

Female Writings of Gynocriticism in “The Bridges of Madison County” Novel by Robert James Waller

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Abstract

This research examines how the novel “The Bridges of Madison County” employs the concept of Gynocriticism. Historically, men dominated literary writing. As a result of this dominance, women began to write about their experiences and voices in a culture that valued their roles as women. Because of their socially given places, women were unable to freely express themselves. Gynocriticism, a feminist method, is employed in this study to urge women to quit social circles and constraints on their own independence. Qualitative research generates descriptive data. Content analysis is used to identify data similarities, integrate them into a unified unit within subchapters, and conduct critical and evaluative assessments utilizing feminist theory by Elaine Showalter. The researcher’s results on the four models of Gynocriticism criticised in Francesca’s character are as follows: Women’s Writing and Women’s Body, Women’s Writing and Women’s Language, Women’s Writing and Women’s Psyche, and Women’s Writing and Women’s Culture. Elaine Showalter’s concept is highly regarded because women engage in a wide range of difficulties in order to free themselves through women’s writing. The findings show that women may engage in introspection and overcome societal limits. These results also imply that women are free to express their desires and emotions.

Keywords: Feminist Approach; Gynocriticism; Elaine Showalter; Francesca Johnson

INTRODUCTION

Literature serves a variety of functions, particularly in the area of education. Literature turns into a reading list or reference to assist readers in understanding concepts in a variety of academic areas. A literary work, according to Simamora & Satria (2022), is a means of expressing somebody’s thoughts in writing which has a particular meaning and message that has an impact on the reader. A wide variety of well-known and excellent literary works that influence human existence (Miller, 2003). However, the way married women’s lives are portrayed in literature is a complicated phenomenon that is limited by social rules, gender, and even the historical cultural context (Mangum, 1998). When a married woman is denied the ability to make decisions and even imagine her future, it damages the identity that society has created for her as a wife or mother. It looks at how society’s focus on a married woman’s life restricts her from learning about herself. Many women are speaking out against this priority these days. They can follow their dreams and even self-discovery prior to marriage, but after marriage, they have a duty to live their lives as wives or mothers (Bernard, 2009). This societal view ultimately led to a difficulty that married women still face today.

In a literary work, specifically a novel, as well as in social interactions. A novel is a lengthy literary work that tells a character’s life (Mazzoni, 2017). It contains a number of stories that describe characters and the things they go through. There will be a significant plot point where the narrative exposes information and meanings that will be examined in further detail (Lukács, 1974). The identity of a married lady whose life is stuck due to dominant societal beliefs is also the subject of a novel.

This is true in social interactions but also in literary works, including novels. An extended literary work that chronicles a human life is called a novel. It consists of a sequence of narratives that describe characters and the experiences they have. Throughout the narrative, there will be a major story with hidden meanings and messages that will be examined for research purposes. There is a novel that similarly tells the narrative of a married lady whose identity continues to remain in a cycle due to traditional social norms.

In Robert James Waller's novel "*The Bridges of Madison County*" (1992), married woman Francesca Johnson also plays a significant role. The novel, which was published in 1992, is about a married woman in the 1960s who lives in a small Iowa village with her husband, son and daughter. The story's turning point occurs when Francesca chooses to have an affair with National Geographic travelling photographer Robert Kincaid. To put it briefly, their relationship is a physical and emotional increase that contrasts Francesca's anxiety about her roles as a wife and mother. This story then digs into the complex nature of women's desire to define themselves in a patriarchal society by their duties as mothers and wives.

There are various ideas to improve gender equality as a result of the patriarchy in our society. The feminist approach is one idea that calls for justice and equal rights for men and women (Saulnier, 2008). Women and men should be treated equally in the political, economic, social, and professional domains, as well as in activities that set them apart from males, according to Elaine Showalter's feminist perspective (Showalter, 1981). Jones (2023) examines and identifies gender inequality, patriarchy, and the exploitation of women in the book "*Feminist Theory and International Law: Posthuman Perspectives.*" These issues are often ignored and overlooked. This method also extends beyond ideas that women's experiences are impacted by their place in a variety of elements, such as gender, race, or social difficulties (Ferguson, 2013). The novel "*The Bridges of Madison County*" (1992) can be studied from a feminist perspective in opposition to Francesca's socially carried out role. As Francesca balances her own desire for her mistress with the social norms of the time, the novel offers insight into the inner lives of women. Francesca's identity as a wife and mother, as well as her personal disobedience of the male-dominated systems that have changed her life, are given a chance in the novel by the affair. The tragedy also challenges the constraints forced on women's bodies and desires as they are shaped to put their husbands' and children's needs ahead of their own as women. But after having an affair, Francesca's body is once more given the authority she requires. This novel's feminist critique examines the historical objectification and social role limitations of women's bodies. Furthermore, feminist problems are revealed by Francesca's character, who in these novel lacks female solidarity. With no close friends or female mentors to lean on for support or direction, Francesca is isolated from other women. The absence of female relationships in this novel implies that women face social barriers since they are supposed to stay at home and silently fulfil their identity role as mothers, leaving little room for them to develop emotional bonds with other women (Bartky, 2002). This isolation highlights how married women in patriarchal societies are frequently left to deal with their needs and wants without the support and comfort they are entitled to. It illustrates how women are frequently marginalised in social situations from a feminist perspective. In conclusion, a feminist perspective on gender injustice that limits women to their marriage position while denying them their own emotional needs and desires might be used to evaluate the novel. Issues of female agency, sexual autonomy, and even the constraints of traditional gender roles are brought up by Francesca in this novel. Women's ongoing struggles with both their personal ambitions and cultural perceptions are reflected in the novel. It keeps illustrating the difficulties women have in better understanding their bodies, desires, and identities. It is crucial to analyse Francesca's feminist approach in relation to the issues presented in the novel. The feminist approach, Gynocriticism, as defined by Elaine Showalter (1979), is the study of how women are portrayed in literature with an emphasis on their identities, experiences, and even voices. examines how women are portrayed

in literature, paying particular attention to the identities, experiences, and even voices of female characters. Gynocriticism focuses on how gender, social roles, and cultural settings shape and reflect them (Mhamane, 2021). This idea critiques women's construction and identity, as well as all themes found in women's literature, in addition to how female characters are portrayed in male-authored works. The literary expression of women's experiences is another area of concentration for Gynocriticism. It is therefore possible to apply this method to the character of Francesca in the novel, which is used to evaluate Francesca Johnson's identity and her complicated female identity, internal conflicts, and wants despite the fact that the novel was authored by a woman, despite the fact that the author of the novel is a man.

In 1979, Elaine Showalter introduced Gynocriticism (Showalter, 1979). This method focuses on women and the actual characteristics of feminine identity. This idea emphasises women as authors as opposed to women as readers (Arora, 2024). This may also imply that women are examined in light of their identities and experiences, which are influenced by how gender is socially constructed from the viewpoints of women. Elaine Showalter defines Gynocriticism as a field of research that examines women's internalised consciousness in addition to their gendered status.

The purpose of this idea is to bring women's voices in the literary canon back into the public eyes (Vasylykiv, 2023). It also seeks to increase society's awareness of women's literary history during specific eras. Additionally, it aims to provide new frameworks for understanding women's literature that take into consideration the social experiences of individual women. The subcultural exposure and exposition of women's identities in recognition of a unique female canon, in which this identity is sought free from masculine definition and conflict, is another goal that may be deduced from this notion. According to Elaine Showalter (1981), this approach to feminist theory and critique aims to explore new feminine cultural ideas that exist alongside male traditions but are often overlooked.

This Gynocriticism approach is applied to the novel "*The Bridges of Madison County*" by Robert James Waller (1992), which illustrates the experiences of women enmeshed in socially constructed identities. It then identifies important sources in the female characters' life experiences that can be critiqued. Therefore, this Gynocriticism plays a crucial role as the foundation for the study of Francesca Johnson's caricature statement, which will be examined using Elaine Showalter's feminist theory approach. Four examples of Gynocriticism by Elaine Showalter in the novel are identified in this study. The four models of Gynocriticism include Women's Writing and Women's Body, Women's Writing and Women's Language, Women's Writing and Women's Psyche, and Women's Writing and Women's Culture.

The first model of Gynocriticism is frequently critiqued in feminist writing. It focuses on criticism that investigates the relationship between women writers sharing their experiences and the representation of women's bodies in literature. It investigates the relationship between gender, women's identity, and societal norms (Showalter, 1979). It was created by Elaine Showalter (1979) to highlight how women's bodies are depicted, controlled, and voiced in literature. Some important components of this model investigate the relationship between women's voices and women's bodies. Throughout history, men have had power over women's bodies. In literature, their bodies frequently represent how cultural rules affect appearance, attitude, and even sexuality. However, the body can be a source of both refusal and empowerment. Simone de Beauvoir's *The Second Sex* describes how, ironically, the female body is objectified and exploited as a tool for masculine gaze and control (Beauvoir, 2015). Women's bodies are frequently addressed in literature beyond the physical to include personal agency, sexuality, and even opposition to cultural standards that challenge established gender roles and social constructs. Laura Mulvey introduced the concept of the masculine gaze (Sassatelli, 2011). In other words, the female body becomes an object for the masculine gaze.

Ironically, patriarchal rules have restricted women's ability to write their own bodies and express their own opinions. The female body is a feminine notion that has a strong connection to the development of identity in literature. According to Judith Butler's (2002) gender theory, gender is produced through repeated performances rather than being permanent. This concept informs feminist writers' explorations of women's bodies, which are not fixed but are shaped by culture, nation, and power structures. Women's writing frequently speaks about their bodies as a reflection of their experiences with puberty, menstruation, pregnancy, motherhood, getting older, and sexual identity, all of which have become social expectations.

The feminine body and sexuality are frequently discussed in women's literature. They represent the feminine body as a sexual identity, as well as the wants that limit women's sexual freedom. Women's writing again pushes the boundaries of literary form, underlining that it is acceptable to express women's wants. Two writers, Anaïs Nin and Doris Lessing, found women's sexual experiences limited. It is well known that women have a varied perspective on sexual experience (Spencer, 1973). Another part is a study into women's reproductive rights and control. Historically, women have had limited control over their reproduction, including pregnancy, childbirth, abortion, and the society around these experiences. In her book "The Handmaid's Tale," Margaret Atwood (1997) wrote a harsh case of authoritarian patriarchal organisations that restrict women's reproductive rights, social freedoms, and even strictly govern them. In this book, women have a duty to bear children for infertile spouses. Atwood outlines the right to choose when and with whom to have children, which is taken away by the state. Every woman has a unique experience with her body. This is related to each woman's experience with various skin tones, occupational classes, races, and female body shapes. This background is broadened, and it is acknowledged that there is an imbalance in the struggle for women's identity, acknowledgement, and body freedom. Women writers describe how their bodies are racialized, sexualized, and classed in many ways throughout their lives (Showalter, 1979).

The second model of Gynocriticism is one that influences how women writers use language to describe their identities, experiences, and social patriarchal structures (Showalter, 1979). This model examines the various ways in which women are tied to language via the lens of their writing. In this case, they wish to make their voices heard in literature. There are some essential components related to this model. Women's writing can be viewed as a type of challenge to society norms as well as a form of power removal. History reveals that writing is dominated by males and illustrates gender inequality. As a result, women write about their experiences in a way that is free of emotions, desires, and previously neglected historical events. Women's language may differ in more than one direction. It is influenced by their various journeys beyond the limits of patriarchal expectations (Showalter, 1979). Writing in this language is a female voice that acts as a kind of self-esteem and self-protection. Language use frequently reflects and dominates men. Women are frequently portrayed in language as second-class citizens to men (De Beauvoir, 2014). Historically, language systems containing women have often been denied the opportunity to voice their desires. In fact, the use of women's language is discouraged, particularly among women with various skin tones and linguistic systems controlled by men. In this case, women struggle for each of their voices, as women must create an environment in which they may freely express themselves. Women's voices are represented in literature as themes in men's works and characters in men's stories. The concept of Gynocriticism refers to literary studies in which women's experiences and voices have no connection with male writers (Showalter, 1979). They communicate their personal experiences through their own language, identity, and emotions. Women's voices and languages have historically been limited, but they still fight for the right to express their experiences by literature. Women use language to express their sexual experiences. Women have historically been objectified in male-authored literature (Showalter, 1979). Women's sexual needs and

identities continue to be expressed through language. Women challenge the standard and authoritarian representation of women's sexuality in literature. Language use among women is also influenced by wealth, race, and region. The way they express themselves in writing differs hugely depending on the woman's cultural background and working class (Showalter, 1979). They explain their lived experiences using the language that was commonly used in society at the time. Use nice, passive, or insulting words. Even in language, women are restricted to patterns of humanity or obedience. This third type of Gynocriticism investigates the complex connection between women's literature and the psychology of women's identities, interests, and problems. In other words, it examines how writing becomes a tool for understanding the feminine psyche (Showalter, 1979). Women writers use writing to explore emotional depths that have historically been disregarded. Some significant factors that connect women's literature with the female psyche. Women's writing frequently focuses on their self-image. Views that are relevant to the surrounding community, family, and culture. They frequently hope to find peace with their inside selves. In literature, female protagonists frequently struggle with their traditional responsibilities as spouses, mothers, and daughters while wanting to show their individuality. This investigation focuses on the feminine psyche as it struggles with women's internal expectations (Showalter, 1979). Psychoanalytic theory has an impact on women's writing, which is also important for feminist literary theory. According to Sigmund Freud's work, psychoanalysis and women's literature concentrate on the unconscious desires and memories that shape women's psyches since childhood (Freud, 1997; Johnson, 1998). Jacqueline Rose also emphasises how women's writing exposes trauma that is frequently masked by social norms (Rose, 2021). As a result, women's work frequently explores suffering, injustice, and the complexities of desire. Women's literature frequently reflects the psychological consequences of society expectations and gender discrimination against women (Showalter, 1979). Many female writers explore the topics of melancholy, anxiety, and craziness that women face. This insanity is frequently depicted as a rebellion against societal standards that women are unable to meet. It is also driven by society's disapproving treatment of women's feelings and behaviours that are ignored. This fourth and last model is described as one that investigates women's writing in connection to their cultural context. It analyses literature that is produced, analysed, and influenced by women writers' cultural identities, habits and traditions (Showalter, 1979). In greater detail, it explores the patriarchal systems that are not included in the lives of women. Women's writing and culture are linked by a number of significant factors. It serves as a kind of cultural resistance that rejects patriarchal ideologies that control women's autonomy, agency, and rights. History demonstrates how women's voices are marginalized and ignored in society. According to Simone de Beauvoir's (2015) "The Second Sex," women are not seen as separate entities in comparison to males. By examining the psychological effects of Black female slavery, Toni Morrison's (2004) "Beloved" also questions conventional expectations of womanhood. The cultural norms and expectations of a given culture are intimately related to the roles that women play in it because, they dictate women's behavior, choices, sexuality, and even life pathways, these roles can be limiting. Women's literature frequently challenges societal norms and roles that have been set by culture. Women don't want to deal with other problems, such the fact that their duties are limited to marriage, family, and love. Ironically, because their roles have been set by societal cultural factors, they are unable to identify their own positions. Women's fight to make room for their roles and identities outside of this tradition is also a common theme in women's writing (Showalter, 1979). One important aspect of feminist culture, which includes the production and distribution of works of art and literature, is women's writing. In addition to reflecting that culture, cultural literature serves as a vehicle for the active creation of alternative feminist visions. Women require their own space, or independence, in order to be portrayed in modern

culture. Then, historical and societal subjects where women’s voices have been hidden are explored through women’s writing (Showalter, 1979). Additionally, it opens up new opportunities for women in society. In many women’s writings that deal issues of personal identity and larger cultural contexts, the body also plays a key role. In response to criticism that the body is a site of domination and objectification, the writers provide a fresh interpretation that views the body as a source of strength and resistance (Showalter, 1979). In several pieces, the body is used as a metaphor for victimization and sexual power. The protagonist’s experiences with racism, abuse, and self-discovery are also heavily influenced by the body. In order to change the culture of gender norms and societal expectations, women writers employ their writing in feminist activities and elections. This movement, which gained momentum between 1960 and 1970, called for equality in both the public and private worlds. The union of social action and feminism criticized the cultural, political, and economic structures that oppress women. The authors Marge Piercy (2016) and Barbara Kingsolver (2008) argue for social and cultural change in their works “Woman on the Edge of Time” and “The Poisonwood Bible”.

METHOD

The researcher used a qualitative research design in the present research. Creswell & Creswell (2018) qualitative research is a research method that brings together information from a wide range of individuals and groups of people who contribute to societal problems. According to Crossman (2019), this design is a social science research method that collects data without using mathematics. Words, phrases, sentences, and language define a subject of study in qualitative research design that includes aspects like behaviour, motivation, action, and perception. To give descriptive data in the form of explanation and elements that highlight the story’s characters, the researcher collected information from the novel. While analysing the data, the researcher takes an objective approach, focusing on the entire body of literary texts.

To collect data, this research uses a library research method to identify the four models of Gynocriticism (Kuhlthau, 1994). This strategy contained keywords from the novel that could be used to focus a search to a certain theme, as well as secondary sources such as books, articles, and journals on Gynocriticism (Wildemuth, 2016). The data collection process entails reading the entire page of the novel, marking relevant models known as raw data, and then categorising them as actual data that is truly relevant to the research topic. The research uses content analysis techniques, first identifying the models in the data found, classifying them into subcategories, and conducting critical and evaluative analysis related to Elaine Showalter’s theory (Krippendorff, 2018). Finally, the descriptive-narrative approach is used for these research findings

RESULTS AND DISCUSSION

Results

This research applies Elaine Showalter’s Gynocriticism theory (1979) to examine women’s representation in a selected literary work. The findings are categorized into four models of Gynocriticism: Women’s Writing and Women’s Body, Women’s Writing and Women’s Language, Women’s Writing and Women’s Psyche, and Women’s Writing and Women’s Culture. Each model is presented along with supporting quotes and explanations drawn from the text.

Table 1. Results of the study

No.	Four Models of Gynocriticism	Frequency
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1.	Women's Writing and Women's Body	5
2.	Women's Writing and Women's Language	3
3.	Women's Writing and Women's Psyche	2
4.	Women's Writing and Women's Culture	2
	Total	12

1. Women's Writing and Women's Body

In literature, the female body is frequently portrayed as both a physical component and a representation of how society perceives women's roles and lives. Initially seen as attractive or desirable, a woman's body can lose its social value after marriage and motherhood. This is evident in the character of Francesca, who feels invisible and forgotten in her domestic role.

Quotes 1

"She had forgotten what it felt like to be looked at, to be desired." (Waller, 1992, p. 42)

This reflects how Francesca, once admired, is now overlooked. The phrase "forgotten" and "seen" reveal society's tendency to undervalue women after they become wives and mothers, aligning with Gynocriticism's idea that women's bodies are often diminished in patriarchal settings.

Quotes 2

"She was a woman who had loved and given birth, and had worked hard and cared for her family, but somewhere in the corner of her soul, she had harboured a longing for more." (Waller, 1992, p. 68)

This quote illustrates Francesca's internal conflict. While she fulfills her role as a mother and wife, a deeper desire remains unmet. This supports Gynocriticism's concepts of how women's roles in family often suppress their personal fulfillment and individual identity.

Quotes 3

"It was quiet moment, but in it, she could feel the sweep of time, the passage of days, the turning of seasons. She could feel the weight of her own body, its age, and the years she had spent in service to others." (Waller, 1992, p. 132)

This quotation shows the female body as a symbol of sacrifice and time lost. Francesca's aging body carries the physical and emotional burden of caregiving. This aligns with the gynocritical idea that the body becomes a site of struggle and memory, not just desire.

Quotes 4

"The woman she had been before, before Robert, had never really left her; she had only been forgotten." (Waller, 1992, p. 146)

As a wife and mother, Francesca understands that her sensuality and wants are just ignored rather than entirely lost. Her ability to feel again is a form of rediscovery, challenging the idea that women's identity is lost after marriage. This supports Gynocriticism's concept that a woman's essence can be recovered when freed from restrictive gender norms.

Quotes 5

"She kissed him, deeply, as if she had never kissed anyone before. It was the first kiss that truly belonged to her body, to her soul." (Waller, 1992, p. 195)

This quotation examines Francesca's wishes for her body. The kiss portrayed not just as an act of passion but as an expression of emotional and physical self-awareness. It highlights as a woman's right to own her body and desires outside the expectations of wifehood and motherhood, affirming Gynocriticism's concern with female subjectivity and self-definition.

2. Women's Writing and Women's Language

Women's writing and language in literature reflects their lived experiences, not only through spoken words but also through body language, silence, and emotional expression. These forms of communication resist traditional masculine norms of writing and embody a distinctly female voice that align with Gynocriticism.

Quotes 1

"She had never said a word to him that she had not meant with all her heart, and all her soul. And it was a language that came from the body, not from the mind." (Waller, 1992, p. 153)

This quotation emphasizes how women's language is often embodied, conveying meaning through feelings, gestures, and presence. Francesca's words are sincere and rooted in her emotional and physical reality, highlighting the value of body language as communication.

Quotes 2

"She spoke with a voice that seemed to come from somewhere deep inside her, as if the words had been waiting for years to be spoken." (Waller, 1992, p. 89)

The quote demonstrates the Francesca's voice here reveals long-suppressed emotions that finally find expression. Her words symbolize release from societal repression and align with Gynocriticism's concept of women's writing as a channel for repressed desires and internal truths.

Quotes 3

"Her words were simple, but they carried weight, as if every syllable had been chosen carefully, deliberately." (Waller, 1992, p. 147)

This quotation demonstrates Francesca's use of straightforward language, yet it reveals an important message. This quote shows how simplicity in women's language can be powerful. Francesca's plain yet precise words reflect emotional clarity and resistance to over-complication, making her voice both intimate and impactful.

3. Women's Writing and Women's Psyche

Women's deepest feelings and writing are frequently kept silent in literature, buried between their societal duties. Gynocriticism explores how women's psyche in literature reflects a tension between personal identity and imposed roles. The following quotes show Francesca's inner change as she realizes she is more than the role she has been living.

Quotes 1

"She had never known such yearning, such desire, and it felt like something deep inside her, a longing that had always been there, but she had never acknowledged it before." (Waller, 1992, p. 67)

Francesca's emotional and psychological state is described in this quote. Because of her responsibilities as a wife and mother, she has long repressed her desires and longings. Gynocriticism examines how social systems and familial expectations repress women's emotional and psychological needs. This desire is a realization of a neglected aspect of herself

in addition to being amorous or physical. Because of how each woman experiences her surroundings, women's psychology is varied, diverse, and unequal.

Quotes 2

“She had been a mother and a wife for so long, but now, she was simply a woman, standing in front of him, feeling things she has never allowed herself to feel.” (Waller, 1992, p. 98)

In this quotation, Francesca's identity shifts from that of a mother and wife to that of a woman with needs and emotions. This marks a shift toward self-recognition and freedom, central to the concept of women's psychological complexity in Gynocriticism.

4. Women's Writing and Women's Culture

In women's culture, there is often a social expectation that women should be the caregivers and supporters of others' happiness. Waller (1992) illustrates how a woman can spend her entire life meeting the needs of others while neglecting herself. Gynocriticism critiques how these societal norms suppress women's autonomy and pleasure. Francesca's character reveals a moment of self-awareness that challenges this imposed role.

Quotes 1

“She had spent her entire life making sure everyone around her was happy, fulfilling the needs of others, but now, in this brief moment, she allowed herself to think of what she wanted, what she needed.” (Waller, 1992, p. 95)

This quotation shows Francesca's internal conflict between social duty and personal desire, underscoring how women are taught to sacrifice their needs.

Quotes 2

“What was she to do? She was bound by the rules of the world she had chosen and yet, here was the possibility of something different, something that defied the expectations of her life as she had known it.” (Waller, 1992, p. 158)

According to this quote, Francesca is already stuck in the life she has created, which is not at all what she had anticipated. In this culture, Francesca is unable to question her roles as a wife and mother. The quote reflects her desire to break free from these limiting roles.

These results, organized according to Showalter's four models, provide a detailed understanding of how women's identity, voice, psyche, and culture are represented and restricted in literature.

Discussion

The results reveal that Francesca's character reflects all four models of Gynocriticism as proposed by Showalter (1979): body, language, psyche, and culture. Each model surfaces through recurring themes of repression, sacrifice, and the struggle for self-expression. The most common of the four is, “Women's Writing and Women's Body” appears most frequently, indicating a dominant focus on the female body as a site of social control and personal rediscovery. Francesca's physical presence is deeply tied to her emotional identity. Her sense of invisibility and later reawakening of bodily autonomy reflects Gynocriticism's concern with how women's bodies are written, regulated, and eventually reclaimed. This is complemented by her use of embodied language, showing that expression is not limited to words but includes gestures, silence, and emotion. These modes of communication challenge traditional literary norms that favor rationality over emotion. Psychologically, Francesca experience a transformation. Her desires and longings, once buried under the weight of domestic responsibility, begin to surface as she questions the meaning of her roles. This supports the

gynocritical concept that women's writing often contains unspoken aspects of self and suppressed longing. Her transformation from self-denial to self-awareness represents an interior struggle against social norms.

Culturally, Francesca's experiences reflect the ingrained pressures on women to prioritize the needs of others. Her realization that she has lived for everyone but herself becomes a form of resistance. This supports Showalter's theory that women's culture is shaped not just by tradition but also by the need to question and redefine it. Overall, the results show that Francesca's character embodies the layered complexity of female experience. Through Showalter's framework, the text not only critiques the roles imposed on women but also reveals pathways toward autonomy and self-discovery.

CONCLUSION

After using Elaine Showalter's theory in this research, four models of Gynocriticism toward Francesca's character in the book were examined. The purpose of the research is to identify the numerous types of Gynocriticism that the author uses to describe Francesca's character. Twelve Gynocriticism data are available. The information then fits the four models of Gynocriticism that have been identified by the theory. Francesca's Gynocriticism arises from the socially constructed roles of mother and wife. In conclusion, the research finds that Francesca's character reflects the complexity of female identity through the lens of Gynocriticism. Her roles and behaviours are shaped by cultural expectations of womanhood. The application of Showalter's theory successfully uncovers these gender-based constructs in the literary portrayal. Francesca is not just a passive character but a figure who represents the struggles of women in patriarchal settings. Therefore, her character provides valuable insights into how literature can reflect and challenge traditional gender roles. For future research, it is suggested to compare Francesca's character with other female characters in similar literary works using the same theoretical approach. This comparison would help to further understand how Gynocriticism can be applied across various texts and cultures. Additionally, exploring male authors' portrayal of women using Gynocriticism could provide a broader perspective on gender representation in literature. This will enrich feminist literary criticism and open new discussions about gender dynamics in storytelling.

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