

WOMEN CHARACTERS IN AUSTRALIAN SHORT STORIES AS SEEN FROM THE AUTHENTIC REALIST APPROACH

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ABSTRACT

The research is seeking for the elements of the Authentic Realism approach in five Australian short stories by Julie Keyes, Judith Ebun, Jess Roberts, Airdre Grant, and Margot Titcher, to which an authentic realist reader would respond. *The content analysis* method is used in searching for the depth and significance of the texts. Several aspects such as a depiction of the characters, strong female characters, the form and language of the text, the relation of the text to the author and experience are taken to obtain the reader's response by way of an Authentic Realism approach. The findings show that the short stories: *My Mother's New Boyfriend*, *Souvenir*, *Heartbreak Hotel*, *Lovers Knot* and *Someone Else* are proof that women have their own perspectives and reactions. The female characters make their own choice themselves devoid of men's influence. Despite Jim's idleness, unwaged condition and dependency *Mother* remains his girlfriend. *Mother's* previous boyfriends are mostly similar to Jim's characteristics. Lynne told Mark that she has a lump in one of her breast and will soon have a mastectomy. Being disappointed and scared to picture Lynne with one breast, and lopsided, Mark decides to leave her. The female character in *Lovers Knot* enjoys having an unusual sex life with Gary. Her meeting with Jeff is only a break from her routine. In *Heartbreak Hotel*, *Mum* seems to be a typical ordinary wife with a moody husband. But it turns out that she is extraordinary for she handles all the problems single-handed including her sex life. Deirdre decides to take her new post in Perth after Paul snubs her. The decisions are theirs. The choice may not be perfect, but the choice is made. The writing style of the texts shows that the authors are experienced and know very well how to use the form and language to communicate with their (women) readers. Since the theme of the texts is mostly about daily life experience, (women) readers will find no difficulty in reading them; they can even share their feelings and experience with the characters in the texts. Moreover, by using authentic realist approach students of the English Department learn more about women's writings.

Keywords: patriarchy concept, persistent female figure, female sexuality

I. INTRODUCTION

Women are dehumanized due to gender injustice while men are dehumanized due to perpetuating gender oppression. (Handayani and Sugiarti, 2002:3) Gender inequality has converged so strongly in human life that they are difficult to change. Gender is constructed socially and culturally; those are the factors that cause gender inequality. (Handayani and Sugiarti, 2002:11) Culture even plays a large role in shaping expectations which is

associated with one's role as a man or woman. "*Gender stereotypes shape our perceptions of subtle and far-reaching ways.*" (Hirschberg and Hirschberg, 2004:359) Women and gender issues are always interesting to talk about both in scientific discussions, media writing, and literary works.

This research intends to describe women's problems through short stories written by Australian female writers. So far, the short stories and novels by female writers that are widely known by the Indonesian reader community are from Europe, the United States, and Asia. Probably now is the time to look at the fictional works of the Australian female writers to understand their problems.

Australia applies a unique way to attract short story writers. Through the prestigious *Australian Broadcasting Commission Short Story Project* all the short stories that enter are selected. The stories should not exceed 650 words. The theme of the stories should intersect with women's problems. Besides giving the prize in the form of money, the short stories are also read on the radio. The story writers come from various backgrounds and ages. One of the winners is Jess Roberts (16 years) a high school student, author of Heartbreak Hotel.

The short story writers presented in this study are white female Australians. This study intends to discuss the experience of the present-day Australian women depicted in those stories. We are not familiar with short stories or novels written by Australian women writers who describe the lives of women characters in their work. There are 5 (five) stories that are to be presented. The five authors: Julie Keyes in My Mother's New Boyfriend, Judith Ebun in Souvenirs, Jess Roberts in Heartbreak Hotel, Airdre Grant in Lovers Knot, and Margot Titcher in Someone Else.

After reading the stories above, we can see that the problems faced by these women are very complicated. One career woman had an affair with her boss, another woman is involved in a romance with an unemployed man. There is a smart housewife whose husband is a drunkard and reluctant to work; and still, another whose lover is going to leave her because she has breast cancer.

The women mentioned in the stories are not weak creatures whose roles revolve around domestic affairs and are depending on men. They are independent women who make their own decisions without any interference or influence from other parties, especially from men.

When reading the texts, the researchers placed themselves as women, which according to Culler as *reading a woman*. Reading as a woman does not side with men or women. It is expected that the researchers will find *diegeses*, all events that are reported or related; and *mimesis*, namely things that are exhibited and displayed in the text (Endraswara, 2004:149).

In My Mother's New Boyfriend, Mother is depicted as a career woman who repeatedly dated men who are out of work. Clare, the daughter, considers Jim, Mother's boyfriend a jerk, and useless. According to Clare, when it comes to men, her mother's tastes are on the lowest order. "*Mum's taste has always been in her bum when it comes to men.*" Lynne, the figure, in Souvenir, must undergo a mastectomy, because one of her breasts is affected by cancer. Mark, the boyfriend, is very distraught. At first, Mark thought Lynne is pregnant. Mark feels lucky because he has never mentioned marriage to Lynne. He only loves Lynne's beautiful figure. "*Can't wait to snuggle into that gorgeous body of yours!*" In Lovers Knot, Airdre Grant reveals the female character who is exploiting Jeff, her temporary boyfriend, to fulfill her ego because she was annoyed with Gary, her real

boyfriend. Jess Roberts in Heartbreak Hotel portrays *Mum*, the “super” wife, and mother in facing her “moody” husband. Margot Titcher in Someone Else describes Deirdre as a figure who has to face a ruthless reality, that Paul, the boyfriend, is only fooling around with her. Paul still loves his wife and two sons. He needs his wife’s help to end his love affair with all his girlfriends.

The woman in each short story does not act as a weak woman who only surrenders to the situation and fate. The female figure is tough, strong and even dominating. The characters have their interests in the other figures. *Mum* in Heartbreak Hotel, is really smart to control the drunkard husband. Jim, the character in My Mother’s New Boyfriend proved not as good as we thought; but *Mother* does not see it that way. The female figure in Heartbreak Hotel, has the chance to make Jeff as merely her entertainer. The same is true of Deirdre, the innocent and naive woman in Someone Else who regards Paul as the man who loves her very much. The short stories above illustrate more freedom of women to act independently, although perhaps the steps taken will hurt herself as described by Deirdre. She decided to move to another city by occupying a new, and better position after Paul casts her aside since he is bored with her.

Based on the description above, it can be seen that these short stories address gender issues. The female characters are courageous to transform themselves. They do it consciously and with full considerations. They are fearless to voice themselves. This study aims to highlight the changes in the female characters in each short story. By starting from the basic assumptions, the study emphasizes on feminist literary criticism to highlight the meanings recorded and contained in the work.

The study questions discussed in this written work are: (a) How does the writer express the sexuality of the female character in each text?; (b) How does the writer describe the obstinacy of the female character in each text?; (c) What type and form of language does the author use in each text?; and (d) How is the relationship between the text with the author and the relationship of the text with the author’s experience?

II. THEORITICAL FRAMEWORK

The theory used in this study is the reader’s Authentic Realism approach, particularly female readers. Sarah Mills’ Authentic Realism Approach (1989:51) emerges as a reading strategy or model of the relationship between the text and the world. Adherents of this approach believe that women’s writing can be discussed based on the relationship of the text with women’s experience. Through this view, literary works can be seen as a potential vehicle to change women’s lives because this approach is a method for raising awareness and as a basis for constructing models other ways of living.

Authentic Realism

According to the feminist group, *Authentic Realism* can be used as a critical approach that allows “changes in our lives” through the exchange of experience between author, text, and reader. Women’s writing can be discussed based on the relation of the texts to the experience of the women. Sara Mills (1989:53-60) outlines the aspects of *authentic realist reading* in terms of:

Authentic Realism is used by for the most part ordinary women when discussing literary texts; as if authentic realism can be used only with common sense and an appropriate method for analyzing women’s texts. There is a view that says that it is better not to use

complicated theoretical terms because this type of language and approach to knowledge is typically patriarchal. In the way in which it excludes women, this type of language used to be one element to oppress them.

There are several underlying reasons. When New Criticism and Structuralism became popular, critics using these two theories try to see the text as an object in itself without requiring author references or “real life” in any form. Professionalization of English studies is also considered as another effort to exclude women from jobs and discussion. This is also seen as an effort to suppress the importance of many texts made by women which seems to refer to the authors and the experience of women in general. So to neutralize the situation, feminist essays written at that time were simplified so it is intelligible to women who may not have a university education without the intention of patronizing them.

In general, women who use this type of approach state that there *is* such a thing as women's experience which we can refer to in that all women are oppressed by patriarchy (Mills) 1989:53. So there is a general experience that can be taken. All women suffer discrimination because of the patriarchal system, and experience oppression at the hands of men; for example, women are fear violence, rape or sexual harassment by men. The reason that these critics discuss the relation between female characters and women's experience is that they believe that literature has a very close relationship to life in a broad political sense. Literary representations have some effect on what people do in the real world (Diamond, 1977:1).

Discussing the author's life is important, especially if the text is written by a woman. The author is seen to have a close relationship with her characters and with the content of the text. The author and character are often conflated.

Women critics discuss pleasure in the texts, something that is notably lacking from *male theorizing* at that time. The theorists state what they discover most delightful or shocking in the text, sometimes by repeating an especially interesting episode in the plot.

Feminist Literary Criticism Concepts

The emergence of women's studies aims to increase knowledge about women, their experiences, their interests, and their lives. Women studies cover a variety of topics related to women: the history of women, women workers, women's psychology, and female sexuality.

Gender as “Tool of analysis” is seen as an influential factor to determine the perception and life of women, shaping her awareness, her skills, and also forming power relations between men and women. The focus of research is particularly on women's problems that were experienced as a consequence of gender relations, where women and their problems are scrutinized by selecting ways that can make women and their problems visible (Handayani and Sugiarti, 2002:79).

One of the early activities of feminist literary critics was digging, study, and re-evaluate the work of the past female writers. They questioned the criteria used by critics of previous literary works why the literary canon is dominated by male writers (Djayanegara, 2004:139-140).

According to feminist criticism, patriarchy derives from the presumption that the sociocultural concept of men - women, and masculinity-femininity is caused by the biological division of the human body which is categorized as male and female. The relationship between sexuality and biology seems to have started from prehistoric times

which favored the superiority of physical strength of men over women. So finally patriarchy is defined as an organizational structure that encourages and perpetuates *in all facets of human existence, the empowerment of men and the disempowerment of women* (Makaryk, 1993:605).

Kate Millet in *Sexual Politics* states that patriarchy has caused women to be subordinated to men or treat women as inferior men. This power is exercised directly or indirectly, in civil and domestic life whose purpose is to limit women. Despite democratic advances, women have continued to be coerced by a system of sex-role stereotyping to which they are subjected from the earliest age (Selden and Widdowson, 1993:214).

According to Handayani and Sugiarti, the manifestation of gender injustice is socialized to men and women on a steady basis; the result of the injustice becomes habitual and finally, it is believed that gender roles are as if the nature of women and is finally accepted by the general public. This is due to an error or ambiguity in the meaning of gender, what gender is because basically social construction is considered as nature, which means God's provision (Nurgiyantoro, 2002:12).

In *Toward a Feminist Poetic* (1979), Elaine Showalter distinguishes between *feminist critique* with *gynocritics*. *Feminist critique* highlighting women as readers, especially in men's political and polemic texts. Because this criticism depends on the existence of texts and models of male criticism, hence the potential *feminist critique* to produce feminist literary criticism is limited. Otherwise, *gynocritics* highlight women as writers and try to 'construct the framework of women' as an analysis of women's literature (Makaryk, 1993:473; Showalter in Spaull, 1989:89-93). Furthermore, Showalter states that cultural theory identifies 'women's overall collective cultural experience' and at the same time recognizing important differences between female writers (Showalter in Spaull, 1989:92).

Tong, (1998:131) sets forth *gender feminist*, sometimes called *cultural feminists*. This theory tends to assume that there is a biological, psychological or cultural explanation to bridge the masculinity of men and femininity of women. Gender feminists emphasize that traditional values that are associated with women (gentle, humble, not arrogant, give encouragement, empathy, tolerant, delicate, loving, intuitive, sensitive, and not selfish) are morally better than traditional values associated with men (strong-willed, ambitious, courageous, independent, assertive, strong, rational, and emotionally controlled). Feminist gender concludes: women should still maintain their femininity and men want to reduce their extreme forms of masculinity a little.

Feminist research uses research for women, demanding accountability for positive social change for women. Gender-aware research, research that focuses on gender, and gender perspective research, although it is not explicitly stated in this objective, can provide valuable insights that may be a starting point for feminist involvement (Saptari and Holsner, 1997 in Handayani and Sugiarti, 2002:92).

Sexuality Concept

Gayle Rubin, Alan Bray, and Michel Foucault via Rivkin and Ryan (2005:676) state that gender tends to change: in history and society. There are variations between the various ways to have sex and between one gender and another. How to have sex such as anal intercourse, sexual relations between women, *fellatio*, and *cunnilingus* are coded differently in different societies and different histories.

Anal intercourse and fellatio between men were common in fifth-century Greek society, and only later (in the nineteenth century, according to Foucault) would they be

"discovered" to be signs of an identifiable "perversion." Christianity stands between the two dates or sites and probably has a great deal to do with how non-reproductive sexual practices became stigmatized over time.

In *History of Sexuality* first volume (1978), Foucault argues that "homosexuality" is a category of social and medical ontology that was created in the late nineteenth century and forced as a way of having sex which before that era enjoyed the absence of accurate "scientific" research as long as it influenced the idea that modern hetero-centric gender cultures find themselves "on the anathematizing of non-reproductive" sexual alternatives that are present in society everywhere (Rivkin dan Ryan, 2005:677).

According to Shulamith Firestone via Tong (2008:78) genital sexual intercourse, which is very important for biological sexual relations, will be one of a variety of sexual experiences, and relatively is not an important experience, as humans begin to rediscover erotic pleasure with family members, both with the same or the opposite sex.

Patriarchy Concept

Feminist critics assume that patriarchal ideas emerge from the sociocultural concept of men and women and about masculinity and femininity caused by the biological division of the human body which is categorized as men and women. The initial relationship between sexuality and biology seems to have been built since the prehistoric period as the superiority of the physical strength of men over women (Makaryk, 1993:605).

Kate Millet via Mills (1989:19) states patriarchy as a political institution where one sex is under pressure from another is a pattern for all forms of oppression. The idea of women's inferiority is held by two sexes as 'beliefs' that are shared but are not usually spoken, that women (like Black people) are intellectually inferior, emotional rather than rational, primitive and childish, more sensual and sexual oriented (Mills, 1989:20).

III. METHOD

The research method used in this study is *a content analysis* by focusing on objectivity and reality, clarifying the text so that it can identify the elements in the text substantially by using the existing data and theories.

Through this method, the researchers determine and develop a particular focus, namely *Authentic Realism* approach by deep readings in five short stories by Julie Keyes, Judith Ebun, Jess Roberts, Airdre Grant, and Margot Titcher.

The reading of the text is done through two stages of literary readings, that is, *heuristic* and *hermeneutic* readings or retroactive reading. Heuristic reading is the first stage of interpretation. At this stage, the reader's understanding is aimed at a language that has a referential meaning. In capturing this requires the reader's linguistic competence to understand the existence of *ungrammaticalities* (obstacles encountered in the first reading). From *heuristic* reading, the reader moves further towards *hermeneutic* reading (*retroactive*), that is, the readings based on literary conventions. The reader is expected to be able to explain the meaning of literary works based on the first interpretation. From the understanding of the still diverse meaning, the reader of literary works must move further to obtain a unity of meaning. Readers do a review and comparison towards the back so that it first appears as *ungrammaticalities* turn out to be a set of equivalent words.

The steps taken in this research first, determine the text used as the object of research, namely the short story texts *My Mother's New Boyfriend*, *Souvenir*, *Heartbreak Hotel*,

Lovers Knot and Someone Else; second, conduct two stages of literary readings, *heuristics*, and *hermeneutics*; and third, analyze the object of research, with the following stages: list the discourse that has been identified in the texts, copy the entire utterances from the texts as a kind of marker, connecting with realities or the opposing texts and contradictions in the short stories (does not refer to literary discourse alone), align and compare with discourse or reality outside the texts (gender constructs agreed upon by the community) as an intertextual effort, the results obtained are not just a comparison, but also the thought behind the discourse that emphasizes the social function of the texts which presents an *authentic realist* approach to the reader, and Conclude and compile research reports.

IV. RESULTS

The short stories presented in this study are the short stories of choice in Australia because they came out as winners in the short story writing competition which is held every year by *Australian Broadcasting Commission* through *Short Story Project*. The short story was then read in a radio broadcast.

This research will use an *authentic realist* approach to highlight five short stories written by Australian female writers. According to the *authentic realists* approach there are five elements used to highlight women's writings, that is: (1) Descriptions of tough female figures, (2) Descriptions of female sexuality, (3) The form and language used by the author in the text, and (4) Description of the relationship between the text, the author and her experience; and (5) Description of the relationship of the text to the experience of female readers. Because of time constraints, the discussion of the fifth element, which is the description of the relationship of the text to the experience of women is only focused on *Souvenir* taken from 6 (six) respondents. Despite its inadequacy, according to the researchers, reader responses still need to be included in this study. Handayani and Sugiarti (2002:79) view the perspective of women as "respondents" and that self-experience is an important part of research with a women's perspective.

1. Description of Persistent Female Figure

Jane English via Tong (2008:51) states that the terms sex roles and the nature of gender refer to "behavior patterns of both sexes being socialized, encouraged and forced to be accepted, starting with a personality that 'matches the gender' to interests and professions." Boys are instructed to be masculine, while girls become feminine. Psychologists, anthropologists, and sociologists tend to define "masculine" and "feminine" within the framework of prevailing cultural stereotypes, which is strongly influenced by race, class and ethnic factors. Therefore, being masculine in the middle class, white, Anglo-Saxon, Protestant, United States means to be rational, ambitious, and independent; and being feminine means, emotional, caring, and dependent on others.

Wollstonecraft states that if a woman lets herself be treated as an object, means she allows herself to be treated in a way that is not following her status as a whole human being. Instead of taking responsibility for her development to grow into a large *redwood* tree, she gave up her freedom and let others form her into a bonsai tree. No woman, said Wollstonecraft, should allow such violence to be carried out against her (Tong, 2008:21).

2. Description of Female Sexuality

Shulamith Firestone via Tong (2008:77-78) claims that the material basis of the sexual/ political ideology of women's submissiveness and male domination is rooted in

the reproductive roles of men and women. According to Firestone the solution offered by Kate Millet on this issue – the elimination of what is referred to as a double sexual standard has enabled men, and not women to experiment with sex (sex relation), and the adoption of a dual parenting system, in which the responsibility of parenting – is not enough. According to Firestone, it takes more than just simple reforms in the sex/gender system, to free the sexuality of women (and men) from the biological edicts of procreation, and to free the personality of women (and men) from the socially constructed Procrustean prison of “femininity” dan “masculinity” which is socially constructed.

Further Firestone said that once women and men are truly free to engage in polymorphous or distorted sexual relations, it is not important anymore for men to show off only their identity and “masculine”, or for women showing off only their “feminine” identity and behavior. Freed from gender roles at the biological level (that is, reproduction), women no longer need to be passive, receptive, and vulnerable, sending “signals” to men to dominate, possess, and enter their (body), to keep the wheels of human procreation spinning. Instead, men and women will continue to be encouraged to mix and match feminine and masculine traits and behaviors in whatever combination they desire.

3. Form of Delivery and the Language Used by the Author in the Texts

According to Sara Mills (1989:69-71), the third element that needs to be considered by the reader of Authentic Realists in the form of delivery and language used by the author. This will direct the reader to feel close to the characters and events in the text. The delivery method can be done in writing and orally, both formally and informally.

In this authentic approach, the language the writer uses in the text is very important. Black writers, for example, will certainly use the Black American language. The language of conversation, dialogue or narrative is widely used in texts. The writer may use short sentences as a model of spoken language; or long sentences as a standard narrative voice. Through language conversation, the text is no longer a series of letters but more like a series of conversations. The reader becomes aware of the voicing done by the characters in the text; as if the language used by the characters is a reflection of the speech patterns of certain people.

The Relationship Between Text and Author and the Relationship Between the Author and Her Experience

Mills (2008:72) believes that the Realists Authentic reading approach also involves the author and her life and the author’s relationship with the text. Unlike Roland Barthes and Michel Foucault who tried to show that in the discussion of a text, the role of the writer is not important. The writer is effectively ‘dead’. However, most feminists reject this theory because the author’s gender is very important concerning how the text was received by the male critics and how the text is responded to by female readers.

Written by a female, it is an attempt at a redefinition of women’s experience, and a celebration of that experience. But written by a man it would be yet another attempt to take over radical positions and neutralize them.

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Many proponents of authentic realism would also say that only women can write effectively about women’s experience because only they have undergone such experience (Mills, 2008:72).

Luce Irigaray via Tong states that women can create women's language by avoiding gender-neutral language as strongly as women avoid male language. Trying to hide the speaker's identity from the reader/listener is cowardly (2008:297).

Writers and characters in texts are often a unity. According to feminist critics, discussing the life of the writer is important especially if the text is the work of a woman. It seems that the writer has a close relationship with the characters in the text and with the contents of the text. According to Mills, the difference between the writer and the character in some of the essays becomes almost insignificant (Mills, 1989:61).

Description of Persistent Female Figure in *My Mother's New Boyfriend*

The depiction of Mother, the character, in Julie Keyes' short story *My Mother's New Boyfriend*, is very different from the concept of patriarchy as mentioned above.

Women according to patriarchy concept	Women according to Julie Keys
Emotional Nurturing Depending on others	Independent Efficient and skillful Courageous to act as she wishes

Mother is an efficient woman; everything is designed and arranged attractively and neatly. Probably the right word for *Mother* is bold to act following her desire and is consistent with what is done. All this time her choice of boyfriend is the type of man who is very contradictory to her character and nature. *Mother*, an organized and efficient loves losers like Jim. Clare, her teenage daughter commented, “*What a creep! Mum's taste has always been in her bum when it comes to men.*” It seems that *Mother* likes weak men, dependent on others, sloppy, does not care about appearance and lives as he sees fit. Clare is very shocked at Jim's dirtiness. His house is very unclean: the kitchen table is stacked with dirty dishes; benches and cupboards are mapped with greasy fingerprints. For a teenager, Clare's views and opinions are quite mature. She does not like Jim's lifestyle who besides jobless, lazy, also filthy. According to *Mother*, Jim is a dog lover; but to Clare, he might be considered a dog lover, but his pet dogs are greyhounds. He keeps this type of dog more for business. Greyhound is a type of dog that runs very fast. It is usually used to race for speed by betting large amounts of money. When Jim's wife ran away leaving him, all his dogs were given to people. Probably all this time, his wife's job is to nourish and look after the dogs.

Each week *Mother* comes to Jim's house with a mop, bucket and vacuum cleaner. After Jim's wife left, *Mother* is the one who takes care of his house. Mother does not feel burdened as a house cleaner. She can accept and understand Jim's broken and messy condition. Mother is out of town for a week, she entrusts Clare for safe-keeping Jim; maybe Jim needs something after *Mother* left. According to *Mother*, Jim is actually good if people know him better. *Mother* likes Jim and happily takes care of him after his wife ran away. Aside from being a boyfriend, without realizing it, *Mother* treats him as a ‘weak son’ who “cannot do anything” after his wife escapes. According to the patriarchal concept, Mother's treatment of Jim is to nurturing, caring and loving does not apply in the view of gender roles. A more acceptable reason is that Mother has a good career, adequate self-income, does not depend on others. She cannot be declared cheating, because *Mother's* husband no longer accompanies her: either due to divorce, death or because

Mother is the sole parent who raised Clare. *Mother* would rather remain a single parent and enjoy her role and life. Her relationship with Clare is quite close; nothing to hide. This can be seen from Clare's comments about *Mother*'s boyfriends and also *Mother*'s request to visit Jim while she is out of town.

Mother is an efficient, skilled and agile person. Most likely, *Mother* is a career woman who is used to work according to plan. Besides *Mother* is a person who lives orderly and neatly. Because she cannot stand (or does not have the heart) to see the state of her boyfriend whose life is a mess, *Mother* is willing to bother herself by carrying all the household cleaning equipment from her own house to Jim's. *Mother* is happy because she feels that she is needed. Clare cannot stop thinking about her mother who is very organized and efficient is fond of jerks like Jim. Her mother is always attracted to people who are the complete opposite of her, people who are 'helpless and need love, support and (also money).' "*Mum, organized and efficient loves losers like Jim. Is attracted to the motley, the helpless and the ever needy.*"

Clare is unwilling to see her mother does that, but she realizes that she has no right to forbid her mother. She just hopes *Mother* does not experience something like Jim's wife. "*Just wish mum hadn't inherited old misery guts.*" It is also from Clare, the figure of Jim who has been regarded as a 'weak and helpless' one is a wicked person. People had seen Jim's wife dancing with a man half her age in Sydney. Clare sees the ring and finger of the rotten part of a hand on Lizzie's snout, Clare's dog when she visits Jim.

Female Sexuality in *My Mother's New Boyfriend*

Mother does not have a husband who lives in the same house as her. As mentioned earlier, it's most likely that *Mother* is a widow whose husband is dead or is divorced from her husband. Another possibility is that *Mother* is the sole parent of her daughter, Clare. Therefore, *Mother* cannot be said to 'violate' the norms of family life according to the patriarchy concept.

Female sexuality according to patriarchy concept	Female sexuality according to Julie Keys
Faithful to husband Sex is only done with the husband	Changing boyfriends Having sex with a boyfriend

Mother's relationship with her boyfriend, Jim, can be seen from Clare's comments, "*Whata creep! Mum's taste has always been in her bum when it comes to men*" when Clare comes to Jim's house. Thus, it can be concluded that Jim is not *Mother*'s only boyfriend. Before Jim, *Mother* has dated several other men. Clare knows all her mother's boyfriends. Jim himself was still married when he started going out with *Mother*. Jim does not live with *Mother*. Jim's wife ran off with another much younger man. Women's sexuality in this short story can be seen in *Mother* with Jim, and Jim's wife with another man. After Jim's wife leaves the house, *Mother* comes to clean Jim's house and of course to have sex with him. From this short story, the reader can understand that if someone wants to have sex, it does not have to be done only between husband and wife. *Mother* does not have a male escort, so, naturally, she has a boyfriend.

Form of Delivery and the Language Used by the Author in *My Mother's New Boyfriend*

Since the narration is done by a teenager, the form of delivering messages between characters is an everyday language used by young people when having a conversation.

Form of delivery and the language used according to patriarchy concept	Form of delivery and the language used according to Julie Keys
Speak courteously and gently Making small talk Use formal language Use long sentences Use formal vocabulary	Speak as it is Act naturally Use everyday language Use short sentences Use everyday vocabulary

Although the narration is not too much done in the form of conversation, the text is easily understood because the writer uses common vocabulary. According to Clare, Jim is filthy and unfriendly “*... the backdrop of stacked dishes filthy and toppling, benches and cupboard mapped with greasy fingertips . . .*” This sentence is quite effective to describe Jim’s house. “*Jim hadn’t seemed pleased to see us.*” The word *us* here is Clare and her dog Lizzie. By using short sentences and simple word choices can be felt like a normal conversation between a mother and child such as, “*Keep an eye on him Clare just while I’m away. He hasn’t been the same since his wife left-depressed you know.*” The sentences uttered by *Mother* are not convoluted but clearly illustrates Jim’s condition after his wife left. *Mother* also uses an ordinary but familiar language when asking Clare to watch Jim, “*Keep an eye on him Clare just while I’m away. . . . Drop in on him, as a favour to me. . . .*” Look after him Clare while I’m gone. . . Please, visit him.” “*But he’s such a good man Clare, he really is – you just don’t know him very well.*” Jim is very kind Clare, really – (because) you don’t know the real one yet. On the contrary, to Clare, Jim is a terrible person “*a creep*”, jobless “*a bum*”, useless person “*a loser*”. Clare still manages to say something funny even though she is rather scared and terrified of Jim. It is very obvious that Jim is not happy when Clare and Lizzie arrive in front of his house. Jim is not a good host, his guest is not served drinks, the dog is not patted, “*No cup of tea for me no pat for the dog.*” Clare is convinced that Jim has killed his wife. Clare looks at the evidence, after seeing the ring and fingers of a rotten hand on Lizzie’s snout. Clare still wants to be funny by saying “*Cheer up Jim, we’ve found your missing wife.*” Calm down Jim, your wife has been found. A typical teenager, after Jim snatches the “object” from Lizzie’s snout, Clare and Lizzie quickly run away from Jim’s house. She opens the mosquito screen door, nods slightly to Jim and comes out just as Lizzie is peeing on the dirty floor. “*I open the screen door as Lizzie begins peeing on the unswept lino, giving Jim the slightest nod as we make our leave.*” By using the word “I” (first person singular) in the text, an intimate impression and close can be felt by the reader. The utterances expressed by the characters in the text sound like everyday conversation.

The Relationship between the Text and the Author and the Relationship between the Author and Her experience

It seems that the character of *Mother* more or less describes the figure of the text writer. Julie Keyes, 43 years old, holds a Master's degree in creative writing from Wollongong University. Work part-time as a nurse. Like *Mother*, Keyes is used to working efficiently, orderly and neatly according to schedule. As a nurse, Keyes' schedule is not the only

morning until noon. And as a nurse, she must be skilled, efficient, attentively and devoted, just like Mother as Clare said: "*Jim must be missing his slave*" when Mother goes out of town for a week. "*Mum, organized and efficient loves losers like Jim. Is attracted to the motley, the helpless and the ever needy*" As a nurse, Keyes must be professional, no favoritism but still give attention to patients who need help. The task of a nurse is very heavy, especially during night service. Sophisticated and heavy equipment must be handled especially in an emergency. So it is not surprising that *Mother* does not need Clare's help to put the cleaning tools into the car when she is going to Jim's house. "... *as she trudged out of the house each week, mop and bucket in hand, vacuum in the boot. Moral support; a laborer for Jim's bad luck.*" Keyes is happy to spend time with her husband and two sons.

Description of Persistent Female Figure in *Souvenir*

Lynne, the character in *Souvenir*, is a tough and strong woman when she realizes that she has breast cancer and must undergo a mastectomy.

Women according to patriarchy concept	Women according to Judith E bun
Emotional Cry-baby Depend on others	Independent Calm and confident Courageous to act as she wishes

Lynne's character in *Souvenir* is six years older than Mark, her boyfriend, but her appeal is not inferior to women who are much younger than her. Lynne's body is still fantastic, and Mark admits it. To get closer to his extraordinary lover he moves to Lynne's house. Lynne's allure is truly mesmerizing, So enthralling Lynne is that Mark often does not go to Phoenix (pub) on Friday after work. This routine habit is done by Mark every Friday to just chat and drink with his best friend, Dave. Lynne has made him forget everything. Mark is also not interested in younger women because he thinks "*They don't know anything,*" they don't know how to lure Mark and cannot satisfy him during sex, of course. During this time Lynne never tells Mark that there is a lump in one of her breasts. Aside from being afraid of losing Mark, Lynne would have expected the bump to be harmless. After the doctor confirms that she has to undergo a mastectomy so that the cancer cells in her body does not spread widely, Lynne must be prepared to face the worst risk. Lynne's obstinacy and strength can be seen here. She realizes that she is going to lose Mark and also one of her breasts. In *Club Afrique*, Lynne is given a maracas as a present by Ambrose, the leader of the band who is Mark's acquaintance. "*Should be two but the other's gone missing. A pity – better to have one for each hand, eh?*" When Ambrose says that, Lynne looks at Mark to see his reaction. Mark does not dare to look into Lynne's eyes. Lynne can guess Mark's thoughts; that he only likes Lynne's two breasts instead of her. Lynne is ready to face it all.

Female Sexuality in *Souvenir*

Lynne and Mark are an unmarried couple. Due to Lynne's extraordinary appeal, Mark seems unable to live apart from her. Lynne excites Mark so much that not a single day is passed without their seducing each other.

Female sexuality according to patriarchy concept	Female sexuality according to Judith Ebun
Faithful to husband Sex is only done with the husband Can satisfy the husband when having sex	Changing boyfriends Having sex with a boyfriend Satisfying for both parties when having sex

In Souvenir, male and female sexuality is expressed more clearly than in My Mother's Boyfriend. Mark now lives at Lynne's, his girlfriend's house. Mark's sexual desire and lust are very high. There is no day he spent without hugging and touching Lynne's beautiful body. To Dave, his best friend, Mark says that Lynne is never boring because she knows the right way to satisfy him. How it is done Dave can never imagine. Every time Lynne calls, Mark does not forget to say "*Can't wait to snuggle into that gorgeous body of yours!*" Can't wait to embrace your beautiful body immediately! Upon arrival at home, they immediately embrace, stuck together and caress. Mark buries his face between Lynne's two breasts. Mark forgets everything, only the sensuality he gets from Lynne is remembered. He cannot imagine Lynne losing one of her beautiful breasts due to undergoing a mastectomy. Mark is not interested in other young women. Dave, his best friend, cannot understand why Mark is no longer interested in any beautiful young woman that he can obtain every night.

Form of Delivery and the Language Used by the Author in *Souvenir*

This text is very unique. Even though the text is written by a woman, the form of delivery and language is the language used by men. The narration is seen from Mark's view, Lynne's boyfriend.

Form of delivery and the language used according to patriarchy concept	Form of delivery and the language used according to Judith Ebun
Speak courteously and gently Make small talk Use formal language Use long sentences Use formal vocabulary The message is done verbally	Speak as it is Act naturally Use everyday language Use short sentences Use everyday vocabulary The message is done verbally or by telephone

The form of delivery and the language used by Mark shows a typical man who is madly in love. Because the text is written in the form of conversation, using short sentences, commonly everyday word choices, the reader can easily understand the text. The reader can imagine Mark's sexual desire by caressing and touching Lynne's beautiful body. ". . . he couldn't wait to hold her and run his hands over her great body", "*Can't wait to snuggle into that gorgeous body of yours*", "*Face buried between her breasts . . . conscious only of the sensuality of this woman*". He is bored with attractive young beautiful women, "*Bored with them, mate. They don't know anything*," he tells Dave. Mark is comfortable and satisfied with Lynne, who is six-year his senior. Age doesn't matter, Lynne is very concerned about Mark; even Lynne often acts like a mother to her child. Mark seems quite happy. "*He could stand a bit of mothering*". Because of comfort, he

begins to think about marrying Lynne. “*sipped the whiskey and contemplated marriage*”. Mark is worried when Lynne said she went to the doctor. Wow, lest she is pregnant. I don’t want it to happen, “*Oh god – she’s pregnant! He didn’t need that*”. “*But inside he groaned no, don’t tell me.*” Yes, typical male. He just needs a beautiful body to be invited to have sex, but not to get pregnant. Mark is relieved, Lynne is not pregnant. (Who should be responsible, if pregnant?) Mark is not only shocked, does not believe that Lynne has to undergo a mastectomy because there is a lump in one of her breasts. “*A lump? He looked at her blankly, not understanding*”. Mark is shocked and very disappointed. It is inconceivable that Lynne’s beautiful breasts is missing one, damaged, lopsided! How terrible. Luckily he hasn’t said he wants to marry Lynne. “*Lynne with one of her beautiful breasts missing – flawed, lop-sided!*”. “*Thank god he hadn’t mentioned marriage.*” He also intends to leave Lynne’s house. (After all, Lynne can no longer provide what he wants.) “*Mark wondered whether he could crash at Dave’s place for a night or two. Just till he had time to think.*”

The Relationships between the Text and the Author and the Relationship between the Author and Her Experience

Judith Eburn, is a professional writer. Most of her writings are intended for adults. However, she also writes novels for children *Sophie’s Secret* (1988) and is nominated for the *Children’s Book of The Year Award*. In the past 12 years, she has won various literary competitions. Her stories and poems are contained and published in anthologies and magazines. She has just completed a book for children and is ready to be published. She has four children, all grown-ups, and each one is living independently. There was no mention of her husband. The researcher assumes that she is divorced or her husband passed away. Although not much is known about Eburn, seeing that her writings are aimed more at adults, the reader can make sure she knows a lot about women. Even though she does not experience it herself, she must have seen, heard and read a lot about women’s stories with various aspects of their lives. At least Lynne’s character, in *Souvenir* is also Eburn who is tough and independent after her husband is no longer beside her and her children have grown up and left home.

Description of Persistent Female Figure in *Lovers Knot*

The female character in this text does not suit the women according to the patriarchy concept. As is customary in Western countries, when children have reached the age of 17, they may leave their parents’ home to live their own lives. This is also what the female character does in *Lovers Knot*. She lives at Gary’s house, her boyfriend.

Women according to patriarchy concept	Women according to Airdre Grant
Compliant Emotional Cry-baby Depend on others	Rebellious Independent Calm and confident Courageous to act as she wishes

A persistent female character in *Lovers Knot* is shown by a female character who is Jeff and Gary’s girlfriend. Maybe the word reckless is more appropriate to describe the

female character. Four years has she dated Gary; which according to the female figure as four years of frightening and hardships. Having sex with Gary is different from having sex with Jeff. With Gary, she must lie still with her body bound, passive, voiceless, both thighs wide open, while Gary put his penis into her mouth. The female character has the chance to be free from Gary and meets Jeff. Only a day does she know Jeff, she has already slept with him. She and Jeff live by the beach, very pleasant, the pain is gone and “*the sex was great.*” The female character returns to Gary after seeing the very well known rope with a knot that she likes, located in the car window. Her heart trembles when she meets Gary, she is ready to live with him again. Arriving at home, the habit that is carried out together is repeated. The female figure is considered thoughtless because at first, she feels sick (maybe bored, or upset). Jeff's arrival changes her routine with Gary. Sex with Jeff is clearly fun because it's different; Jeff is not Gary and Gary is not Jeff. But after four years of living with Gary, the female character finds it difficult to forget or break the old habits. She too feels happy to have sex in the style of Gary again.

Female Sexuality in *Lovers Knot*

Ann Ferguson via Tong (2008:134) states that whenever a man and woman have sex in a patriarchal society, men will, more or less, use sex as a tool to control women. Men will get what they want, even if it means raping, beating, or reducing women to mere sexual objects. . . . Women's sexuality is about emotional intimacy, while male sexuality is about emotional pleasure. . . .

Lovers Knot text tells more about the style of having sex between men and women which according to the patriarchy concept is considered ‘unnatural’ because a man's penis is not inserted into the vagina but into the mouth of a female character.

Female sexuality according to patriarchy concept	Female sexuality according to Airdre Grant
Faithful to the husband Sex is only done with the husband Having normal sexual relations	Changing boyfriends Having sex with the husband and boyfriend Having sex with an unusual style

Female sexuality in Lovers Knot, is performed by a female character who treats Jeff as a tool, a man whom she has only known a day. “*He helped me to the bus and then rang me later to see if I was okay and, the next thing you know, he's there all the time and, sure enough, we start sleeping together.*” Jeff and the female character then stay in a vacation home on the beach. Everything is fun, including the sex. They also do not sleep all night because they are so engrossed having sex. With Jeff, the female character gets a different kinds of pleasures. For four years, the character is dating Gary. When having sex with Gary, the female character must be passive because Gary wants her to “*don't-make-a-sound, lie-still-and-spread-your-legs-while-I-cover-your-mouth with sex.*” With Gary she has to lay still, not voiceless, open both her thighs wide as Gary inserted his penis into her mouth. The female character also likes to have sex with her body bound. With Jeff, the female character has sex in a natural way.

Form of Delivery and the Language Used by the Author in *Lovers Knot*

The form of delivery and the language used in this text is performed in the narrative form. The main character, a young woman, is using the term 'I' for the first person singular; so that the narrative consisting of a series of words does not become rigid but becomes fluid as the language of everyday conversation.

Form of delivery and the language used by the author according to patriarchy concept	Form of delivery and the language used by the author according to Airdre Grant
Speak courteously and gently Make small talk Use formal language Use long sentences Use formal vocabulary The message is done verbally	Speak as it is Act naturally Use everyday language Use short sentences Use everyday vocabulary The message is done verbally or by telephone

Although *Lovers Knot* tells more about the sexual relations carried out by the characters, the author does not use dialogues, all sentences are written in a narrative style. Maybe the sentences "*don't-make-a-sound, lie-still-and-spread-your-legs-while-I-cover-your-mouth sex*" which helps show that Gary and the female character are having sex that is not commonly done by people. The words chosen are very effective, especially when each word is given a dash. Precisely the words in this sentence can describe what is done by Gary and the female character. It seems that the female character is threatened to be harmed if she disobeys. When hearing the phrase "*don't-make-a-sound*", the reader must have thought that if she speaks she will be persecuted, beaten or whatsoever; most likely to be tortured. The same goes with the phrase "*lie-still*" which can be interpreted as silent, do not move, if not . . . "*spread-your-legs*." If the thighs are wide open, the female character must be willing and ready to have sex. This possibility is deliberately done by the writer to give a surprising impact. It turns out that Grant's penis is not inserted into the vagina but inserted into the female character's mouth. The use of "*rope*" is not explicitly said to bind the female character. It is only when the female character sees the rope with a certain form of a knot and admits that the rope is reminiscent of her likings, the reader's response becomes clear that the female character is bound by a certain knot (known only to both of them) when having sex. When a female character says that she is frightened, sick and sad, the author deliberately does not write down the complaint in detail. The author's purpose is clear because whatever the female character feels she will return to Gary and repeat all her experiences. It is said of the female character upon their returning home and having sex again, "*. . . and he said he would never let me go, ever. I couldn't stop laughing. I felt so happy.*" Even though the incident is repeated, the female character will feel happy. The author uses *flashback*, certainly with the aim that the readers will be more careful when reading the text. It can be said that this style is often used by male writers. The words "I" as: "*I know*", "*I didn't want*", "*I turned my phone off*", "*I couldn't stop laughing*", "*I felt so happy*" etc., facilitate the readers understanding. Besides that, the author also wants to show that there is a style of sex that people might not normally do. The presence of Jeff's character is made to clarify these differences.

The Relationships between the Text and the Author and the Relationship between the Author and Her Experience in *Lovers Knot*

Airdre Grant, the author of *Lovers Knot*, is completing her doctoral program at Southern Cross University while raising her two teenage daughters. The author is a member of *Northern Rivers Writers Centre* and holds a meeting with the writer's group every week at Mullumbimby. Although there is no mention of her husband, the reader gets the picture that the author reads a lot of references before describing the story of sexual relations between the female character and Gary, which may be considered unusual. It seems that this discrepancy is what the writer is trying to express. What seems unusual, most likely has become prevalent among certain groups. In the text too, it is acknowledged by the female character, that to Jeff, she only tells a little about what Gary does to her; because she does not want Jeff to find it weird. By looking further, the female character and Gary is a peculiar couple. The female character enjoys ordinary sex with Jeff, and she is complaining to Jeff that Gary is hurting her, but cannot get away from Gary and even likes to go back to Gary. It seems that the author really wants to explain to the reader, that having sex can be done in various ways and for the couple, the purpose is nothing else but to have pleasure.

Description of Persistent Female Figure in *Heartbreak Hotel*

In this text, the main character that is *Mum*, can be said a mixture of typical women according to the patriarchy concept and also women who leave the patriarchal system. *Mum* is a dominant woman in a positive sense because she encourages her husband, *Him*, to find work; prepares the children from verbal and physical abuse when *Him* is drunk.

Persistent Female Figure according to patriarchy concept	Persistent Female Figure according to Jess Roberts
Compliant Emotional Cry-baby Depend on others	Rebellious Independent Calm and confident Courageous to act as she wishes

Heartbreak Hotel depicts the bravery of a woman and a mother lullabying a heavy drunken husband. Said so because *Mum* can always catch signs of if *Him*, husband and father of the children, is getting drunk. Breakfast and lunch are prepared by *Mum* are not touched. *Mum*'s gentle voice doesn't work for *Him*. *Mum* has taught the children to see the signs of what *Him* will do from the number of bottles he drank. *Mum* does this so that the children do not become the target by his father when he is very drunk. *Mum*'s courage is described when having sex with *Him*. *Mum*'s crying and screaming and the sound of their bodies while having sex is still heard by the narrator, even though Elvis's song *Heartbreak Hotel* is playing loudly in the guest room. *Mum* tells the little ones to sleep, with the intention that they do not hear or peep. Having sex with someone drunk is very risky; the possibility of being hurt will be greater because the person does it unconsciously.

Female Sexuality in *Heartbreak Hotel*

The narration is seen from the view of one of *Mum* and *Him*'s children. '*Heartbreak Hotel*' is Elvis Presley's song that is played loudly when *Mum* and *Him* having sexual relations in the guest room. The narrator knows that when *Mum* has sent her the children to sleep because their father is very drunk, it is a sign that his mother and father will have sexual relations.

Female sexuality according to patriarchy concept	Female sexuality according to Jess Roberts
Faithful to the husband Having normal sexual relations Sexual intercourse is carried out calmly and quietly	Having sex with a drunk husband Sexual intercourse is carried out in the guest room with the background of the song playing loudly

Sexuality depicted in *Heartbreak Hotel*, is women's sexuality that *Mum* and *Him* (the husband) do when *Him* is heavily intoxicated. If *Mum* sees *Him* starting to show symptoms of a bad mood, *Mum* and the children know what must be done so *Him* who starts to get drunk does not become emotional; because before the 10th bottle, *Him* will be aggressive. *Mum* gets the kids to sleep. Not long after that, besides Elvis Prestley's song is played loudly in the guest room, so that the voices and the sounds of the bodies of the two people who are having sex are not heard by their children. It turns out that when *Him* has started acting weird and is getting drunk, it signifies that *Mum* and *Him* are going to have sex.

Form of Delivery and the Language Used by the Author in *Heartbreak Hotel*

The form of delivery and the language used by the author is done in narrative form but is written in the style of everyday conversation. The narrator is seen from the eyes of *Mum* and *Him*'s eldest child. The use of the first person singular pronoun, 'I', make it easier for the reader to understand the text. This kind of narrative style is effective because the narrator only expresses opinions in his heart. He does not talk to anyone.

Form of delivery and the language used by the author according to patriarchy concept	Form of delivery and the language used by the author according to Jess Roberts
Speak courteously and gently Make small talk Use formal language Use long sentences Use formal vocabulary The message is done verbally	Spoken language Communicative Use everyday language Use short sentences Use everyday vocabulary

The author of *Heartbreak Hotel*, Jess Roberts uses a very communicative form of language. Short sentences are used to give effect so that the reader can understand what the narrator feels. "*I could hear it again*", "*No matter how Elvis crooned, I could still hear them*" "*The little ones thought this was a game*", etc. Long sentences are used to describe the situation so that the information obtained is clearer. The short sentence "*They always did this*" makes the reader want to find out who is doing what. Answers can be obtained

at the end of the text, and even then after the reader reads and flips through the text. The author is quite smart that the reader is curious. Similarly, when mentioning “5 beers. 6 beers. 7 beers. 8 beers,” the reader immediately knows that *Him* has already spent so many bottles of beer. And like stairs, *Him*’s emotional level gets higher. The more *Him* drinks, the more ready the children and *Mum* will be to not make the slightest mistake so that *Him* doesn’t explode and becomes very aggressive. Besides that, the author also wants the reader to feel the tension of *Mum* and children which is increasing. “*I knew better*,” says the narrator, knowing the truth about what. It turns out, if the father is drunk, that’s when his father and mother have sex, even though it is disguised by Elvis’s voice singing loudly. The narrator’s voice “*I could...*”, “*I always knew...*”, “*I would lie awake...*”, “*I can no longer hear...*”, really helps the reader understand the narrator’s experience.

The Relationships between the Text and the Author and the Relationship between the Author and Her Experience in *Heartbreak Hotel*

Jess Roberts, the author of *Heartbreak Hotel*, is only 16 years old and is a high school student at Temora High School, New South Wales. Perhaps to avoid the reader’s view that the text is her personal experience, Roberts says that what is stated in *Heartbreak Hotel* is very different from her family life. She says that she has two younger sisters and they are a very close family. As a reader, we know that a child’s experience of sex does not have to be because of seeing or hearing the parents or others having sex. The knowledge about it can be obtained from anywhere, from reading, friends, films, etc. But readers can also understand, in developed countries like Australia, age is not a problem if people want to have sex. Roberts says that students’ writing in schools is included in the fiction writing competitions. She has not imagined that her writing won.

Description of Persistent Female Figure in *Someone Else*

The researchers present this text as a comparative material with the previous texts. Someone Else depicts the love between a married man and a young single woman. Romance like this is full of risk. Deirdre’s love, the main character, Paul is a model of female love in the past, where the concept of patriarchy is still very strongly adopted by Western society. In the end Deirdre rebels for her own good.

Persistent female figure according to patriarchy concept	Persistent female figure according to Margot Titcher
Compliant Emotional Cry-baby Yielding Depend on others Does not love someone else’s husband	Independent Rebellious Confident Courageous to act as she wishes Loving other people’s husbands Courageous to cut ties with her boyfriend

Deirdre’s story in *Someone Else* is a typical story of a woman who is dating a married man. Dating is done secretly at lunchtime, for fear of being found out by someone who

knows Paul, her boyfriend, or Deirdre when they are alone in the restaurant. In this text, Deirdre must be courageous to face the risk: her relationship with Paul is known to people including Paul's wife, who can not go to places where desired, will not feel the beauty and intimacy of people who love each other. In short, Deirdre must be strong in facing the risk of loving one's husband. Deirdre admits that she is jealous, depressed and emotional because her relationship with Paul is uncertain. As Paul acknowledged, he will not divorce his wife. It seems that Deirdre's desire to have children with Paul is Paul's reason for breaking off their relationship. Lorraine, Paul's wife, turns out to have been too often faced with cases of Paul's cheating on her. It is Lorraine that Paul puts forward to break off his relationship with his girlfriends if Paul's relationship with a woman has begun to be felt like a threat when the woman wants a child from her. Although Deirdre has been waiting for a long time at their regular restaurant, Paul has not yet appeared. Finally, Paul comes, with Lorraine and his two sons. That's when Deirdre changes; she is ready to move to Perth to take up her new post. Lorraine, on the other hand, is annoyed at herself for never being able to resist Paul's desire to deal with the affair. She is tired of having to pretend to show Paul's girlfriends that they are a truly happy family. She promises to herself that she will never do it again, but can she?

Female Sexuality in *Someone Else*

Unlike the other texts, Deirdre and Paul very rarely have sexual relations because the opportunity is almost non-existent and impossible. Deirdre learns a lot about sexual relations from the experienced Paul, not only because he is married but also because he often changes girlfriends. Deirdre is Paul's secretary.

Female sexuality according to patriarchy concept	Female sexuality according to Margot Titcher
Faithful to the husband Sex is only done with the husband Having normal sexual relations	Having sex with someone's husband Sexual intercourse is done when there is an opportunity

In *Someone Else*, female sexuality is expressed more vaguely. Deirdre is dating Paul, a man who is married with two children. The meeting is carried out clandestinely and hurriedly. From Paul, Deirdre learns about "*love, its actions, and its language.*" Deirdre learns to show love physically and verbally. Every expression of love that Deirdre makes through gestures or speeches will be granted with a reward. After having sexual intercourse, Deirdre cries, apologizes to Paul and hates herself. Deirdre cries because she is happy and fortunate that she can 'have Paul.' She cries because she is sad and feels guilty: she is sad because she will 'be separated' with Paul; she also feels guilty for 'usurping' and seducing another woman's husband. Deirdre apologizes for crying as if she is not peaceful and happy with Paul. She also hates herself because she realizes that Paul will never be hers. Paul will never leave the children let alone divorce Lorraine, his wife. But Paul will always accompany and love Deirdre. *How he could never desert his wife and children but that he would always love her, Deirdre, and be near whenever she needed him—and be her man* (*Someone Else*, 4).

Deirdre hates herself because she knows that she has no future if she keeps in touch with Paul. Deep in her heart, Deirdre realizes that she is Paul's mistress, they might not get married. In those days, divorce caused by an affair was a big scandal, especially for people who held important positions in the company. Of course, she would never expect him to leave his family. How could she continue to admire and respect him if he did? What would she think of herself if she were responsible for his taking such a step (*Someone Else*, 4).

On one occasion, Paul and Deirdre spent time together in an apartment outside the city for one week. This is because Paul's wife and children went out of town. There they can have sex as much as they want all night in peace without having to be pressed for time. *Instead of a few hours, they had whole nights together. For the first time, she woke to find his face beside hers on the pillow. Clocks became unimportant and during the evenings there were long talks with her head on his lap and unhurried firelit lovemaking* (*Someone Else*, 4).

Form of Delivery and the Language Used by the Author in *Someone Else*

The author of the text belongs to writers of the past. Margot Titcher was born in 1933, therefore the form of delivery and language used is formal. This test will be difficult for less experienced readers because in addition to using formal language that is 'frozen', and also because it uses long sentences. The narration is carried out by the third single person 'She' thus creating a distance between the text and the reader. The reader cannot be familiar with the character; especially because the text depicts a love story that occurs among the upper-middle class.

Form of delivery and the language used by the author according to patriarchy concept	Form of delivery and the language used by the author according to Margot Titcher
Use formal language Use long sentences Use formal vocabulary Writing in narrative form	Use formal language Use long sentences Use formal vocabulary Writing in narrative form The conversation is in formal language

From all the texts, *Someone Else* is very different indeed. Besides being the longest, the researchers chose this text purely as a short story without looking at the number of words. *Someone Else* uses formal form and language that is included in the literary canon. The author, Margot Titcher, does not even use the word "sex" but "love-making." It seems that the author deliberately chooses the word "love-making" to underline that for Deirdre and Paul, sex relations is not based on lust but because they love each other.

From Paul, she learned of love, its actions, and its language. Under his guidance and in the comfort of completely uncritical approval she, who was not given to expressing her affection either physically or verbally, ventured to experiment. Each loving move or word she initiated brought a rewarding response. No man, or woman, had she been able to relax with, so utterly, to trust so implicitly (*Someone Else*, 3).

Sex is very rare they do because circumstances do not allow. Paul holds the office and Deirdre is the secretary of an important person. Sexual intercourse is carried out clandestinely with limited time because their meeting is conducted at lunchtime, office time. “. . . its *Thursday lunches, the odd stolen afternoon-so very, very little-was continually under threat.*” “. . . she reveled in her new found inner self-soft, loving, emotional-but minus her former defenses, fell prey to sudden spells of depression and the sharp torments of jealousy.” “. . . preparatory to leaving the office . . . The lunchtime crowd in Queen Street divided in front of her as she ran. . . . Their time was too precious.” Besides, they are not teenagers, so what is done is always thought about the consequences. “made her less the wronged wife, less a vulnerable person and more an ill-defined shape lacking identity and unlikely to cause stirrings of conscience.” To put it simply, Margot Titcher writes for the upper-middle class. When Deirdre wanted Paul’s child, Paul’s attitude is very calm and controlled. “*Most of all I want to have your baby.*” “*It took much of his* “*You are the best, the most wonderful. . . If I were free, I'd . . .*” But what Paul did is very devastating to Deirdre. Paul does not say he would end their relationship. He only asks Deirdre to come as usual to their chosen restaurant. Paul appears, with his family and acts as if he has never eaten in that restaurant, does not look up at Deirdre’s desk. His attention is only on the family that he “loves so much.” Lorraine, Paul’s wife, knows when the right time is for “*killing*” Deirdre. “*Across the room, Lorraine was speaking to Paul and he turned to look in Deirdre direction, before replying.*” The reader can surely feel Deirdre’s pain and shame. Of course, Deirdre will never know, that all these Paul sets; Paul who is thought to love Deirdre. Lorraine, the wife who is hurt must solve her husband’s problem. And this happens many times when Paul is bored with his girlfriend. Lorraine is bored and decides not to help her husband’s ‘love affair’ anymore. *I'm tired of . . . dressing myself up and coming all the way into the city; tired of presenting the old Happy Family impression to get him out of a situation he can no longer handle. One of these days, . . . I'll say I'm too busy . . . (Someone Else, 8).*

The Relationships Between the Text and the Author and the Relationship between the Author and Her Experience in *Someone Else*

Margot Titcher, the author of *Someone Else*, originally was an elementary school teacher and stopped teaching after marriage. In the past fifteen years, she has written and publishes short stories that are often broadcast by *the Australian Broadcasting Commission*. Her interests are genealogy research, photography, and swimming. Born in Victoria in 1933. When looking at the age and background, the reader can understand why *Someone Else*’s text is very different from the other texts. Although revealing love stories, Titcher cannot use the form and language used by contemporary writers. Remarkably, Titcher does not hesitate to write love stories related to sexuality. Through *Someone Else*, Titcher seems to want to illustrate that love story as in *Someone Else* is many and goes with time. In Titcher’s era, infidelity was done very carefully so as not to get caught by others. The way to break the relationship is done not verbally to avoid emotions on the part of the women. Titcher tends to use longer sentences and more *advanced* vocabulary. Readers whose comprehension levels are mediocre will have difficulty understanding this text; although Titcher does not mean that. This can be seen from Deirdre’s always restless condition, not confident in facing the days ahead. Deirdre admits that Paul’s past belongs to Lorraine, his wife; while Deirdre’s future is Thursday for lunch with Paul. Deirdre’s future is uncertain because she has no plans. Because she

has no future with Paul, Deirdre often acts less friendly to her coworkers. She can only act like Deirdre before she becomes Paul's girlfriend when she is alone with him.

Sometimes, alone at night, the darkness outdoors seeped into her brightly lit apartment and, despite the cheery fire and the gay music from the turntable, it darkened her mood. And then she was convinced that Future had no plan for her, that Past belonged to Someone-else and Present with its Thursday lunches, the odd stolen afternoon—so very, very little—was continually under threat. The blackness would stay with her and build to such an extent that she found it difficult to be civil to her fellow workers and could hardly contain herself until the next time she and Paul were alone. (Someone Else, 3).

Women's Reader Responses to *Souvenir*

As the researchers stated at the beginning of Chapter VI due to time constraints, the fifth element of Authentic Realism, that is, the (female) readers' response to the text cannot be done as a whole. The researchers can only provide the results of readers' responses to *Souvenir* text. *Souvenir* allows the reader to be amazed at Lynne, who is still so beautiful and sexy that Mark, who is much younger, goes crazy. Maybe some might say "son of a bitch" to Mark because his mind is only filled with lust, passion and sexual relations. Compassion and sympathy appear on Lynne because one of her breasts must be mastectomized. It is inconceivable how "awkward" Lynne's body is with only one breast. Horror, pity, sympathy arises because female readers can share Lynne's suffering. Hatred, annoyance, and anger appear to Mark for not wanting a child and intending to leave Lynne.

The researchers asked 6 (six) students from the English Department, Faculty of Humanities, Airlangga University. These students are taking Prose III subject. There are 8 (eight) students, but 2 (two) were absent. From each response, the researchers only took 3 (three) answers. In brief, the students' responses can be seen in the following tables:

Table 1.
Responses to Persistent Female Figure in the *Souvenir*

N o	Name	Response to Lynne
1 . .	Chendy	Persistent Ready to be left away by Mark
2 . .	Dyah	Persistent and confident Lucky to still have one breast Prepared to face the risk being left by Mark
3 . .	Ayu	Persistent and confident Ready to be left by Mark
4 . .	Dea	Independent and does not depend on men Marriage is not a priority Ready to lose one of the breasts Ready to lose Mark
5 . .	Ani	Dare to tell the truth with the risk of losing Mark Lucky to still have one healthy breast
6 . .	Amy	Dare to acknowledge her shortcomings Ready to be left by Mark Fortunate to still have one healthy breast

		Even though she is sad and frightened, she remains calm
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Amy says that Lynne is a tough woman in dealing with the calamity that has to her. She is amazed by Lynne's readiness to face a mastectomy and to be left by Mark. Ayu considers Lynne a tough woman to undergo mastectomy, so that her beautiful body is half 'gone'. She also expresses her admiration for Lynne who is likened to being dumped by Mark, "When the sweetness is gone, the pulp is thrown out." According to her, Lynne is only a victim of Mark's sexual appetite. According to Ani, Lynne is a strong woman because she doesn't hide what will happen with one of her breasts. Although at first Lynne is afraid of losing Mark, but Lynne's confidence returns after getting a maracas from Ambrose. She is no longer afraid of being left by Mark.

Table 2.
Response to the Form of Delivery and the Language Used by the Author in *Souvenir*

N o	Name	Response to Form of Delivery and the Language Used by the Author
1 .	Chendy	Use simple language so it is easy to understand The character's image is clearly explained Feelings of the woman character are clearly expressed
2 .	Dyah	Use clear and transparent language Amazed at the author's courage in expressing lust and sexuality of the characters
3 .	Ayu	The character's image is clearly explained The description of sex is vaguely illustrated
4 .	Dea	Using straightforward language The character's image is clearly explained
5 .	Ani	Short but solid text The author's language is easy to understand
6 .	Amy	Using straightforward but not vulgar language The character's image is clearly explained

According to Chendy, the author wants to show men's thoughts about women's physical appearance. The author wants to express Dave's opinion that every night, men can freely choose the women they want. Ayu adds that the author wants to describe Mark's thoughts which cannot resist the urge to have sexual relations with Lynne's beautiful body. The author expresses it in vague language. Dyah says that the author is very courageous to express Mark's sexual passion every time he was near Lynne. As a female reader, Dyah says at first she is very shocked and ashamed to read the text, but then she can understand Lynne as a whole woman. Dea states that the author is a feminist because the female character is described as having a position that is equal to men. At first, Dea felt uncomfortable after reading the text; but then she can understand the message the author wants to convey. The author implies that women have 'power' to control men and not vice versa.

Table 3.**Response to the Relationships between the Text and the Author and the Relationship between the Author and Her Experience in *Souvenir***

N o	Name	Response to the Relationships Between the Text and the Author and Her Experience
1 .	Chendy	The author knows how she feels when pregnant and as a mother The figure is illustrated in detail
2 .	Dyah	The author knows a lot about women's issues
3 .	Ayu	The author knows a lot about women and their problems
4 .	Dea	The author knows a lot about women The character is illustrated in detail
5 .	Ani	As a mother, the writer knows a lot about women
6 .	Amy	The author is very knowledgeable about women and their problems

According to Amy, Judith Ebun's experience as a writer, especially adult texts, makes it easy for readers to see the conflict experienced by Lynne and Mark. The description given by the author allows the reader to come to feel the circumstances experienced by the characters. The picture experienced by the characters in the text is often found in daily life. Ani stated that against the background of the writer as a mother of four grown-up children and her experience as a text writer for adults allows her to describe very complicated and complex circumstances in only 650 words. According to Chendy, the author's detailed description allows the reader to understand the character's circumstances and feelings. This text may be a true story that the author obtains from her experience and her friends. According to Dyah, the writer is a true feminist because she tells the experience of a tough woman. Lynne's experience happens a lot and is found in daily life. Women feel afraid of losing one of their breasts, because they do not want to be abandoned by their husband or boyfriend. According to Dyah, this text is created to encourage women who are in the same boat as Lynne.

Table 4.
The Reader's Response As A Woman To *Souvenir*

N o	Name	The response of the reader as a woman to <i>Souvenir</i>
1 .	Chendy	It's great to be pregnant and have children Regret for Mark's attitude towards pregnancy
2 .	Dyah	Learn to be grateful for life

3 .	Ayu	Women are aware of their body and appearance Women often fall victims to male passions
4 .	Dea	Being a woman is a beautiful thing even though one has to face life's problems
5 .	Ani	Amazed at Lynne's obstinacy Confident Lynne can solve the problems
6 .	Amy	Learn from experience, how to overcome problems

Chendy says that the extramarital relations between Lynne and Mark are often found in everyday life. Couples like Mark and Lynne are only looking for fun; when bored, each takes his/her own path. Women make a big mistake if this fragile relationship results in pregnancy; even though they love each other, when men are faced with pregnancy out of wedlock problems then the story is different. According to Dyah, what is described in the text often happens around us. Many women experience breast cancer; some women surrender to a fate like Lynne, but many women lose their confidence. They withdraw from social relationships and stay away from their surroundings. It is hoped that through this text women can be grateful for their lives because they are given physical and mental health. This text can give women who suffer a fate like Lynne to have enthusiasm for life and restore their confidence that "having one breast is still more fortunate than losing both." According to Ayu, in general, women who experience suffering like Lynn feel they no longer receive the attention of those close to her. They assume that they are not attractive, not sexy and will surely be left by the beloved ones. Ayu adds that in general women want marriage, are loved by their partners and have children from them.

DISCUSSION

Authentic Realism is very helpful to dissect the characters in the text from various aspects: by looking at it from the side of female sexuality; from the side of a strong female figure; from the form of delivery and language used in the text; in terms of the relationship between the text and the author and her experience; and from the text side with the experience of women. Each element is seen to look for the relationship between the text, the author and the experience of women as readers.

By using the authentic realist approach the problem and research objectives can be answered as follows:

The description of a strong female character in *My Mother's New Boyfriend* has not been shown yet by *Mother*. She is still in love with Jim because she does not know the situation and who Jim really is. To be sure *Mother* will be angry, hurt, disappointed and perhaps horrified to learn that Jim was his own wife's murderer. When looking at *Mother*'s previous boyfriends, as stated by Clare, it seems that *Mother*'s choice will not change from the type she really likes. She is happy with the person who is the opposite of herself because that way she feels that she is needed.

The description of sexuality about *Mother* is unclear because she does not know Jim has killed his wife. But later, if *Mother* knew everything about Jim, *Mother* definitely does not want to be in contact with him anymore. *Mother* certainly does not want to be involved with a murderer. At first, *Mother* does not mind taking care of a lazy, weak, and unemployed boyfriend. Clare certainly hopes that, even if *Mother*'s tastes do not change, at least she will be more careful when choosing a new boyfriend.

The form of message delivery is seen from the view of Clare, a teenager. Therefore the language used is straightforward, using short sentences with easy and communicative vocabulary choices. Even though it is written in a narrative style, because it uses the teenage language, the text is easy to read and easy to understand. The way Mother tells Clare to meet Jim is done like talking to *Mother*'s fellow adult friends.

The description of a tough woman in the *Souvenir* changes when Lynne is convicted of breast cancer. According to Lynne, she is no longer sexy and seductive for Mark. Lynne must be ready to be left by Mark, she must also be ready with the "new" body. Whatever happens her life continues as usual, with or without Mark.

In the end, Lynne is ready by having only one breast; "One is still better than none at all" she says to Ambrose. The sentence is actually aimed at Mark; meaning Lynne is ready to face any risk.

The description of sexuality about Lynne will change after Mark knows Lynne has cancer. In conditions such as Lynne now, the desire to have sexual relations inevitably decreases; while Mark is also 'lacking taste.' For Mark, Lynne is no longer exciting. Mark could not imagine Lynne with only one breast.

The language used in the text is the language of conversation used by adults. The language used between Mark, Dave and Ambrose is the typical language of men. The language Mark uses for Lynne is the language of people who are intoxicated with love, whose sexual arousal is immensely great. The vocabulary Mark uses for Dave and Ambrose is also a typical male vocabulary when talking about women, especially concerning girlfriends. The form of messages is done by telephone and maracas. The telephone is used as a sign that Lynne will tell about her illness, the maracas is used as a symbol of Lynne's breasts.

The description of the strong female character in the text does not appear in *Lovers Knot*. At first, she wants to turn into a woman who has "normal" sex relations with Jeff. But she dares not to reject Gary.

The female character likes and enjoys what she has been doing with Gary. She returns to Gary again. For her, Jeff is a distraction and an antidote to bitterness and pain.

In the beginning, the female figure in *Lovers Knot* is afraid of not being able to enjoy the sex with Jeff. For four years she lives with Gary, not allowed to leave the house or make friends other than him. She is bored and annoyed. Jeff is brought up to cheer up her boredom. Her sex with Jeff turns out to be very pleasant, but this does not last long. Gary comes to take 'his belongings' because he cannot be separated from the female character.

The language in the text is done with narration but because the narrator uses the word 'I', the text changes like using everyday conversation. The forms of delivering messages are done by telephone and several other markers such as a dead bird placed near Jeff's car, scratch marks on the body of the car, and a knotted rope that is placed in front of the windshield. The messages through these symbols indicate that Gary will come to pick up the female character. That pleasure has seeped in her inward feeling and mind, and the rope is the link between her and Gary. "*When I saw him I felt a thrill run right through me.*" The female character is ready to have sexual intercourse with Gary when they get home. "*He lay me down and he covered my mouth and he said he would never let me go, ever. I couldn't stop laughing. I felt so happy.*"

The description of a strong female figure in *Heartbreak Hotel*, seems unchanged. *Mum* cannot change things because the conditions do not allow. *Mum* has many children and is

still small; so like it or not *Mum* must be able to live with *Him*. *Mum* does not have special skills that can be relied on to earn income other than those obtained from her husband.

The description of sexuality between *Mum* and *Him* also does not change; apparently, there is nothing to be changed. *Mum* cannot possibly reject *Him* because *Him* is her husband. For the lower class, even small changes are difficult to do. *Mum*'s life with her husband and children is her life too. For the sake of the household continuity and for the sake of the children *Mum* is accepting *Him*'s treatment. *Mum* described as a typical "ideal" woman according to the patriarchy concept. When *Him* is starting to show symptoms of getting drunk, *Mum* and the children are ready to face the situation. *Mum* serves *Him* gently to reduce his emotions. During this time *Him* does not want to work. Because of *Mum*'s persuasion, *Him* finally works in the mines. *Him* is forced to work in the mines because there is no other work. *Him* gets drunk as an outlet for his dislike of work, especially mining. *Him* has a reason not to like it because his father died as a mining worker.

The form of delivery is done through narration with short sentences and simple vocabulary. Because the narrator is a teenager, the language used is very communicative. The message is done with a few signs, namely a song from Elvis Presley's 'Heartbreak Hotel' which is played loudly, the father who starts to be 'moody, and as many as ten bottles of beer and when *Mum* begins to prepare her young children to immediately go to sleep.

In *Someone Else*, Deirdre's character is portrayed as a tough figure who has to sacrifice a lot while dating Paul. Paul holds an important position in a company and Deirdre, is the director's secretary for a large corporation. Deirdre could not possibly date like single couples as Deirdre dreams of: go to the movies, eat and take a walk together without fear of being known by their acquaintances. She has no definite future, to get married and have children. Deirdre will never get this from Paul. Probably, Paul is a typical patriarchal male figure. His infidelity with young women is done repeatedly. But Paul is unable to cut ties with his girlfriends if he feels, his girlfriend begins to "threaten" him. Paul always asks Lorraine to solve her husband's problems. Lorraine who is already busy taking care of the household is forced to come with the children, just to act so that her husband's girlfriend will be away from his side. Lorraine does not dare to reject Paul's requests that always hurt her.

Deirdre refuses to be hurt and humiliated by Paul. He accepted an offer for a higher position in Perth because she realizes that her relationship with Paul is uncertain. Deirdre changes after being humiliated by Paul. At first, she does not want to move to Perth despite being promoted, but after Paul breaks off their relationship, she is ready to start a new life. Lorraine's figure will not change even though the relationship between Paul and Deirdre has ended. Her desire to follow Paul's advice is due to her boredom and tiredness of taking care of the household.

The form of delivery is done by narration using a third person singular 'She.' Because the text is seen from the views of adult women from the middle class, the language used tends to be formal. The writer uses the vocabulary 'advanced' vocabulary to describe the position and education of Paul and Deirdre. The message indicating that Paul ended his relationship with Deirdre is done by taking his family to lunch at the Chinese restaurant where he is dating Deirdre. Paul does this because he knows Deirdre is there waiting for him to arrive. "*Across the room, Lorraine was speaking to Paul and he turned to look in Deirdre's directions, before replying.*" Deirdre immediately decides to accept the offer to

Perth. “*Everything was startling clear. She must ring Headquarters and accept that position in Perth. Immediately, before she weakened before she began to feel sorry for herself before Paul had the opportunity to comfort and coax and reassure.*”

V. CONCLUSION

Through Authentic Realism approach allows the researchers to see more clearly the contents of the texts, in this case how the real female and male figures; both physical, character and all the elements related to the characters and characterizations. The relationship between the author’s experiences with the text can also be seen. By knowing the background of the writer, the reader can understand the text better because the form and language used by the writer will be reflected in the work. Jess Roberts form of delivery and language, for example, will be different from Margot Titcher’s. Roberts uses straightforward language, not beating around the bush. Titcher, on the other hand, prefers to use language that is more beautiful and more sophisticated. Titcher cannot possibly use the writing style that Roberts uses.

The reader can feel the experiences of the characters in the text because the experiences as women may be the same, similar or different. The reader may not or have not experienced by the characters as described in the texts, but have read or heard about similar experiences. Sympathy, emotional, sadness, pity, anger, etc. arise from the reader because there are similarities between the text and the circumstances around it.

Discussion with the Authentic Realism approach with new concepts and ideas is still possible because there is no absolute truth. Along with the development of new concepts and ideas, discussions that are not initially identified will be clearly expressed.

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