

**FEMALE MASCULINITY
IN THE NOVEL *THE SPY*
BY PAULO COELHO: A REVIEW
ON THE MAIN CHARACTER**

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ABSTRACT

This study aims at denoting the image of female masculinity through the study of the main character in the novel *The Spy* by Paulo Coelho. The main character, Mata Hari, works as a dancer and *hetaira*, but is accused of spying because of her profession. The method used in this research is descriptive qualitative with library research technique. The results of this study indicate that female masculinity described in the main character is considered hegemonic masculinity, that is, the kind of masculinity formed through behavior, personal experience, and cultural processes. This masculinity is denoted in the presence of the main character's characteristics, such as self-nature, adventurous, free, selfish, reckless, active, and courageous.

Keyword : Female masculinity, *Hetaira*, Masculinity-femininity.

I. INTRODUCTION

1.1 Background

Women are considered inferior beings that are inversely proportional to men who are superior beings. Handayani (2006: 5) in Apriyani, stated that the social form of women is known as being gentle, beautiful, emotional, and motherly. Men are considered strong, rational, male, and mighty. Not only that, women are also known to have feminine characteristics while men are masculine. But this assumption is not absolute that only men are masculine or otherwise.

The word masculine itself is close to the word muscle (muscle) which can be immediately associated with strength, courage, heroism, violence and military work (Kusumaningrum, 3). While feminine, according to KBBI, the Dictionary of Indonesian Online means about (like, resembling) women; and feminine. Whereas Milestone, K. & Anneke Meyer in Gender & Popular Culture (2012: 114) in Pachrunisyah et al. stated that, in the flow of traditional masculinity, masculinity is considered as the value and behavior possessed by adult men. "The discourse of traditional masculinity refers to those values and behaviors which have traditionally been seen as typically male, as defining men." This phenomenon has existed for a long time, even for centuries because it is a socially constructed concept that masculinity and femininity are considered as personal attributes, but basically not. One of the old contexts related to this understanding can be seen, namely during World War I. In that period, women replaced the role of men in all fields when men were required to join in the war.

John Tosh in Mafi's *A Man's Place*, states that women as mentioned above is known to be "The New Woman". They are one of the most important threats and are most seen as a form of traditional masculinity. The term was coined in 1894 but actually this phenomenon has existed since the 1880s. (Mafi, *The Crisis of Masculinity and the Outbreak of the First World War*, 2016: 5)

1.2 Problem Identification and Formulation

In this study, the identification of the problem lies in the issue of women, in this case the main character, which is related to her life. Therefore, the double life of the main character as *hetaira* and spy who lived in the context of the years 1900-1916 were the formulation of the problems raised in this study. Problems will be analyzed using intrinsic elements, namely character and characterization, setting, and conflict.

Extrinsic elements are also used to support the analysis, namely the concept of a woman's life and masculinity.

1.3 Research Problem

Based on the background described above, the formulation of the problem raised in this research is how female masculinity is portrayed through the life of the main character who plays a dual role in her life.

1.4 Research Objectives

This research was conducted with the aim of showing the masculinity of the main character as an independent woman in living her life in the context of World War I.

1.5 Research Methodology

This study uses descriptive qualitative method with library research techniques (library research). Qualitative research is a research procedure that produces descriptive data in the form of written or oral words about people and observable behavior (Moleong, 1989: 3 in Heriyanto). While descriptive research is a research that intends to make a description of the actual situation or a situation (Suryabrata, 1990: 19 in Kemal). In this study, the masculinity of women, which is the subject of this research based on data relating in the form of words and sentences.

While the library research technique, is related to reading novels, observing, and recording things related to the purpose of this study. Data are collected by reading the novel *The Spy* by Paulo Coelho as the main data source, then marking each data in accordance with the characteristics of masculinity, identifying and classifying each data including the characteristics of masculinity in the novel. Then analyzing and making descriptions of masculinity to produce the best conclusions.

2. LITERATURE REVIEW

2.1 Intrinsic Elements

Intrinsic elements are the elements that build the literary work itself (Nurgiyantoro, 2015: 30).

2.1.1 Figures and characterizations

Basically, all stories in literary works describe human behavior through the characters contained in it. According to Nurgiyantoro (2015: 247), the term character refers to the person, the actor of the story. Whereas character, refers to the character and attitude of the characters as interpreted by the reader, more referring to the personal qualities of a character.

According to Panuti Sudjiman, in her book *Memahami Cerita Rekaan* (Understanding Characters in Fiction Stories) in Suguhastuti and Suharto (2002: 25), the characters in fiction stories can be distinguished according to their functions, namely the central or main character and subordinates or additional characters. The person in a leading role is called the main character or protagonist. The protagonist is the central figure in the story. While subordinate characters are characters who are not central to their position in the story, but their presence is very necessary to support the existence of the main character.

Unlike the statement above, Nurgiyantoro distinguishes characters into two, namely static characters and developing characters. Static characters are characters who essentially experience changes and developments in character as a result of events (Altenbernd & Lewis, 1966: 58). Developing characters are story characters who experience change and development of ranks in line with the development of events and plots narrated.

Frans Mido stated in his book entitled *Cerita Rekaan dan Seluk Beluknya* (The Ins and Outs of Fiction Stories) that the characters who lived in the imaginary story were characters who had three dimensions, as follows.

Physiological dimensions associated with physical characteristics such as

gender, age, body condition, facial features, and all equipment used by the character. Sociological dimensions related to social status, occupation, position, role in society, education, life perspective, beliefs, ethnicity, nation, and others. Psychological dimensions related to mentality, norms, moralities, temperament, feelings, attitudes, character, intelligence, expertise, special skills, etc. (Mido, 1994: 22 in Kamariah).

2.1.2 Setting

The setting, also known as the fulcrum, refers to the meaning of the place, the relationship with historical time, and the social environment where events are told (Abrams, 1999: 284 in Nurgiyantoro). According to Nurgiyantoro, a story has 3 settings, namely setting of place, time, and socio-cultural.

Setting of place, points to the location of the events told in a work of fiction (Nurgiyantoro, 2015: 314).

Setting of time, relating to the problem of "when" the events that are told in a work of fiction. The "when" problem is usually associated with factual time, time that is related or can be linked to historical events (Nurgiyantoro, 2015: 318).

The Socio-Cultural Background, refers to matters relating to the behavior of the social life in a place that is told in the work of fiction. The procedure for the social life of the community includes a variety of problems in a fairly complex scope. It can be in the form of life habits, customs, traditions, beliefs, life views, ways of thinking and acting, and others that are classified as spiritual settings as stated earlier (Nurgiyantoro, 2015: 322).

2.1.3 Conflict

The conflict faced by a character in a story is usually diverse and according to these conflicts, Perrine divides it into 3 parts.

Man againts man: opposition that occurs between a character and another character and not always physical

opposition. *Man againts himself*: the opposition that occurs between a character and himself. *Man againts environment*: a character against the environment (in the form of a physical place of residence). (Perrine, 1993 in Megawati)

2.2 Extrinsic Elements

Extrinsic elements have the same function as intrinsic elements but the difference is extrinsic elements build elements outside the story. According to Nurgiyantoro (2015: 30) Extrinsic elements are elements that are outside the literary text, but indirectly affect the system of organisms in literary texts.

2.2.1 Life of Women in the World of Prostitution According to Simon de Beauvoir

In her book entitled *Second Sex* (2016), Simon de Beauvoir views that the lives of women in the world of prostitution are divided into two groups, namely groups of prostitutes and the *hetaira* group. Beauvoir said that prostitutes are very different from hetaira and cannot be equalized because prostitutes are at the lower level, while *hetaira* is in the upper level.

Beauvoir uses the word *hetaira* for women who care for everything that is in themselves as capital to be exploited (Beauvoir, 2016: 413). Unlike the previous group, *hetaira* not only sells its body but also has the ability to entertain as its talent to offer (Beauvoir, 2016: 412). That is because a "show" is considered to be the "whole life" of a *hetaira* and with that she can earn money. However, *hetaira* is not a creative worker who makes their work become the freedom of others, but it does its work by reaching out to the world for its own needs and interests.

The whole life of a hetaira is her performance; her words and imitation are referenced not to express her

thoughts, but to get results. (Beauvoir, 2016: 419)

Hetaira did not open the world, she did not open the way for human improvement. Instead, she tried to capture the world for her own benefit. (Beauvoir, 2016: 414)

By being someone who is owned by many men, a *hetaira* is able to make money and sell her name like selling a product. So that this frees the economy because it does not belong to only one man (Beauvoir, 2016: 414). This is a freedom that not all women have. Women who had freedom in the time of the ancient Greece and the Renaissance were *hetaira* and Japanese *geisha*, not rich women or ordinary prostitutes.

Women who had the most freedom in ancient Greece were not rich women or ordinary prostitutes, but *hetaira*. Women from the Renaissance and Japanese *geisha* enjoyed a much wider freedom than other women of their time. (Beauvoir, 2016: 414).

Women who are able to make their femininity to be exploited to the limit and make themselves as subjects, achieve the same position as men. Make a living, in an environment that is almost masculine, free to speak and act to make it have rare intellectual freedom (Beauvoir, 2016: 414-415). At the erotic level, this feminine emancipation can be effective. By getting money or items that she got from men, a *hetaira* found compensation for her feminine weaknesses. Because of the money and all the things that were obtained it ended the war between male sex and female sex. Even though a *hetaira* can have her freedom, this freedom is negative and is a false concern of the thousands of dependencies she has (Beauvoir, 2016: 420).

This type of feminine emancipation can be effective at erotic levels. With money

or other benefits she can get from men, women can find compensation for their feminine complex weaknesses, money has a purifying role; money ends sex war (Beauvoir, 2016: 415).

2.2.2 Masculinity - Femininity

In the theory of gender sociology, Connell, as quoted by Wajcman, in Handoko (2005: 89) reveals that masculinity has two dominant forms, cultural masculinity or 'hegemonic masculinity' and 'subordinated' forms of masculinity. What is meant by hegemonic here is the social influence achieved not because of strength but because of the regulation of personal life and cultural processes. This is contrary to subordination, where violence is a very influential key to imposing an ideal / power for the masculinity. Hegemonic masculinity is a form of 'ideal' masculinity because it does not have to be closely related to the actual personality of men.

Then to determine whether someone can be said to have a character of masculinity certainly has certain criteria, this is based on the theory of gender sociology, Connell, as quoted by Wajcman in Pachrunisyah et al (3), that masculinity is not an absolute character possessed by a man, but the social and cultural environment allows women to also have the character of masculinity. Then, how do you determine if someone has that character? For this reason the research is guided by the views of several experts.

Wood (Fowles, 1996: 208) in Pachrunisyah et al stated, that which includes masculine characteristics is "active, adventurous, powerful, sexual aggressive and largely uninvolved in human relationships." This opinion can be interpreted as active, adventurous, strong, aggressive in terms of sex, and social nature are included in the characteristics of masculinity.

III. ANALYSIS

At first Mata Hari did experience violence by her ex-husband so she had the urge to pick up her freedom by starting her new life in France. However, her experience is not greater than her desire to have freedom as a woman in the formation of her masculinity. Her choice of being a *hetaira* and living a very risky life made her more masculine. She had no choice but to be a masculine woman.

Courage is the most dominant internal factor that influences her masculinity. This is shown when she faced the problem, like when Mata Hari boldly changed her name, traveled alone, dared to perform a stripped exotic dance with all the risks that might occur, and dared to face the day of execution on charges she did not do. At that time, she decided not to wear an eye patch and bravely faced the punishment she had to accept.

Besides being brave, Mata Hari is also an independent woman. She was able to earn income with her own ability to become a striptease or a stripped exotic dancer as well as a *hetaira*. In fact, she does not want to bother other people, including her friends because she prefers to do everything on her own.

When Mata Hari is no longer young, she experiences a time when she rarely gets a job offer. However, that did not make her give up. Mata Hari is still actively dancing in her old age because dancing has become a part of her life, although she experienced a lot of rejection.

Mata Hari is someone who likes adventure. She often travels alone, both out of town and abroad. In the context of World War I, a woman who traveled a great deal such as Mata Hari was something unusual. The activity was one of the reasons why a secret agent suspects her of being a spy.

Mata Hari can be said to have a selfish nature because she emphasizes her own needs. Even though striptease dance was once banned by the law, she ignored it. Mata Hari still performs the dance because dancing is her life.

IV. CONCLUSION

The assumption that men must be masculine and women must be feminine is a myth because masculinity and femininity are formed by two factors, namely internal factors and external factors. Internal factors in the formation of masculinity of the main character in the novel, *The Spy*, are brave, independent, active, adventurous and selfish. While the external factor is the violence obtained from her ex-husband. So therefore, the result shows that masculinity formed in the main character is hegemonic masculinity.

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