REPRESENTATIONS OF MALAY WOMEN IN DINA ZAMAN'S SELECTED SHORT STORIES: A FEMINIST STYLISTIC ANALYSIS

by

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I must say, the production of this thesis can be equated to birth giving — to my sixth 'child'. In the process of delivering it, I must convey my outmost gratitude to several individuals

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Nazima Versay Kudus Butterworth December 2007

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PEMAPARAN WANITA MELAYU DI DALAM CERPEN TERPILIH DINA ZAMAN: SATU ANALISIS STILISTIK FEMINIS

ABSTRAK

Kajian ini bertujuan untuk mengenalpasti bagaimana Dina Zaman menggunakan

bahasa untuk memaparkan citra wanita Melayu dalam kajian cerpen terpilih

beliau. Selain dari itu, kajian ini juga bertujuan menganalisa sama ada

pengarang telah mencabar atau mengukuhkan pemaparan stereotaip watak-

watak beliau.

Kerangka teori yang digunapakai untuk kajian ini termasuk kritikan sastera

feminis dan stilistik dan juga gabungannya seperti yang dicadangkan oleh Sara

Mills iaitu Analisis Stilistik Feminis (1998). Teori-teori dasar yang berkaitan ialah

Teori Bahasa Sosial Semiotik Halliday (1978) dan juga Teori Linguistik Kritikal

oleh Roger Fowler (1979).

Bagi tujuan mengkaji pemaparan mereka, saya menggunapakai analisa tiga

lapisan (perkataan, klausa dan wacana) seperti yang diutarakan oleh Mills

(1998). Ciri-ciri linguistik yang dianalisa dalam cerpen terpilih termasuklah

penaamaan, transiviti dan perwatakan.

Daripada kajian pelbagai peringkat linguistik dan pilihan linguistik, didapati

pengarang telah mencabar perwakilan citra wanita Melayu yang stereotaip. Akhir

sekali, dicadangkan agar pelbagai pihak yang berkepentingan mengunapakai

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metodologi yang diutarakan kerana ia mampu menafikan ideologi yang dianggap sebagai kebiasaan dan stereotaip.

REPRESENTATIONS OF MALAY WOMEN IN DINA ZAMAN'S SELECTED SHORT STORIES: A FEMINIST STYLISTIC ANALYSIS

ABSTRACT

This study attempts to find out how Dina Zaman uses language to represent

Malay women characters in the selected short stories. In addition, it aims to

assessnwhether the author has challenged or reinforced stereotypical

representations of her characters.

The theoretical framework engaged in this study includes feminist literary

criticism and stylistics and the combinative tools as proposed by Sara Mills

(1998) that is Feminist Stylistics. Theories that underpin this framework are

linguistic theories of M.A.K. Halliday's Social Semiotic Theory of Language

(1978) and Roger Fowler's Critical Linguistics Theory (1979).

In investigating their representations, the tripartite linguistic levels of analyses

(the word, the clause and the discourse) as proposed by Mills (1998) have been

adopted. The linguistic features investigated in selected short stories comprise

naming, transitivity and characters/roles respectively.

From the analyses at various linguistic levels and linguistic options, it is clearly

revealed that the author has deconstructed the ways in which the Malay women

characters are usually represented in narrative texts. Finally, I recommend the

related stakeholders to utilise the proposed methodology so that they not only

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inform themselves but also others of the need to deconstruct accepted or stereotypical representations of women.

CHAPTER 1: INTRODUCTION

1.0 Introduction

This chapter aims to contextualise how Malay women are represented using a feminist stylistics approach. To achieve this aim, the present chapter presents the statement of problem, the author's writing background and review of literature concerning her work, purpose of the study, research objectives, research questions, limitations, significance of the study, definition of terms and plan of study.

1.1 Statement of Problem

The discussion of the Malay female/woman has received considerable attention among researchers in recent years. One of the common sites where the Malay woman is being discussed is through literary texts.

Zawiah Yahya (1988) in her study of Malay characters in Malaysian novels in English from the Second World War to 1984 written mostly by Malaysian male writers of Indian and Chinese descent, reveals that most Malay women are not only portrayed as minor characters but they are also under exposed. And, if at all, they are exposed, they are perceived as "helpless appendages to men" (83). On the whole, the projection of the Malay women character is simplistic in these novels, as they are cast in stereotypical roles and their individualities are not made prominent. Ungku Maimunah Mohd Tahir (1992) points out that the early years of literary arena was dominated by Malay male writers as they are the one who have more formal education than women. Their writings mainly offer insights

1

to the man's world and generally avoid the subject of women in their writings. As such Ungku Maimunah herself offers perception of the ideal Malay women through her analyses of five novels by three women writers. She concludes that the ideal woman has versatile personality; she is in control or her life and she moves beyond her domestic sphere that had previously confined her (18). Christine Campbell's (2004) study of Malay women authored novels published from the 1960s to the 1990s discloses a depiction of Malay women pursuing work-paid career and hence contributing to more participative roles in nation-building, in areas such as journalism, politics and government (292-293). Campbell sees these new depictions of Malay women as a contradiction as they still face restrictions in their workplaces (294). These two different projections of the Malay women are what Campbell labels as 'contrary visions' (310).

Nor Faridah Abdul Manaf contends that the 1980s-1990s witnessed not only the birth of more Anglophone (Malay) women writers but also more assertive themes (2001: 144, 2003: 261-261). The situation is similar to those women who write in the Malay language. However, the former is, to some extent, much bolder in their depictions of Malay women characters. Che Husna Azhari and Elinna Majid are among the best examples but the most vocal one is Dina Zaman. Dina Zaman, in particular, expounds on themes that are tabooed in Malay society such as Malay women's sexuality and the female body and challenges stereotypes and questions patriarchy by portraying characters that do not belong to mainstream society (i.e. housewives, politicians). She foregrounds marginalised positioned

women such as the immigrant women, domestic helpers and sexually frustrated women through issues of sex and sexuality. Lately, Dina Zaman's creative works received much critical acclaim by local researchers.

Having said this, I argue that there are at least three gaps or unexplored terrains in the available studies on Dina Zaman's work. First, very often her work is judged from an ethical or a moralistic perspective (societal or religious mores). This is because of her inclination to use "taboo words" or profanities regarded by the gatekeepers of the language and the literati world as bordering on pornography and, as such, they are unsuitable for the reading consumption of the public. A similar fate was experienced by a renowned Malay language writer, 1982 National Laureate, Shanon Ahmad's novel *Shit* that contained offensive language with reference to those in power. As Amir Muhammad (1999) states, fellow writers either remain mummed or chided Shahnon's bad language.

Second, analyses also tend to highlight the changing identity of Malay women (i.e. from traditional to modern). Dina Zaman's women characters are being compared to modern Malay women characters. The latter has received much attention already especially by Khoo Gaik Cheng (2006: 125-157) who devotes a whole chapter in her book *Reclaiming Adat* to modern Malay women characters in Anglophone literary works (and cinematic productions).

Third, most studies on her work tend to be from the literary and/or cultural framework. Dina Zaman's works of fiction captured the interest of Nor Faridah Abdul Manaf in particular. She has written several essays concerning Dina Zaman's works of fictions. Among them Sexuality in Post-Independence Anglophone Writings by Three Malaysian Muslim Writers (2001), Distorted Body, Warped Mind: Stories of Pregnancy, Childbirth, Abortion and Women's Identity in Malaysian Anglophone Women's Writing (2002) and one she co-writes with Ruzy Suliza Hashim, From the Courts of Melaka to the Twin Towers of Petronas: Charting Masculinities in Malaysian Works (2003). Others approaching from the said framework(s) are Mazni Muslim and Nasirin Abdillah (2004), Dzeelfa Zainal Abidin (2005) and the latest Khoo Gaik Cheng (2006). Only Lainah Andoi (1999), analyses using a linguistic approach when she analyses the use Malaysian English in Dina Zaman's articles.

Since those existing works mentioned use literary tools. I wish to propose to look at her works using a linguistic tool or a stylistic approach. This approach will be more beneficial as it would be able to provide a detailed analysis of the representation of the Malay women characters in a more systematic manner.

1.2 The Author

1.2.1 Author's Background

Tengku Dina Suriani binti Tengku Zaman or better known as Dina Zaman was born on March 23, 1969 in Kuala Lumpur. She spent most of her childhood and

education abroad accompanying her diplomat civil service officer father. Upon returning to Malaysia at the age of eleven, she attended Convent Bukit Nanas, Kuala Lumpur and later Tunku Khursiah College, Seremban. Dina Zaman received formal education in writing by holding a B.A. in Mass Communication and Creative Writing from Western Michigan University and an M.A. in Creative Writing from Lancaster University (Nor Faridah & Quayum 2003: 287).

Dina Zaman is an editor and a writer of fiction and non-fiction texts (short stories, poems, and drama). In 2000, she co-edited *Silverfish New Writing 3* with Muhammad A. Quayum. She was a newspaper columnist in the column 'Dina's Dalca' in the *New Straits Times*. She wrote in Malaysiakini.com about Muslim life in Malaysia in a weekly column titled 'I am Muslim'. Her stories "The Fat Woman" and "The *Kacang Puteh* and *Assam* Lady" were published in a local magazine, *Men's Review* in 1996 and were later featured with other short stories in her anthology *Night & Day* (1997). Apart from that, she also published overseas – "Pickpocket" and "Snapshot of a Family Holiday" in Manoa, Hawaii's literary journal in summer 1999. Her short story entitled "And She Became an Angel" was translated into Indonesian and published in the *Pesona*, 2002. She also took part in a creative writing competition; "And She Became an Angel" was shortlisted for the lan St. James Award, London.

Dina Zaman also writes poetry, drama and is writing her first novel. Her poems "How to Go to Heaven" and "Carpe Diem" won third and consolation prize respectively in the SHELL-NST Poetry Competition in 1995. Her drama "Harakiri"

(1993) was produced by Chakra Works while "Why Did He Sleep With Me If I'm So Fat?" "Penggangur Terhormat" and "Stories from the Place" were produced by Dramalab in 1995 and "After the Doctor's" (1996) and "Gula Girls" (1999) were monologues written on AIDS (http://www.apwn.net/index.php?/apwn/more/dina_zaman/). Her most recent publication is *I am Muslim*, a collection of her non-fiction writings that appeared on the online Malaysiakini.com (Dina Zaman, 2007). Dina is currently writing a novel, *Of Fishes and Wishes*; the excerpt appears in the anthology *Nineteen: A Collection of Short Stories* edited by Joan Lau (2003).

Dina Zaman's works are mostly not highlighted in mainstream writings such as school textbooks or women's magazine. Her stories were either published in man's magazine like *Men's Review* or by publishers such as Skoob and Silverfishbooks, publishing companies that publish alternative perspectives of fictive world. She belongs to a new breed of more contemporary writers whose writings/characters represent the marginalised Malaysian 'other' such as a retired prostitute, a heterosexual taxi-driver and a mother-son's Oedipus relationship. Her banal linguistic choice of words in her texts such as 'jamban', 'pantat' 'tetek' 'pukimak' and 'asshole' further deny acceptability by mainstream publishers and would not be deemed suitable reading material for school children.

1.2.2 Literature Review on Dina Zaman's Writings

Scholarly critiques on Dina Zaman's fictive works received considerable attention by local researchers in the past few years. Works written in English by local writers are rich with variants of the English language used in Malaysia. One of the variations as categorised by Asmah Haji Omar is the creolised and pidginised English, in this case "a mixture of Malaysian English and Bazaar Malay (as cited in Nor Faridah & Quayum 2003: 325). This element adds Nor Faridah and Quayum makes Dina Zaman's works "immediately local and familiar (2003: 325)". The earliest study noted was by Lainah Andoi (1999) who had undertaken a linguistic investigation of this type of language in Dina Zaman's articles featured in her column Dina's Dalca (1997-1998) in *The New Straits Times*.

Nor Faridah, particularly, has written several articles concerning Dina Zaman's works of fiction. She observes that one of the prevailing themes that cut across post-independence period writing of three Malaysian Anglophone Muslim women writers, Che Husna Azhari, Dina Zaman and Elinna Abdul Majid are the issues related to sexuality and female body (2001). In another study, Nor Faridah (2002) shows the multicultural perspectives of the female body and female experience through stories of pregnancy, childbirth and abortion by Malaysian Anglophone women writers from the 1950s to 1990s. The characters that received attention are Narmah in Katherine Sim's *Malacca Boy* (1957), a Chinese woman in Shirley Lim's "Journey" (1967), Rani in S. Mangayarekarasi's "A Baby in her Arms" (1982) and Dina Zaman's "Philippa" (1997). Though the protagonists are from different cultural backgrounds, the analysis reveals their strength when coping with these identity changes.

Mazni Muslim and Nasirin Abdillah (2004) also looked at themes of the three contemporary writers, Che Husna Azhari, Dina Zaman and Elinna Abdul Majid but utilised criticism from an Islamic framework. Their findings demonstrate that these writers focus on different issues affecting the different strata of the Malaysian society; Che Husna's works concern the Kelantanese people, Dina highlights on marginalised women and Elinna on high society. However, they all embed Islamic viewpoints in their creative writings. Dzeelfa Zainal Abidin (2005) focuses on the fragmented Malay-self in the selected works by Dina Zaman, Karim Raslan and Huzir Sulaiman. She evaluates the degree of Malayness portrayed by the protagonists from the selected texts on the basis of the three essential makeups that make them constitutional 'Malay', which are, the practice of the religion of Islam, the Malay language and the Malay adat. concludes that although the protagonists are Malays, they convey images that are not typical of the general Malay society. Each character differs in the intensity of the three practiced categories. This suggests that the attributes of race are not fixed and always in a state of flux and can be reconfigured and reconstituted from time to time.

In an essay by Ruzy Suliza Hashim and Nor Faridah Abdul Manaf (2003), both scholars chart the changing perceptions of masculinities by tracing male images from classical chronicles, *Sejarah Melayu* and *Tuhfat al-Nafis* to the contemporary fictions by four selected writers namely Syed Adam Aljafri, Che Husna Azhari, Dina Zaman and Karim Raslan. Texts from both different time

frames demonstrate that Malay men are still the privileged characters compared to women. The change observed in modern texts is men no longer hold maternal attributes as portrayed in the court narratives such as crying and mothering a child. Feminine traits in modern texts are reserved for gay men such as Karim Raslan's Mahmud or the transvestite in Dina Zaman's Midah. Khoo Gaik Cheng (2006) analyses cinematic works of independent film producers and modern/post-modern Anglophone literary works of Rehman Rashid, Salleh ben Joned, Karim Raslan and Dina Zaman. Khoo who interweaved insights from literary and cultural framework observes the changing images of the Malay gender in relation to modernity and nation building.

1.3 Purpose of the Study

The purpose of this study to find out how Dina Zaman, one of the most prolific Malay Anglophone writers in Malaysia uses language to represent Malay women and the extent to which her selected texts challenge or reinforce stereotypical representations of Malay women characters. Specifically, I will use a feminist stylistics methodology by analysing how naming (at word level), transitivity (at clause level) and characters/roles (at discourse level) challenge or reinforce stereotypical representations of Malay women characters. In doing so, Dina Zaman's ideological stand in relation to Malay women will be revealed. In addition, a stylistic analysis would provide the appropriate tools to study representations and the perspectives, motivations, thought processes, emotions, behaviours, needs and wants of the women characters. It will also enable me to

study voice and agency through the language that is used in these texts. This explicit linguistic investigation can provide the reader with a rich source of understanding and comprehension of the lives of women often categorised as the 'other'. In the words of Peter Verdonk, stylistics "prompts a different kind of response: one which in a way more individual, more creative (2002: 16)." By analysing the patterns (if any) displayed of her characters, readers can be made aware of the consistent depictions of the Malay women characters that are being marginalised by society.

1.4 Research Objectives

- To show how Dina Zaman employs naming to represent Malay women characters in her short stories.
- 2. To show how Dina Zaman employs transitivity to represent Malay women characters in her short stories.
- 3. To show how Dina Zaman utilises characters/roles to represent Malay women characters in her short stories.
- 4. To show whether Dina Zaman challenges or reinforces stereotypical representations of Malay women in her texts.

1.5 Research Questions

- 1. How does Dina Zaman employ naming to represent Malay women characters?
- 2. How does Dina Zaman employ transitivity to represent Malay women characters?

- 3. How does Dina Zaman utilise characters/roles to represent Malay women characters?
- 4. To what extent does Dina Zaman challenge or reinforce stereotypical representations of Malay women in her texts?

1.6 Limitations

This study has two main limitations. First, it limits the research on Dina Zaman's selected short stories in her anthology of short stories *Night and Day* (1997). The texts are "The Kacang Puteh and Assam Lady", "Ani" and "The Fat Woman". The reason for choosing these texts is because they deal specifically with Malay women characters. Second, this study aims to examine only three linguistic features such naming, transitivity and characters/roles to show how Malay women are represented in these texts.

1.7 Significance of the Study

This study hopes to create awareness among readers that text is the product of ideology. And ideology is established through the linguistic choices made by the author. It is through the analysis of language and linguistic devices that readers will be made to understand whether the author has challenged or reinforced the stereotypical representations of Malay women in her writings. As Norman Fairclough puts it, by foregrounding the linguistic code employed in such texts, readers can 'demystify' and 'denaturalise' ideologies that are ingrained in everyday discourse (1989). Also as stated by Paul Simpson (1993: 6),

analysis for the sake of analysis is not sufficient; instead the analyst makes a committed effort to engage with a discourse with a view to changing it. In other words, by highlighting insidious discursive practices in language, these practices can be challenged.

The ultimate action as proposed by Deborah Cameron (1990: 20) is to make changes, "what was previously unnoticed and unquestioned in our usage is now the site of struggle for meaning, in which our notions of the natural, the masculine and the feminine, the elegant and the offensive, can be **challenged** and eventually **changed** (my emphasis)."

1.8 Definition of Terms

The terms explained in this section are those that will be operationalised within the course of this study. The defined terms are language and representation, Malay, gender, patriarchy and stereotype.

1.8.1 Language and Representation

Texts are human constructions and essentially made by language via linguistic means. Representation, according to Simpson, (1993: 2) refers to the "projection of positions and perspectives...of communicating attitudes and assumption." Therefore the representation made by language is not necessarily neutral. Fairclough (2003: 2) posits that texts function as "key raw materials out of which specific discourses, understood as bounded ways of representing the world get shaped" and can be understood. Mills states that (1995: 2), "analysis of language can help the reader [to] be aware of ideologies of gender difference which are oppressive." Language thus provides us insights into discourse.

1.8.2 Malay

The definition of what constitutes Malayness in the Malaysian context is based on the constitution of Malaysia. Article 160 of the Federal Constitution of 1957 defines Malays as "people of Malay race who citizens of Malaysia who profess Islam, speak the national language and practise Malay culture (Sheridan & Groves 1987: 421)."

1.8.3 Gender

In common usage, 'sex' and 'gender' tend to be used interchangeably. They are however, different. 'Sex' is defined as the biological determined physical characteristics of human beings. The assignment of one's sex that is 'male' and 'female' is based on a person's genitalia. Gender, on the other hand refers to the socially constructed roles, behaviours, activities, and attributes that are given by society. The basic division of gender is categorised as 'masculine' or 'feminine'.

1.8.4 Patriarchy

The word patriarchy is derived from the word 'patriarch' meaning father, ruler of the family and tribe. Sylvia Walby (1990: 20) defines patriarchy as "a system of social structure and practices in which men dominate, oppress and exploit women."

1.8.5 Stereotype

The OED (1995:1504) defines stereotype as "a fixed or image that many people have of a particular type of person or thing, but which is often not true in reality." The predetermined idea is often based on a general characteristic of an individual, group or object and is made to overgeneralise the others. As a result, the categorised individual is treated routinely based on this idea. Stereotypes can be either positive or negative, but they are all unfair and misleading and often confused with 'reality'. Women, for instance, are constructed in the binary form or homogenized as meek, weak and passive while men assertive, strong, and active.

1.9 Plan of study

This research is divided into five chapters. The first chapter provides a general introduction to the object of study. The second chapter examines and evaluates literary and linguistic theories related to this study. The third chapter concerns the methodological procedures, operationalising Sara Mills' three tiered linguistic levels of analysis, namely analysis of naming, transitivity and character/roles. The fourth chapter presents and discusses the findings of each level of analysis. The final chapter ends with the summary of the research questions, implications and recommendations for various stakeholders, suggestions for future research and a general conclusion.

CHAPTER 2: REVIEW OF RELATED LITERATURE

2.0 Introduction

The first part of this chapter discusses theories drawn from feminist literary criticism and stylistics. This is then followed by a discussion of Mills' Feminist Stylistics framework, which is a combinative tool of the earlier disciplines. The second part reviews related literature on stylistic analysis and feminist stylistics. The final section discusses theories that underpin Feminist Stylistics, which include M.A.K. Halliday's Social Semiotic Theory of Language and Roger Fowler's Critical Linguistics.

2.1 Feminist Literary Criticism

Criticism in the modern sense, "is to examine the conditions on which it exists, calling into question the assumptions it is based on". It differs greatly from its traditional definition, which is "[a] negative assessment or evaluation (Cameron 1990: 2)." The contemporary approach is more specialised and has been interdisciplinary, drawing insights from various disciplines, theories and perspectives where, as Edward Said (1980: vii) argues is "often tendentious theoretical mode of discourse." Maggie Humm asserts that criticism is feminist when it "reads writings and examines the ideology ... [of] existing disciplines, traditional paradigms about women, nature or social roles, or documents such work by others" from the standpoint of women (1989: 40). One of the sites of feminist criticism is literature. Feminist literary criticism is concerned with the examination of literary texts to "deconstruct the politics of patriarchy as it is

represented in language (Humm 1989: 121). For instance Kate Millet's Sexual Politics (1971) draws attention to writings of canonical writers such as D.H. Lawrence, Henry Miller and Norman Mailer and their misogynist attitudes towards women in their novels.

Feminist criticism is divided into three time frames. The first wave of feminism took pace in the early part of the century. The concern of that period was the "enfranchisement of women" (Green & LeBihan 1996: 230), as it demanded civil rights for women (i.e. education, voting, property rights etc.). It was also known as the suffrage movement.

The second wave was from the 1960s to 1990s. Prominent advocates were Simone de Beauvoir, Ann Oakley, Kate Millet, Juliet Mitchell and Germaine Greer. The four main concerns of the second wave were

the continued exclusion of writing by women from publication and mainstream academic study, [the] representations of women in (usually canonical) texts by writers of either gender, the representations of women of women's unique experience in their own writing [and] the development of appropriate modes of language and form represent these unique experiences

Green and LeBihan (1996: 230-231)

The third wave, which began its movement since 1990, is regarded as the antihumanist tradition, which opposes the reading of women's experiences in a monolithic way. This feminist practice acknowledges the diversity and plurality of women's spaces and experiences which are uniquely theirs by drawing ideas from theorists such as Kumari Jayawardena, Gayathri Spivak, Homi Bhaba, Julia Kristeva, Amina Wadud and others. As a result, there have been diversities within the feminism movements to take into account the unique diversity of women's experiences as women are distinct on a number of factors such as beliefs, history and culture. Among the recent feminist literary approaches within the third wave movement are black African women writing and Islamic feminism. There are many key themes in the feminist critique. Among them are the issues of gender, patriarchy, stereotype and silence.

2.1.1 Gender

In the past forty years, the issue of sex-gender has been one of the concerns in feminist literary criticism. Simone de Beauvoir's in the chapter of her most acclaimed book, *The Second Sex* first published in France in 1949, states the following:

One is not born, but rather becomes a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine.

(1978: 267)

The assignment of gender identity is no longer a stable attribute in today's world. Ann Oakley (1972) explains that gender is not a fixed concept but is determined by three social mechanisms of gender socialisation, which are through manipulation, canalization and verbalisation. To Judith Butler (1990: 25), gender

identity is "what you do at particular times, rather than a universal who *you* are." Mary Eagleton (1996: 160) mentions 'fluidity of gender' to explain the ambiguity of gender and the difficulties in pinning down one's identity. The concept of masculinity and femininity constantly varies and evolves between cultures and social groups. Pop icon Madonna and metrosexual David Beckham hold different personas and choose to project a number of different identities form time to time. The task of care giving for children, normally assigned to women traditionally, has evolved gradually whereby we witness more men performing these roles in our modern society. In other words, the attribution of femininity or masculinity has become blurred or unstable over time.

2.1.2 Patriarchy

In patriarchal culture, a woman is defined as the 'Other' (de Beauvoir 1978: xvi) or in a 'binaristic opposition' as termed by Hélène Cixous (Eagelton 1996: 146) of man. Both terms suggest that a woman is a deviation from the norm, meaning that she is constantly compared and identified in terms of differences from a man which carries negative meanings such as inferior and unimportant. Within the feminist movement, the term is seen as a social construction as it is constructed by society, in particular by men in power who are responsible for her continued subordination or oppression.

Most definitions tie patriarchy to the household. According to Kate Millet (1971: 56), patriarchy is instituted in the family system, which granted the father almost

a total ownership over wife or wives and children, including the right to victimize them. Thus, she further argues that patriarchy is "taken to be the status quo and the state of nature (56)." Similarly, Shulamith Firestone in *The Dialectic of Sex* (1979: 12 as cited in Zeenath Kausar 2003: 10) argues that patriarchy is rooted in the biological inequality and the different reproductive roles of men and women. This according to her is endorsed in childbearing and childrearing roles. However, the discrimination against women is pervasive in not only private lives but also public lives. Sylvia Walby (1990: 178-179) distinguishes private patriarchy is based principally on household production as the main site of women's oppression while public patriarchy in public sites such as employment and the state. She argues that the dynamics of power and control relationship that exist at home also exist in the workplace.

Dale Spender (1990: 103-106) sees patriarchy as a frame of reference, a particular way of classifying and organising the objects and events of the world. She also states that it is a concept that is omnipotent. This can be interpreted not only to refer to an act of subordination of women by men but also the reverse and through class, race and religion. Walby (1990: 198-199) adds that market capitalism is another new form of patriarchal attitude that arises in today's world. As said by Toril Moi, "patriarchy has developed a series of 'female' characteristics to include sweetness, modesty, subservience and humility as a standard and natural attribution of female (1989: 123)". Refusal to conform to this standard is tantamount to having unfeminine and unnatural female

characteristics as patriarchy imposes that certain social standard of femininity/behaviour on all women as being natural. The danger of patriarchy is that society sometimes tends to regard the construction as 'reality', 'accepted', 'truth', 'uncontested' or 'customary.'

2.1.3 Stereotype

Aspects of stereotypes are perpetuated via language, for instance, the English language (Spender 1980, Lakoff 1991). Broverman et al. (1972) distinguishes men-women sex roles as the former belonging to the 'competence cluster' and the latter in the 'warmth-expressive cluster'. In literature, much of the images of women are represented in two extreme ends. She is either vilified as the seductress Lilith or The Whore of Babylon or elevated to innocent Virgins and Mothers of God (Moi 1989: 127). According to Green and LeBihan, (1996: 234-235), the 'images' of women literary works allow readers to consider how similar stereotypical roles constrain women within their real lives. In the introduction of *A Vindication of the Rights of Woman* first published in 1872, Mary Wollstonecraft (1991:179) indicts that the false system of education

persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness and that those beings who are only the objects of pity, and that kind of love which has been termed its sister, will soon become objects of contempt.

English language is one of the languages that operates in sexism (Miller & Swift 1991a, Nilsen 1991, Mills 1995, Adams & Ware 2000). A sexist statement is one that "creates, constitutes, promotes or exploits an unfair or irrelevant marking of the distinction between the sexes (Mills 1995: 209 as cited from Vetterling-Braggin 1981: 2). Mills (1998: 207) points that sexism not only can be located at the linguistic choice and content but also within the discourse system. Research has shown the various consequences of sexism in the modern society. Among them are psychological damages (Bigler 1999), unequal access to educational, occupational and recreational choices (Eccles, Barber & Josefowicz 1999) which can all and affect one's self-esteem (Major, Barr, Zubek & Babey 1999).

Dale Spender's *Man-made Language* (1990: 108-109) centerstages how linguistic discrimination, which are created and controlled by men, affect the way we think and most importantly how we perceive women. For instance, women's identity is defined by women's relationship with the men but not otherwise. The masculine form 'Mr' or 'Mister' coming from the word 'master' does not denote a man's relationship to anyone but that it connotes authority and power. A daughter, for instance, assumes the surname of the father upon birth. After marriage, she not only loses her first name but also takes a 'Mrs So-and-So' (husband's first name and his surname). 'Mrs' as argued by Spender defines a woman as belonging to a man while 'Miss' defines her unmarried status, 'not yet belonging to a man'. 'Mrs' and "Miss' according to Nilsen (1991: 265) comes from the abbreviated form 'mistress' which in today's term entails a woman's

involvement in an extramarital sexual relationship. Spender proposes for the use of the title 'Ms' to replace of both titles to mean 'undefined', neither 'woman-withman' nor 'woman-without-man' but just woman.

2.1.4 Silence

Exploring speech and silence is one of the aspects that have been centrestaged in the feminist critique of language. Naturally, one of the products of feminism is to highlight how women have been positioned by language. As affirmed by Deborah Cameron, contemporary feminism placed language on the political agenda (1990: 1). She further adds "feminists often paid detailed attention to language and discourse: our ways of talking about things reveal attitudes and assumptions we might well consciously disown, thus testifying to the deep-rootedness of sexism (16)."

Traditional mainstream genres displayed absence of female voices. If it exists at all, it is delimited to more private and intimate writings such as letters, diaries and memoirs. Cameron contends that silence does not mean that women are short of the capability and aptitude to use language (1990: 3). In actual fact it is very much interrelated to society's expectations and treatment of women. Adds Cameron (1990: 4), women were "forbidden to speak outside their private house, or in the presence of male relatives and superordinates, or where they must avoid certain words and expressions." Feminist critics assert that women are silenced from the literary spheres due to existing law and custom (Woolf 1990a:

34). On top of that inaccessibility of formal education for women, the need to fulfill domestic duties and lack of other women's writing experience to be inspired by in terms of content, style and the linguistic system (Woolf 1990a: 35-37, Donovan 1990: 42-51) contribute to the lacking of women's voices in narratives. Cora Kaplan observes that women's silence can be liberated with the following developments:

When women are freed from constant reproduction, when they are educated equally with men in childhood, when they join labour force at his side. When wealth gives them leisure, when they are necessary and instrumental in effecting profound social change through revolution

(1990: 63-64)

Woolf in reviewing Dorothy Richardson's novel *The Tunnel* published in 1919 shows how Richardson represents the new style of writing labeled as the "women's sentence". This news style of writing reveals the consciousness of the protagonist's mind as in the long quote below.

She was surprised now at her familiarity with the details of the room...that idea of visiting places in dreams. It was something more than that...all real part of your life has a real dream in it; some of the real dream part of you coming true. You know in advance when you are really following your life. These things are familiar because reality is here. Coming events cast *light*. It is like dropping everything and walking backward to something you know is there. However far you go out to some back...I came back now where I was before I began trying to do things like other people. I left home to get here. None of these can touch me here. They are mine.

(Woolf 1990b: 71)

In another account, Annie Leclerc (1990: 74) contends that feminine language that is not silenced make available "women's word" in the way that represent how women talk about themselves in ways that are different from that of men talking about women. Furthermore, adds Leclerc, only women's word can talk openly of their body and sexuality, her (dis)pleasure of her belly, vagina and breasts (76-79). Luce Irigaray adds that imagination of the women (1990: 80) and her desire (90) can be expressed via feminine language.

2.2 Stylistics

Stylistics though a twentieth century invention, has its roots in the discipline of rhetoric during the Roman and Greek tradition (Chapman 1973: 29, Bradford 1997: 1-2). At its simplest definition, it is regarded as the study of 'style'. However the notion of style as used in traditional literary criticism and stylistics has its difference. In the former, style often has evaluative or prescriptive/moralistic index – a good style or a bad style (Crystal & Davy 1969: 9-10, Chapman 1973: 25). The goal of the latter is "to describe the formal features of texts... [and]... to show their functional significance for the interpretation of the text (Wales 1989: 438)."

Stylistics is associated with detailed linguistic investigation of phonology, morphology, syntax, semantic and discourse analysis (Fowler 1975b: 11, Simpson 1993, 2004: 5, Thornborrow & Wareing 1998: 8) in order to study literary texts. The examination of language does not focus on all forms and