. Emancipation (the actualization of masculine potential) is likely more emphasized than mothering (feminine potential).

From the literary perspective, TL's feminism is shown through the use of feminine rhyme and rhythm, the use of subtle toning which assumes instinct and sensibility (feminine characteristics), and the rejection of 'patriarchal plot'. In terms of FLC (Feminist Literary Criticism), TL suggests 'reading as a woman, painting as a woman, writing as a woman'. TL's characterization shows the tension in the relationship between both sexes, the tension between self-concealment and self-actualization, the tension between skepticism and optimism for the reconstruction of women's reality. The last pattern of tension is likely more suitable for the exploration of feminism in TL than the tension between the theory of nature and the theory of nurture.

TL's feminism is overlapped with other clusters of ideas such as Unanimism, Impressionism, Humanism as a pursuit of the truth of reality of women. It makes the formalistic approach (concentration on the aesthetic criteria) not sufficient and lead us to use of the wholistic approach to explore this subject. The wholistic approach embraces the existentialistic, humanistic, structuralistic and phenomenological views simultaneously. The reconstruction of women's reality requires the relatively most 'correct' understanding on the nature of women, the most 'undistorted' formulation or objectivation of the status and the role of women, and the most 'correct' way of socialization of the concept of women.

Pursuant to this, Woolf proposes the Androgyny concept in which she proposes the transformation of the sexual dichotomy into asexual consciousness. This new theory of self-security reconstructs an ideal person: a free spirited, mentally and physically health person whose potential is fully developed.

PSK proposes some practical steps of women-self-actualization such as emancipation in thinking and speaking, outdoor activities, and sexual pleasure. Through Sri, PSK shows that marriage is not the only destiny for women and that informal education is more influential for women. The identity of Sri as mother is less significant than her identity as a dancer. PSK also shows that 'nature' is more influential than 'nurture' in terms of mothering. If Woolf's feminism must be related to Androgynism, Dini's feminism must be related to Cosmopolitanism. PSK also shows that mutual understanding and cooperation between men and women are preferred to the confrontative individualistic approach.

From the hostile point of view, PSK is trapped into pitfalls of the *Constitutio Libertatis* and *Novus Ordo Sae Clorum* (the foundation of feminism as a revolution) and surrenders freedom to necessity. Phallus is necessity and the irresistibility of necessity leads Sri to adopt religion of phallus. Sri's bad faith leads her to offer

adulterium as a cure for grief (*doloris medicinam*) for unhappy married women. The character of Sri is the slave of plot and more and more deteriorates as the story goes on.

