

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some related literatures for this study. It will discuss about literature, fairy tale, gender-stereotype, symbol and review of previous works.

2.1 Literature

In the case of literature's definition, it provokes such terms come up from lots of experts. At least in Klarer's view, literature, etymologically is from Latin word "Litteratura" derived from "Littera" and has a meaning "the smallest element of alphabetical writing. Klarer further states that to distinguish literary works from text of everyday use such as newspaper, legal documents and so forth, literature has a characteristic hailed as "aesthetic" or "artistic" (2004: 01). Another differently point of view from Fowler. He says that literature is a sort of discourse in which has various degrees to be controlled and defined by the social institutions of which it is embedded (as cited in Carter and Paul Simpson, 2005:11)

Almost similarly in favor of Fowler's view, Baleiro states that literature as equal to the creative processing and continuous written word that come up in a given context and situation (2011:17). Another extend view comes from Semi. She states that literature is the form and product of creativity which human and humanity are become the objects and

language is used to be a media (as cited in Sadili, 2013). Another definitions taken from the Oxford Advance Learner's Dictionary, 8th

edition (2011) illustrated by Barker. Here is stated that literature is pieces of writing that valued as work of art, especially novels, plays and poems (in contrast to technical books, newspapers and magazines, etc.).

Based on several definitions quoted above, this paper combines the above definitions to make more specific one. Hence, literature is defined as all products of “imaginative” or “creative” works in the form of Poetry, Fiction and Drama revealing human and humanity concept whereof it is bounded to the given context and situation. More information can be put forward that literature also has to have such benefits instead of beauty or “artistic” to the concept of human and humanity itself. This kind of literature is required a bit of interpretation then not to be an entertainment “escaping”.

Hitherto, there has been no raw such deal indeed universally pinning down the definitions of literature due to the fact that the notion of literary as a dynamic continued to thrive. Regardless of it, the essential characteristics of which have been addressed above can be used as a reference to create a definition of literature.

2.2 Fairy Tale

Fairy tale, literary, is emerged through such an oral folk tale. It is usually related to such tradition in lots of ethnic groups. Every ethnic group has its own tale. So be it usually connected to such custom and myth spreading out in their community. The story of dragon, fairy and so forth

are becoming such an example of these oral traditions. Since the development of literary text blooming away throughout the world and the revolution of technology become so sophisticated, the oral folk tales are produced in the form of written text.

Regarding of tale is revealed in the form of text, such discussions come up in this case. According to Klarer, The term “Tale” (from to tell), like the German “sage” (from “sagen”-“to speak”) reflects this oral dimension inherent in short fiction but then transmitted into a text (Klarer, 2004: 12-13).and the story created using the imagination, especially one that is full of action and adventure (Oxford Advanced Learner’s Dictionary, 8th edition 2011). Based on those definitions, it can be concluded that tale has two form oral and written forms that is created

Fairy tale is one of the categories using imaginations. According to Lombardi, Fairy Tale is somewhat traditionally intended for children. It tells about fairies, giants, dragons, and other fanciful and fantastic forces (2013). This idea is accentuated by Levorato (2003: x). She states that fairy tales are believed to be the first important socializing events in the children’s lives that people have all been exposed to their influenced. Another notion of fairy tale is come across from the horse’s mouth, Hans Christian Andersen. He states that fairy tales a part of poetic form of the future, coining folk arts and literature. He further said that fairy tale also delineates both tragic and the comical elements of life (Corbis Cooperation, 2014)

Almost similarly to Lombardi, Levorato, and Andersen's view, another extent notion is from Bottiqheimer (2009:9). He states that Fairy tales is sort of narratives whose plot has narrative trajectory. Another specific genre or elements of fairy tales are explained by Garden (2012). He states that the structure of fairy tales includes: 1). Special beginnings and endings, such as once upon a time and they lived happily ever after, 2) Good and evil characters, 3) A problem and solution, and 4) Royalty or magical beings. Another detailed structure of fairy tale comes from Vladimir Propp as stated in Pateman (2005). There are eight characteristics of fairy tale based on him as stated below:

1. One of the members of a family absents himself/herself from home,
2. An interdiction [prohibition] is addressed to the hero.
3. The interdiction is violated.
4. The villain makes an attempt at reconnaissance.
5. The villain receives information about the victim.
6. The villain attempts to deceive the victim in order to take possession of the victim or their belongings.
7. The victim submits to deception and thereby unwittingly helps the villain.
8. The villain causes harm or injury to a member of the family.

Above all, the discussion about the fairy tales always relates to what we called the world of the children. It is because the fairy tale itself is story about fairies, dragons, giants and other fanciful stories. While the definition can be used a reference to the definition of the fairy tale itself, there is another extends characteristics that can be seen whether the story can be called fairy tale. There must such special beginnings and endings in the story such as once upon a time and they lived happily ever after. There

must be a problem, good and bad characters, a solution towards the problem and the magical things. Therefore, both definition and characteristics can be used as resource for literary fairy tale analysis.

2.3 Gender-Stereotype

According to Brannon, gender-stereotype is beliefs about the activities applicable to men or women on their psychological traits as well as their characteristics, in the other word beliefs and attitudes about masculinity and femininity (1995:160). Here, it can be seen that men and women are different in any case of life based on their norms, beliefs and attitudes. Another extent notion comes from Ifegbesan, at least in his view; gender is the groundwork for the gender-stereotype which refers to the socially constructed not biologically of human being “sex”. It therefore means the social construction of what is considered male and female based on socio-cultural norms and powers (2010: 29). Furthermore, as asserted in Fang and Ma, stereotype is a subjunctive perception, which may be an intuition, a prejudice, an imagination, or past impression of what a person has been (as cited in Ifegbesan, 2010:29).

From the view point of Martin and Halverson, gender-stereotype is one kind of subjunctive perception of what a man or woman should be or how folks ought to behave (as cited in Ifegbesan, 2010:29). From Martin and Halverson’s view, Ifegbersan is trying to figure out what the view means. Here, - at least in Ifegbersan’s view- men are often described as intellectually, competent, strong, brave, while women areas homely,

complement, warm, expressiveness, incompetent and passive (2010:29). Another extent how women behave is from the Bepko and Krestan's. They state that women are expected to have lots of personal behaviors and traits as like she has to be both competitive and nurturing, compliant and assertive, to appear in control without any signs of vulnerability, while she has to still be able to demonstrate the traditionally feminine trait of emotionality (as cited in Tang and Catherine Tang, 2001:181-182).

Considering the stereotype characteristics of men and women above, another extends about the stereotype of men and women are from Brannon (1995:162). He makes six adjectives associated with men stereotype in all of the cultures which are adventurous, dominant, forceful, independent, masculine and strong and three adjectives are identified with females in all cultures are sentimental, submissive and superstitious. Moreover, based on Kortenhuis and Demarest states that the personal traits of characters in children's literature as a part of gender-stereotype are divided into two masculinity and femininity, female character as more dependent and passive while male character more independent and instrumental (as cited in Zantides and Anna Zapiti, 2011:50).

The gender-stereotype of woman and man are absolutely in accordance with the concept of femininity and masculinity. Planned Parenthood Federation of America (2014) describes what the definition of as well as gives list of words that are commonly used to describe both femininity and masculinity. Femininity traits are such ways of behaving

that the culture usually relates to being a girl or woman while masculinity traits are vice versa. The words are associated with femininity are dependent, emotional, passive, sensitive, quiet, graceful, innocent, weak, flirtatious, nurturing, self-critical, soft, sexually submissive, and accepting. Additionally, the words are in accordance with the masculinity are independent, non-emotional, aggressive, tough-skinned, competitive, clumsy, experienced, strong, active, self-confident, hard, sexually aggressive, and rebellious.

Based on those notions above, it can be drawn such concise deduction that gender-stereotype is sort of beliefs and norms towards man and women's attitudes. Moreover, gender-stereotype also relates to such femininity and masculinity of human being that are being handed down from generation to generation.

2.4 Symbol

Symbol, is images, figures, objects, actions, human body, and so forth that has literal meaning, that stands for, represents other meaning instead of the literal meaning itself and can be related to the issues or concepts relevance to the meaning of the symbol itself. This notion deals with the Perrine's view. He states that symbol is something that means more than what it is. It is an object, a person, a situation, an action or some other item that has literal meaning in the story, but suggests and represents other meaning as well (*See: Fadaee, 2010:20*). Another extend definition are from Hall in the dictionary of symbolism in eastern and western arts,

he states that symbol is images, figures, human body and so on that has already stand for in the story and have meaning and issues behind it (1917:ix). Furthermore, from the traditional definition, according to Webster quoted by Fadaee's view (2011:20), the word symbol is derived from "Symballein, meaning 'to throw together', from the Greek 'Symbolon' and Latin 'Symbolum', which meant token, sign" (as cited in Sugiarto, 2013:17).

Based on the quotation, it can be seen that the symbol is somewhat mostly presented to convey a sense of something indirectly. Due to its complex, to further know and understand a symbol, then someone must have a broad knowledge, then the symbol is knowable meaning. The symbol itself also has tight relation to the issues around it that can be seen and interpreted from the meaning of the symbol itself. The issues of gender-stereotype for instance, it can be shown throughout the symbolization in a story.

2.4. 1 Three Effects in the Symbolism

Stanton clarifies that in fiction or a story, the symbolism could bring three effects that each depends on how the corresponding symbols are used (as cited in Sugiarto, 2013:17); 1). A symbol that appears on one important incident in the story indicates the meaning of the event, 2). One symbol that is displayed repeatedly reminds us of some constant element in the universe of the story, 3). A symbol that appears on a different

context would be helpful in finding the theme or the issues around it.

In studying symbols of a literary text, first think first that it must be concerned is that one should be searched for the general concept of that symbol, as most of them have stable and fixed meaning. Afterwards, it should be searched for the specific concept of the symbol arouse from the writer's thoughts. And the last analyze for the issues that might be exist around the symbol itself.

2.4.2 Some Criteria in Interpretive Analysis Symbolic Meanings

A reader – at least in Perrine's view- should be noticed for symbolical meanings. He ought to care to some cautions (as cited in Sugiarto, 2013:19): 1). The story itself must furnish a clue that a detail is to be taken symbolically. It means that symbolic phenomena can be identified by repetition, emphasis or position. 2). the meaning of a literary symbol must be established and supported by the entire context of the story. It means that the meaning of the symbol can be identified inside the text, not outside it. 3). to be called a symbol, an item must suggest a meaning different in kind from its literal meaning. 4). A symbol may have more than one meaning

2.4.3 Some Characteristics of the Symbols related to the concept of Masculinity and Femininity in Ancient Times.

Regarding of the symbols related to the concept of masculinity and femininity in ancient times, Hoffner (1966:327) states that the symbols of masculinity in ancient times were measured by two criteria: his prowess in battle and his ability to sire children. Moreover, the symbols of femininity were objects recalled her domestic duties frequently carry overtones of fertility and sexual drives.

Those criteria of interpretive the symbol as well as characteristics of the symbols related to the concept of masculinity and femininity in ancient times can be used as the analysis of the meaning of the symbol itself which related to the issues or concept behind like the issue of gender stereotype. Therefore, the researcher will use this guideline to interpret the meaning of the symbol accompanied by several symbol dictionaries and gender-stereotype theories.

2.5 Review of Previous Works

The presence of the fairy tale *The Little Mermaid* make literary researchers all over the world vying to give assessment and also create polls over the great fairy tale. Matthew and Jonathan Greenberg (2009: 217-23) for instance, they do research on the ideological view of the children's literature. They applied the ideological critics on fathoming out

what message in *The Little Mermaid*. They apply that theory to undergraduate students who taking the course of literature. The result is students do believe that children's literature contains ideological meaning, yet it is interesting that in that research the students reacting against their own values and morals after knowing the ideological message of *the little mermaid*. Therefore they resist the theory, not because it is somehow irrelevant to their lives, on the other hand, it is because too relevant.

Another article found is from Spencer (2014: 112-127). Spencer did research on performing transgender identity in *The Little Mermaid* from Anderson to Disney version. She adapted queer theory to propose performative identity using transgender criticism as the new approach for analyzing the messages related to sexuality and gender identity in text. She found the themes of mind body dissonance, familial tension, and self-censorship.

Further article which the researcher found is owned by Mostert (2011). In her article, she wanted to show how certain stereotypical representatives of women endure in works that could be read as feminist appropriations of Hans Christian Andersen's *The Little Mermaid*. Her research was focused on inter textual relationships of such literary works, movie and film that similar with the story of *the Little Mermaid*. Then the feminist post structuralism was utilized as the groundwork theory of her research.

The last article found is from Sun and Erica Scharrer (2004:35-55). Their research was focused on *the little mermaid* criticism in media literacy program in college classroom. The students were asked to decode the Disney's messages and the resistant. The results were analyzed using four areas of research which are audience research, media literacy, critical pedagogy and psychology's cognitive theory.

Based on the four articles concerning on the Hans Christian Andersen's *The Little Mermaid*, it can be seen that those four works have each own research focus. It is therefore the researcher is holding the research in other aspect which is focused on the symbol of gender-stereotype in *The Little Mermaid* story. The interpreting of the symbol which has the issues of the gender-stereotype will absolutely be hoped to be able to contribute to the understanding of the messages of the story which is not only in the surface or the literal meaning yet also the messages behind the story itself revealed throughout the symbolization. *The Little Mermaid* work will then be more understood and interesting to be discussed.