

**MALE GAZE IN CHARLOTTE BRONTË'S *JANE EYRE* AND SUTAN TAKDIR  
ALISJAHBANA'S *LAYAR TERKEMBANG***

<sup>1</sup>\*Siswantia Sar, <sup>2</sup>Nafisa Syahida Rahmadini

<sup>1</sup> Department of Literary and Cultural Studies, Institut Seni Budaya Indonesia Aceh, Aceh, Indonesia

<sup>2</sup> Universitas Gadjah Mada, Yogyakarta, Indonesia

\*Corresponding author: [siswantia@isbiaceh.ac.id](mailto:siswantia@isbiaceh.ac.id)

**Abstract**

This paper aims to discuss how the female body has been an object for male sexual pleasure in patriarchal culture. Female body is considered as the focus of the male gaze. This research uses a feminist theory by Laura Mulvey that focuses on sexual objectification of women. Data analysis was performed through qualitative descriptive techniques by interpreting the data found in *Jane Eyre* by Charlotte Brontë and *Layar Terkembang* by Sutan Takdir Alisjahbana. This paper aims to expose how smart, independent, and strong women still cannot break free from the male gaze. Women see themselves through the eyes of the men. Consciously and unconsciously, women do not only shape their physical appearance but also their ideology based on the male gaze. Despite the fact that these novels were written at different times and places, Brontë and Alisjahbana raised the same theme about women empowerment through the main female characters. The result of this study shows that both authors have failed to fully create strong and independent female characters since both of the characters were still confined by the male gaze.

**Keywords:** Indonesian Literature, Victorian Literature, Male Gaze

**1. Introduction**

Every woman has the right to feel beautiful without having to see themselves through others. But unfortunately, up until now women see beauty even in themselves through the gaze of others, which is generally the gaze of heterosexual men. It has been from a very long time ago, women always try to make themselves beautiful, but this beauty is ultimately intended to satisfy the gaze of men. Male gaze is a term commonly used among feminists who debate the role of a woman who is only used for sexual objectification of men. This term was coined by Laura Mulvey in her essay *Visual Pleasure and Narrative Cinema* which is related to women as an object of spectacle in film. Sexual objectification means looking at someone as an object solely for sexual pleasure. Feminists view sexual objectification as a major part of patriarchy where women's positions are not the same as men. Behind the male gaze, women are only considered as sexual objects. As a result of sexual objectification, women have a self-image that sometimes must follow the standards of beauty according to men, where most women are described as having to be beautiful, white, and slim. As a result of this assumption, some women begin to see themselves as objects and begin to dissect their appearance with what is the standard of beauty according to men.

Male gaze phenomenon occurs throughout the world, including in Europe and Indonesia. Most women consider having a super slim body and small waist size as ideal body type. They paid significant amount of attention to hair color, height, prominent cheekbone shape, skin color, and fashion style. This kind of thing is not only happening today, beauty standard has been existed ever since a few centuries ago.

As happened in the Victorian era England, a woman was considered beautiful if she met some certain criteria in her appearance, such as having an hour glass figure, good hair styling, dressing up and also wearing an elegant dress made of brightly colored satin. It is common for women in the Victorian era to wear corsets in order to shape their body. Corsets and other restrictive clothing women wore during the Victorian era help them achieve the ideal hour glass body type, however they did not allow women to breathe diaphragmatically (Simonelli & Heinberg in Ramseyer, 2015). This phenomenon also happens in Indonesia. Women are considered beautiful if they met some beauty criteria. During the colonial period, a woman is considered beautiful if they have got long black hair, fair skin, pointed nose, and beautiful eyes with curled lashes (Kurniawan, 2012). According to Dinnerstein, our culture's gender arrangements strongly influence how men and women conceive of themselves and each other, and the resulting portrait is not pretty (Tong, 2014).

In 2009, Sweeney did some research about male gazes in Victorian English literature. She discussed three novels from three different authors in which one of them is *Jane Eyre*. She eventually found out that the association of the gaze with dominance and masculinity remains significant in understanding the use of the gaze by both men and women in Victorian literature. *Jane Eyre* is a bildungsroman novel that tells the life journey of a character named Jane Eyre. She is a woman who is different from women in general at that time. Jane is described as an ordinary and independent woman. She is different from the stereotypes of women at the time who thought beautiful woman were women who could accentuate their physical beauty. Women's bodies are the focus of male attraction, therefore many women focused on beautifying their bodies and appearance. In contrast to Jane who is described as plain and simple, she prefers simplicity in appearance, she prefers to wear plain dress with simple hairstyle and without using any makeup. Jane Eyre's life becomes difficult when she is considered unattractive because Victorian culture places more emphasis on body beauty and appearance. Despite Jane's simplicity, a rich and noble man, Edward Rochester fell in love with her because of her inner beauty. In other words, Jane is not a beautiful woman based on the conventional standards in Victorian era. But because of Jane's inner beauty and integrity, she could make Mr Rochester fall in love with her.

Some similarities can be found in the character of Tuti in the novel *Layar Terkembang* by Sutan Takdir Alisjahbana. This novel tells a story about two sisters, Tuti dan Maria. They both have very striking differences, especially in terms of appearance. Maria is more attractive with beautiful face and slim body, gentle speaking style and she has a great taste in fashion. This is inversely proportional to her sister, Tuti, who is firm and independent. She does not place much importance on her appearance. This apparently made Yusuf, a male character who was initially interested in the siblings, finally fell in love and chose to be with Maria. But their love only lasts for a while as Maria died of an illness she suffered. Before she died, she gave her last message that Yusuf and Tuti should be a couple. Yusuf began to feel attracted by the character and integrity of Tuti

Despite the fact that these novels were written at different times and places, Brontë and Alisjahbana raised the same theme about women empowerment through the main female characters. Furthermore, there are some similarities related to how the characters see the women that can be found from the two novels. Thus, the writers will try to examine the form of male gaze and masculinization of the viewer in the two novels.

## 2. Literature Reviews

This research uses feminist theory, male gaze which was coined by Laura Mulvey in her essay *Visual Pleasure and Narrative Cinema*. Mulvey connects this male gaze theory with scopophilia, which is a term mentioned by Freud in one of his collection of essays, *Three Essays on Sexuality*. Freud associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze (Mulvey, 1989). According to Mulvey, there are two reasons for the emergence of scopophilia. The first, scopophilic, arises from pleasure in using another person as an object of sexual stimulation through sight. The second, developed through narcissism and the constitution of the ego, comes from identification with the image seen. The classic theory of the gaze has two foundations. Freudian psychoanalysis identifies

vision and the visual field as a component of the formation of sexuality and Lacanian psychoanalysis describes the drama of subjectivities sexed in relation to loss and desire itself generated by loss. For Freud seeing becomes erotic and hence violent, oscillating between a fantasy of mastery and a dread of a dangerous sight (Freud 1905). For Lacan scopic field is tragic, endlessly scanned for an unknown 'objet a' from which we imagine we have been severed when we assumed a sexed positionality (Lacan 1963/1997) (Evans et al., 2013:).

Mulvey split this pleasure in looking into two, man as the active and woman as the passive. The determining male gaze projects its phantasy on to the female figure which is styled accordingly (Mulvey, 1989). In other words, heterosexual men place themselves as the audience and women as their sexual object. Furthermore, Mulvey stated that the woman displayed has functioned on two levels: as erotic object for the characters within the screen story, and as erotic object for the spectator within the auditorium, with a shifting tension between the looks on either side of the screen. Men outside of the story, such audience and reader, also get the sexual pleasure by looking at the female character in the story. This division and placement happen because according to the principles of the ruling ideology and the physical structures that back it up, the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like. Hence the split between spectacle and narrative supports the man's role as the active one of forwarding the story, making things happen. The man controls the film phantasy and also emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralize the extra-diegetic tendencies represented by woman as spectacle. Even if there are charming male characters in the story, they are not as erotic objects but solely as ideal ego characteristics that are more perfect, more complete, and stronger (Mulvey, 1989). In the end, women will be the object of the gaze of both spectator and all the male protagonists in the film.

Male gaze influences how women see themselves so that eventually women only have a secondary perspective. Women see themselves through male gaze and they even question not only their physical appearance but also their ideology. At first in the story, the female character is made as if she is isolated, glamorous, on display, sexualized. But as the narrative progresses, she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalized sexuality, her show girl connotations; her eroticism is subjected to the male star alone. By means of identification with him, through participation in his power, the spectator can indirectly possess her too (Mulvey, 1989). In this case, women only have insignificant secondary perspective. They are easily owned by the audience and male protagonists in the story. They shape and change themselves based on what men want. Consciously or unconsciously, they see themselves from the men's perspective. This is then what is called as the masculinization of the viewer.

### 3. Research Method

This study uses two types of data; primary and secondary data. The primary data are novel *Jane Eyre* by Charlotte Brontë and *Layar Terkembang* by Sutan Takdir Alisjahbana. The secondary data are articles, books, or journals that are relevant to the analysis. The first step of processing data is reading the two novels intensively. After reading the novels, the writers analyze dialogues and narrations in the novels related to the study. The data obtained were analyzed using the theory of male gaze. Data analysis was performed through qualitative descriptive techniques by interpreting the data found in *Jane Eyre* by Charlotte Brontë and *Layar Terkembang* by Sutan Takdir Alisjahbana and linked to the feminist theory, male gaze.

### 4. Results and Discussion

Feminist theory that discusses about the objectification of women's bodies is the male gaze theory. The idea became dominant in various mainstream genres into an orthodox genre. Women are only sex objects that can be seen and enjoyed by men. The point of view of men becomes prevalent because men control this industry. In this case, society is constructed to assume that women are male sexual servants and certain parts of the female body are the men sexual attraction.

In a patriarchal culture, women's bodies are consumed as sex objects, ideological objects, and gaze objects. The women body also considered as the focus of the gaze. The body is given specific meanings that are culturally solely as sex object. Hence, it ensures objectivity status of women in the representation. According to Bourdieu, in the ideological construction of men, the women body is seen as a means of satisfying the men or the image of the frame and has a minor role. (Udasmoro, 2017: 293)

### Male Gaze in the Novel *Jane Eyre* and *Layar Terkembang*

In the novel *Jane Eyre* by Charlotte Brontë, Jane Eyre is the female protagonist who became an object of gaze not only for the male protagonist in the story but also the audience outside the story. Edward Rochester becomes the active one and he is the audience in the story. Mr. Rochester as a heterosexual man in Victorian era has certain views about women at that time. According to Mr Rochester, beautiful women are those who wear lots of jewelry as can be seen from the following quotes:

*This morning I wrote to my banker in London to send me certain jewels he has in his keeping,—heirlooms for the ladies of Thornfield. In a day or two I hope to pour them into your lap...*

*'I will myself put the diamond chain round your neck, and the circlet on your forehead,—which it will become: for nature, at least, has stamped her patent of nobility on this brow, Jane; and I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings.'* (Bronte, 1999: 493).

The quotes from Mr Rochester above that tend to force Jane seem to reinforce the statement that Jane is merely an object of gaze that can be beautified like a doll, although Jane refused to wear jewelry that was given by Mr. Rochester.

*'Oh, sir!—never rain jewels! I don't like to hear them spoken of. Jewels for Jane Eyre sounds unnatural and strange: I would rather not have them.'* (Bronte, 1999: 493).

Besides being the object of gaze for the male protagonist in the story, Jane Eyre was also the object of the gaze for the men outside the story at that time. The gaze of Mr Rochester can be said as the representation of the male gaze towards women in the Victorian era.

*'I will make the world acknowledge you a beauty, too,' he went on, while I really became uneasy at the strain he had adopted, because I felt he was either deluding himself or trying to delude me. 'I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil.'* (Bronte, 1999: 494).

By saying the world will acknowledge Jane's beauty by wearing jewelry, satin, and lace, this confirms that the male gaze outside the story at that time about beautiful women are those who wore lots of jewelry and beautiful dress made of satin and lace. In the Victorian era, jewelry, satin and lace were considered to be the items that can make women more beautiful. In addition, these items are also symbol of high social status. In the 1820s, women wore masses of jewelry with their evening dresses, including earrings, necklaces, gold chains with lockets, bracelets, and armlets (Chrisp, 2005: 9). Besides jewelry, lace is also a symbol of beauty and high status. They used lace to the best of their ability... "Queen Victoria loved lace and used it lavishly. It became important to women because they wanted to look like royalty." (Howard, 2000)

Male gaze also can be seen in the novel *Layar Terkembang*, Tuti and Maria are the object of gaze for the male protagonist in the story, Yusuf. At the beginning of the story, Yusuf was interested in both of them but because Maria is more beautiful, attractive, and elegant, Yusuf is more interested in Maria.

*Sejak kembali dari mengantarkan Tuti dan Maria, pikirannya senantiasa berbalik-balik saja kepada mereka berdua. Perkenalan yang sebentar itu meninggalkan jejak yang dalam di kalbunya. Yang seorang agak pendiam dan tertutup rupanya, tetapi segala ucapannya teliti. Yang seorang lagi suka berbicara, lekas tertawa gelisah, penggerak. Alangkah besar beda pekerti mereka berdua beradik itu. Tetapi tidak, yang terutama sekali menarik hatinya ialah Maria. Mukanya lebih berseri-seri, matanya menyinarkan kegirangan hidup dan bibirnya senantiasa tersenyum menyingkapkan giginya yang putih (Alisjahbana, 2001: 16).*



Some of the reasons that made Yusuf became more interested in Maria are her beautiful face and her ideal body shape. Maria is also described as friendly and cheerful girl that made her lovable. Yusuf as the audience and the active one in the story fell in love with Maria for her beauty and character.

*Meskipun muka, yang tua, yang tegap perawakannya, agak bulat sedikit dan muka yang muda agak kepanjang-panjangan oleh karena ramping dan kecil badannya, garis mulut, hidung dan teristimewa mata keduanya (Alisjahbana, 2001: 4).*

*Sementara itu ia memutar sepedanya ke sebelah kiri gadis itu, sedangkan matanya amat tajam mengamati-amatinya, sebab pada pagi itu Maria kelihatan kepadanya lebih cantik, jauh lebih cantik dari di akuarium kemarin. Gaunnya yang putih bersih amat rapat memalut badannya sampai melampaui lututnya sedikit. Kakinya yang agak panjang dan langkai ditutupi kaus sutra yang kuning kemerah-merahan warna sawo, sehingga dari jauh rupanya ia seolah-olah tiada berkaus. Rambutnya yang lebat itu terjalin menjadi dua anyaman yang terbuai-buai di belakangnya, sedangkan di sebelah mukanya mengeriting beberapa helai anak rambut (Alisjahbana, 2001: 17).*

*...keluarlah Maria dari dalam berpakaian kebaya merah berbunga putih-putih. Mukanya yang tipis berbedak itu berseri-seri, bibirnya basah kemerah-merahan, sedangkan matanya yang jelita itu semata-mata membayangkan kegirangan hatinya. Lain benar halnya dengan Tuti yang amat bersahaja rupanya dengan kebaya yang putih dan mukanya yang tenang dan tetap (Alisjahbana, 2001: 70).*

*...Berkilat-kilat rupa bajunya sutera putih dalam sinar listrik yang terang- benderang. Mata sekalian orang melihat kepadanya, sebab dalam gedung yang sarat berhias panca warna itu, bajunya yang putih bersih berkilau-kilau itu tiadalah membangkitkan perasaan bersahaja, malahan sebaliknya memancarkan sinar penarik yang menantang. Kokarda merah putih di dadanya hanya kelihatan merahnya saja di tengah-tengah keputihan semata-mata, tetapi oleh itu kemerahannya itu lebih gembira rupanya, bersorak menarik mata (Alisjahbana, 2001: 114)*

*Tetapi meskipun demikian tiada kurang nikmatnya ia bercakap-cakap dengan Maria. Suara gadis itu yang mesra, matanya yang memandang menyinarkan keagungan yang timbul sendirinya, selaku mengikatnya dalam simpulan gaib yang nikmat (Alisjahbana, 2001: 71).*

Yusuf's gaze is the representative of the male gaze towards women at that time. Besides being the object of gaze for Yusuf, the male protagonist in the story, Tuti and Maria also became the object of male gaze outside the story. From some of the quotations above, it can be concluded that beautiful women according to the male gaze at that time were women who were slim, thin, gentle, cheerful, and also good at dressing up and make up.

### **Masculinization of the Viewer in the Novel *Jane Eyre* and *Layar Terkembang***

Jane Eyre is described as a simple, independent, and smart woman. Her intelligence can be proven by her success as a teacher at Lowood Institution after previously being a student for 6 years

*I remained an inmate of its walls, after its regeneration, for eight years: six as pupil, and two as teacher; and in both capacities I bear my testimony to its value and importance (Bronte, 1999: 156).*

She also has many abilities and achievements that she gained while being a student and teacher at Lowood. Some of her abilities are teaching general subjects in English and French education, drawing, and also music.

*She is qualified to teach the usual branches of a good English education, together with French, Drawing, and Music' (in those days, reader, this now narrow catalogue of accomplishments, would have been held tolerably comprehensive) (Bronte, 1999: 163).*

Even though she has become an independent and smart woman, she is not free in looking at herself as she wants. She is still confined in a patriarchal construction and unconsciously places the male gaze as the dominant gaze. Jane Eyre's gaze of women's physical beauty both towards herself and also

other female characters becomes a secondary gaze because it is influenced by male gaze towards women in the Victorian era. Jane Eyre experienced masculinization of the viewer where she saw herself through the gaze of heterosexual men who generally had a certain view of the female physical appearance. This can be seen from how she judged her own physical appearance.

*'you are not beautiful either, and perhaps Mr. Rochester approves you: at any rate, you have often felt as if he did; and last night—remember his words; remember his look; remember his voice!'* (Bronte, 1999: 296).

*Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you,—and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you* (Bronte, 1999: 482).

*'No, no, sir! Think of other subjects, and speak of other things, and in another strain. Don't address me as if I were a beauty; I am your plain, Quakerish governess.'* (Bronte, 1999: 493)

*'Puny and insignificant, you mean. You are dreaming, sir,—or you are sneering. For God's sake don't be ironical!'* (Bronte, 1999: 494)

Based on the quotations above, it can be seen that the selection of words used by Jane Eyre to describe herself tend to be negative. Even when Mr. Rochester praised his physical appearance, she refused firmly. Jane used the word 'plain' in several times to contrast with the appearance of a woman who was considered beautiful in the Victorian era. Dresses at that time came in bright colors, decorated with stripes and floral patterns. Outdoors, women wore wide hats trimmed with feathers, flowers, and ribbons (Chrisp, 2005: 6). Jane's modest appearance was also illustrated at the party held at Thornfield, Mr. Rochester's castle. She chose to wear silvery gray clothes and didn't use makeup and a lot of jewelry. For women in the Victorian era, dance parties were very important thing. Dance parties are also used as a competition to win the attention of men and show social class. Therefore, women prepare themselves very well before a party, such as wearing the most beautiful clothes and wearing makeup. Many of the balls were costume parties, in which guests competed to wear the most inventive, luxurious, and expensive outfits (Chrisp, 2005: 57). Even Adele, Jane's student who is under 10 years old understands the importance of a party. This can be seen from the following quote:

*Then the importance of the process quickly steadied her, and by the time she had her curls arranged in well-smoothed, drooping clusters, her pink satin frock put on, her long sash tied, and her lace mittens adjusted, she looked as grave as any judge. No need to warn her not to disarrange her attire: when she was dressed, she sat demurely down in her little chair, taking care previously to lift up the satin skirt for fear she should crease it, and assured me she would not stir thence till I was ready. This I quickly was: my best dress (the silver-grey one, purchased for Miss Temple's wedding, and never worn since) was soon put on; my hair was soon smoothed; my sole ornament, the pearl brooch, soon assumed.* (Bronte, 1999: 322)

Jane also did the same thing when she looked at other female characters in the story. Jane looked at them using the male gaze. When female guests of Mr. Rochester visited Thornfield, the first thing that Jane looked was their physical appearance. Jane judged the female guests; Mrs. Eshton and his two children, Lady Lynn, Mrs. Colonel Dent, and Lady Ingram and their two children, Blanche and Mary by their appearance.

*First, there was Mrs. Eshton and two of her daughters. She had evidently been a handsome woman, and was well preserved still. Of her daughters, the eldest, Amy, was rather little: naive, and child-like in face and manner, and piquant in form; her white muslin dress and blue sash became her well. The second, Louisa, was taller and more elegant in figure; with a very pretty face, of that order the French term minois chiffonne: both sisters were fair as lilies.* (Bronte, 1999: 324)

*Lady Lynn was a large and stout personage of about forty, very erect, very haughty-looking...*

*Mrs. Colonel Dent was less showy; but, I thought, more lady-like. She had a slight figure, a pale, gentle face, and fair hair...*

*...the Dowager Lady Ingram and her daughters, Blanche and Mary. They were all three of the loftiest stature of women...* (Bronte, 1999: 325)

From the quotations above, it can be seen that beauty is merely a construction of the dominant power at that time. What is considered beautiful those days is not necessarily considered beautiful in the future. Beauty is defined by those in power, however, when the ownership of power changes, the criteria for beauty will also change. The fact, what is beautiful at all times and places is determined by fashion, it is unpredictable and is not based on any universal aesthetic (Lakoff & Scherr: 1984: 29).

In the novel *Layar Terkembang*, Tuti also experiences the same thing. She is a tough woman at work, she has high standard as she does not easily fall for men. She earnestly fought for women emancipation so that women in her country can get equality in education and be independent. As a smart and independent chairwoman of Putri Sedar, she was greatly admired by many women in her organization.

*Sesungguhnya dalam beberapa hari yang akhir ini ia asyik memikirkan bermacam-macam soal, kepalanya dipenuhi oleh Kongres Putri Sedar yang dua minggu lagi akan diadakan di Jakarta. Sebagai salah seorang pemimpin perkumpulan itu yang terkemuka, lain daripada pengurus kongres itu kepadanya terserah pula mengadakan sebuah pidato* (Alisjahbana, 2001: 11).

*Dalam ribut gemuruh gembira itu, kelihatan berdiri seorang perempuan dari sebuah kursi di belakang meja pengurus. Pakaianya kebaya putih bersih, amat bersahaja, sehingga agak mengerikan rupanya berhadapan dengan kebaya pelbagai warna yang dipakai perempuan yang lain, yang mengelilingi meja pengurus serta yang hadir di rapat itu. Perlahan-lahan ia menuju ke mimbar tempat berpidato, membawa kumpulan kertas dalam tangan kanannya* (Alisjahbana, 2001:40).

*Ya, saya pun tiada percaya akan yang serupa itu. Kalau sesungguhnya dapat kita sesuatu oleh bernazar, maka dunia ini tentu telah lama menjadi surga. Tak ada lagi orang yang berkekurangan, tak ada lagi orang yang sakit dan mati."*

*"Jangan terlampau lekas berkata serupa itu," kata Maria dengan bersungguh-sungguh.*

*"Kalau tak ada keganjilannya, tentulah tak selama itu ia diminati orang". Tuti mengangkat bahunya seraya berkata dengan mengejek, "Tahayul amat dalam membusuk di daging manusia."*

*Maria dan Yusuf diam tiada menjawab perkataan yang diucapkan dengan tegas itu.* (Alisjahbana, 2001: 12)

The first and second quotations explained that she was a leader of a Putri Sedar congress, a congress which fought for women's equality. The goal of this organization was to equalize the position of women in the future society. At that time women were not like men who had their own thoughts and views, their own lives. Women are only able to work in domestic affairs and bear children for men. They were not given the same rights as men. Tuti as one of the representatives of this congress firmly voiced the wishes of women until she had thoughts of not getting married if the man who was to become her future husband could not respect her as a woman.

The third quotation explained that she bravely delivered her thought although her thought was different to most of people. She was not easily blushed or praises for something that she thought that it was not in accordance to what she believed. Tuti's ability was not only in terms of organization and brilliant thinking, but also in house holding matter. As a woman, she was very capable of doing something related to domestic matters as a woman.

*Dalam dua tahun yang akhir ini sejak Tuti mengurus rumah dan dirinya, perlahan-lahan tumbuh dalam hatinya sesuatu perasaan hormat kepada kekerasan hati dan ketetapan pendirian anaknya yang tua itu. Meskipun banyak ia tiada mengerti perbuatan dan kegemarannya, tetapi suatu pasal harus diakuinya: segala isi rumahnya beres sejak diselenggarakan oleh Tuti, jauh lebih beres dan rapi dari ketika mendiang istrinya masih hidup* (Alisjahbana, 2001: 15).

But unfortunately it was inversely proportional to her appearance. She did not like to spend a lot of time taking care of her appearance. So that, wherever she went, she only preferred to wear simple and plain cloth like white kebaya.

*Pakaianya kebaya putih bersih, amat bersahaja, sehingga agak mengerikan rupanya berhadapan dengan kebaya pelbagai warna yang dipakai perempuan yang lain (Alisjahbana, 2001:40).*

*Lain benar halnya dengan Tuti yang amat bersahaja rupanya dengan kebaya yang putih dan mukanya yang tenang dan tetap (Alisjahbana, 2001: 70).*

Some of these outstanding characters about Tuti are not enough to let her free from the masculinization of the viewer. She saw herself through the gaze of heterosexual men who generally had certain views of woman physical appearance. She used the male gaze to his younger sister, Maria. She assumed Maria as the figure of a perfect woman as Maria could always make her appearance look attractive.

*Tuti mengangkat mukanya melihat adiknya itu. Takjub matanya memandang kebaya Maria yang amat manis nampaknya. Maria sesungguhnya pandai memilih pakaianya. Tiap-tiap kebaya atau yurknya yang batu ialah kenikmatan pandangan mata. Ada-ada saja cara menyusun warna, sehingga selalu indah rupanya. (Alisjahbana, 2001: 126)*

Tuti also began to question what made Yusuf interested in Maria. Yusuf was an educated man with a broad mind. He also always had good arguments while talking to Tuti. She was really surprised how could be a wise man like Yusuf attracted to her spoiled sister.

*Ia tidak mengerti laki-laki yang nyata Yusuf pendirian dan tujuannya, laki-laki yang seluas itu pemandangannya dapat berjam-jam mendengarkan percakapan Maria yang tiada keruan.". Tetapi tiba-tiba ia tertangkap akan pikirannya sendiri dan dengan jelas dan nyata ia menyelidiki hatinya, "Irikah ia akan adiknya itu?" "Tidak, tidak mungkin," katanya dalam hatinya dan dengan tiada diketahuinya di dalam kegelapan kamarnya itu ia menggelengkan kepalanya (Alisjahbana, 2001: 96-97)*

Tuti experienced the masculinization of the viewer and began to judge her own physical appearance. She even looked at her body using the male gaze. She began to see her own body shape and described herself as not interesting.

*Di dalam cermin lemari yang besar itu nampak kepadanya bayangan badannya. Dengan tiada diketahuinya terhenti tangannya membuka pakaianya dan melihatlah kepada gambarnya dalam cermin: tidak, tidak muda lagi rupanya. Masa muda remaja sudah mulai lenyap. Cahaya wajah perawan yang baru naik tiada lagi bersinar pada mukanya. (Alisjahbana, 2001:122)*

Tuti began to think negatively about herself. She began questioning her ideology for not getting married. She began to doubt her idealistic thoughts that she had always echoed at the Congress of Putri Sedar. She even began to think about her fate as a woman. She began dreaming to get a man as companion like other women.

*Dan sekejam-kejarnya pula terdengar kepadanya suara muridnya, gadis kecil yang bergurau dengan temannya berkata, "Encik guru kita ini tidak laku-laku!"*

*Sampai sekarang ucapan itu tiada terlupakan olehnya. Selalu apabila ia melihat gadis itu, terasa olehnya seolah-olah hatinya tersayat sangat pedihnya. (Alisjahbana, 2001:111)*

Tuti's view of beauty began to be influenced by male gaze. Beauty criteria could be determined by fashion style and the nature of the woman herself. These things were unpredictable and not absolute. Those things made Tuti gradually began to change her appearance and habits.

*Yusuf, tidakkah engkau lihat, bahwa Tuti waktu yang akhir ini amat berubah?"*

*"Berubah bagaimana maksudmu? Mengapa pikiranmu tiba-tiba sampai ke sana?"*

*"Tiadakah kelihatan kepadamu itu? Lihatlah malam Minggu yang sudah, dia duduk melamun. Dahulu mana pernah ia serupa itu. Sekarang telah sering benar ia demikian. Bapak juga mengatakan, bahwa Tuti sekarang agak lain dari Tuti dulu. Sekalian orang melihat*



*perubahannya. Embik di Jatinegara heran melihat Tuti sekarang amat gemar bermain-main dengan kanak-kanak. Dahulu tidak demikian."*

*"Perubahan itu maksudmu? Ya, itu ada juga kelihatan kepada saya. Pakaiannya misalnya lebih terpelihara dan berwarna-warna dari biasa (Alisjahbana, 2001:139)*

The quotation above explains that Tuti began to change. She became more maternal. Whereas in the past, she never wanted to play with her nephew who was still a toddler. Tuti also began to pay attention to her appearance. Tuti who used to be happy to wear plain clothes wherever she went, but now she starts to imitate what her sister does to mix and match the clothes she is wearing to make herself look more attractive.

## 5. Conclusion

The gaze analysis in the novel *Jane Eyre* and *Layar Terkembang* is the role of women as an image (passive) and the role of men as the gazer (active). Feminists view sexual objectification as a major part of patriarchy where women's positions are not the same as men. In *Jane Eyre* by Charlotte Brontë, Jane Eyre who is female protagonist became the object of gaze not only for male characters in the story but also for audiences outside the story, which are men in the Victorian era in general. A male protagonist, Edward Rochester, is an active and has a position as an audience in the story. Jane Eyre's life becomes difficult when she is considered unattractive because Victorian culture places more emphasis on body beauty and appearance. Jane is not a beautiful woman by conventional standards in that era. Nevertheless, Jane's inner beauty and integrity attracted and made Mr Rochester fell in love with her.

The similar story can be found in the novel *Layar Terkembang* where the two female protagonists have different characters and appearances. Maria is considered more attractive because she has a slim body, a gentle style of speech and great taste of fashion. This is very inversely proportional to her sister, Tuti who prefers to look plain and simple, she is a reflection of a woman who is firm and determined. Tuti prefers to be active in campaigning for the emancipation of women and is active in various organizations. This is certainly contrary to women in general, especially in that era when most women did not have many options but to be a housewife. Yusuf is the active and has a position as an audience in the story. Yusuf was more attracted to Maria over Tuti because Maria is more beautiful than Tuti. Nevertheless, Tuti's intelligence and unique character that rarely possessed by women at that time made Yusuf finally looked at Tuti.

There are similarities in both of the female protagonists, Jane Eyre and Tuti. Although both of them are strong, independent, and smart, these two characters cannot escape from the male gaze. Both characters experienced the masculinization of viewer where they only have a secondary perspective because they see themselves from male perspective. They looked at their physical appearance according to what men wants. In *Jane Eyre*, the male gaze in Victorian era tends to lead to physical appearance as well as jewelry and clothing worn by women. Women are considered more attractive when wearing clothes made of satin, lace and lots of jewelry. Whereas in the novel *Layar Terkembang*, the male gaze during the Dutch colonial era was a woman who was gentle, slim, and fashionable, like Maria.

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