

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Since the moment people are born, gender is something that cannot be eliminated in their everyday lives. Subconsciously, people learn the concept of gender since childhood and apply it to the things they do every day as they grow. The way someone dresses, talks, and performs other activities are generally influenced by their gender since society will expect different behaviors and traits from men and women. In traditional views of patriarchal society, men are expected to show masculinity while women are expected to show femininity. Men are not supposed to exhibit traits associated with femininity and women are not supposed to exhibit traits associated with masculinity. This concept can lead to gender issues which result in feminist theories.

Ritzer (2015: 202) states that femininity and masculinity refer to the traits associated with being a woman or a man. These traits are acquired during the socialization process and defined culturally. Both masculinity and femininity are based on someone's gender, not someone's sex (Stets & Burke, 2000: 2; Diamond, 2002: 3).

It is important to note that sex and gender are not the same concept. Holmes (2007: 2) explains that gender refers to the socially constructed categorical difference between masculine and feminine behaviors while sex refers to the biological

difference between males and females. Gender is a social creation and cultural representation (McCabe et al, 2011: 218). The concept of gender as a social construction has erased the belief that both male and female have their own inherent characteristics as well as the division of people into male and female categories (Gardiner, 2004: 35). Therefore, masculinity and femininity are believed to be socially constructed, not biologically assigned.

Patriarchal society constructs the concept of masculinity and femininity as it determines what it means to be a male or female, such as being dominant or passive and brave or emotional. In general, by following definitions decided by society, males define themselves as masculine while females define themselves as feminine. However, this does not always happen in everyone. It is not uncommon for a male to see himself as feminine and a female to see herself as masculine. A male or a female can also see themselves as a mixture of both feminine and masculine, also known as androgynous. This feminine-masculine dimension is called gender identity. Someone's gender identity guides their behavior (Stets & Burke, 2000: 1).

Since female can be masculine, masculinity does not belong to men only. The term female masculinity is used to refer to masculinity showed by a female. This happens when she shows traits associated with masculinity instead of femininity, such as tomboys, transgenders, and butches (Halberstam, 1998).

Gladstein and Sciabarra (2007: 280) state that a person learns about masculinity and femininity unconsciously and uncritically even before they are able to speak and the knowledge develops as they grow. Since early age, children learn

about what it means to be a male or female and adopt the traits associated with their gender. In a society, there are always masculine traits and feminine traits that are constructed according to cultural standards. Berk (2009: 530) lists the traits that are considered to be stereotypically masculine: active, adventurous, aggressive, ambitious, competitive, dominant, feels superior, independent, and self-confident. Meanwhile, traits that are regarded as stereotypically feminine are passive, cries easily, considerate, emotional, devoted to others, gentle, home oriented, kind, and tactful. Generally, those masculine and feminine traits are expected in Western society. However, Brannon (2016) states that not all other cultures have the same views of masculine and feminine traits, as the traits may vary across the world.

People respond differently to the expectations of masculinity and femininity in their society. For some people in Western society, becoming masculine or feminine is a smooth and almost natural transition into behaviors and attitudes that are familiar and supportive. Some other consider that being masculine or feminine is an incessant and oppressive nightmare because it means they have to suppress some parts of themselves to please others or simply to survive. For most, it falls somewhere in between (Hamilton, 2008: 4).

Literary work is the representation of the contemporary life. Characters in fiction are not timeless and objective since they reflect history, culture, and gender subjectivity (Shehzad, 2013: 734). Thus, the concept of masculinity and femininity can also be found in literary works. Fetterley in Wessman (2014: 4) states that in literary works, there can be found power designs which maintain men's power over

women. This can be seen in literary works that portray traditional views of masculinity and femininity, including children literature.

Lynch-Brown and Tomlinson (2005: 2) define children literature as good quality prose and poetry, fiction and nonfiction books for children from birth to adolescence that cover topics of relevance and interests to children. These books are influenced by cultural beliefs of children and change over time (Barone, 2010: 8). Books for children of all ages contain cultural values of society and transmit ideologies from adults to children (Morgan, 2009: 187). One of the significant ideologies in children fiction books can be found in the concept of masculinity and femininity shown in the portrayal of the characters.

Dionne (2010: 2) notes that recent studies about masculinity and femininity in children literature show that in children books, male characters are represented in roles associated with power and success, while female characters are more often represented in domestic or subordinate roles. These studies suggest that there are masculine and feminine stereotypes found in children literature. Masculine and feminine stereotypes consist of beliefs and attitudes about psychological traits, characteristics, and activities that are deemed appropriate to men or women (Brannon, 2016: 160). These masculine and feminine stereotypes may affect children readers because the representation of males and females in children literature contribute to children's ideas of what it means to be a boy, girl, man, or woman (McCabe et al, 2011: 218).

One of children books that have been criticized for promoting stereotypical masculinity and femininity is *Famous Five* series written by English author Enid Blyton. The series, which is Blyton's most popular work, contains twenty-one books. The first book, *Five on a Treasure Island*, was first published in 1942 while the last one, *Five Are Together Again* was first published in 1963. All the books tell various stories of the adventure of four children: Julian, Dick, Anne, George, and their dog, Timmy.

The four children characters in *Famous Five* perform masculinity and femininity in three different ways. Julian and Dick are two male characters that show stereotypical masculinity. In the series, both boys act as the leaders of the group. They are the ones who make decisions and do most of the physical activities in their adventures. Anne, the youngest of the four, is a female character that shows stereotypical femininity. She is always shown as the one who does the cooking, preparing the bunks, and other domestic activities. On the other hand, George, another female character, is the exact opposite of Anne. As a tomboy, she rejects the stereotypical femininity. It is shown that she always acts and dresses like a boy, proves that she can do what boys can do, hates being a girl and refuses to do the things girls are supposed to do.

Over the recent years, there have been a few studies focused on the portrayal of masculinity and femininity in literary works. Filippa Tsatsa explored three main characters in five *Harry Potter* novels written by JK Rowling. She analyzed the characters' gender performances in everyday activities and interactions with each

other using Judith Butler's theory of gender performativity and Raewyn Connell's theory of hegemonic masculinity. The results are then structured based on John Stephens' schema of masculinity and femininity characteristics. The study found that the three characters sometimes conform to gender stereotypes and sometimes challenge these stereotypes. The characters can be stereotypically male or female but are able break the norms from time to time (Tsatsa, 2012).

Vera Woloshyn, Nancy Taber, and Laura Lane explored three main characters in *The Hunger Games* trilogy using Raewyn Connell's theory of hegemonic masculinity, marginalized masculinity, and emphasized femininity. The result of the study shows that *The Hunger Games* trilogy could be read as taking a feminist stance by depicting Katniss Everdeen, the main heroine, as a strong female protagonist, but the story also constrains her in heteronormative ways (Woloshyn et al, 2013).

Amanda Holm studied female masculinity portrayed in Bryher's novels, *Development* and *Two Selves*. The theory used is Judith Halberstam's female masculinity combined with Michael Foucault's notion of sexuality as a product of discourse and Judith Butler's concept of gender performativity. The study concluded that the masculine woman character in the novels was influenced by psychoanalytical theories of the late 19th and early 20th centuries combined with Bryher's self-expression as a masculine woman herself (Holm, 2013).

Liesel Coetzee conducted a study to compare George and Anne's character in terms of gender roles. The theory applied is Raymond William's theory of alternative and emergent discourses. The study concluded that Blyton presents children the

freedom to choose between two different young female characters, George and Anne. In other words, *Famous Five* series emphasizes freedom of choice for young girls. They can either choose to resist the stereotypical traditional roles like George or conform to them like Anne (Coetzee, 2012).

Even though the portrayal of masculinity and femininity is one of the most important elements in *Famous Five*, studies about this series have a tendency to focus on the portrayal of George as a tomboy character and her gender-bending behaviors without really delving into the masculinity performed by her male cousins. The male characters' conformity to the stereotypical masculinity has received less attention. Thus, this study tries to explore the portrayal of all four characters in Enid Blyton's *Famous Five*, Julian, Dick, Anne, and George by combining and developing the previous studies related to the topic as well as the series. This study examines the words, phrases, clauses and sentences in the series related to the portrayal of masculinity and femininity in the four characters. The data used is seven *Famous Five* novels that are chosen purposively based on masculinity and femininity revealed in the narrations and dialogues.

## **1.2 Research Questions**

1.2.1 How is masculinity portrayed in Enid Blyton's *Famous Five* series?

1.2.2 How is femininity portrayed in Enid Blyton's *Famous Five* series?

1.2.3 How is female masculinity portrayed in Enid Blyton's *Famous Five* series?

### **1.3 Purpose of the Study**

Dealing with the research questions above, the aim of this study is to find out how masculinity, femininity, and female masculinity are portrayed in Enid Blyton's *Famous Five* series.

### **1.4 Scope of the Study**

This study focuses on the portrayal of masculinity, femininity, and female masculinity in Enid Blyton's *Famous Five* series. The focus is on masculinity reflected in two male main characters, Julian and Dick, as well as femininity of the two female main characters, Anne and George.

### **1.5 Significance of the Study**

The result of this study is expected to give readers a deep understanding of the portrayal of masculinity, femininity, and female masculinity found in literary works. Hopefully, this study can also contribute to English Department students who are interested in doing any kind of research related to masculinity and femininity and its relation to literary works and social studies.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Hegemonic Masculinity**

International research on masculinities has emerged in recent years. Some important conclusions of them are: there are multiple masculinities; there are hierarchies of masculinities, often defining a “hegemonic” pattern in a society; masculinities are collective and individual; masculinities are socially constructed; masculinities are internally complex; and masculinities always change (Connell, 2002). Based on the first conclusion, masculinity is not limited to just one concept because there are different types of masculinity in different cultures and different times. In a particular society, there is always the most dominant type of masculinity which is called hegemonic masculinity.

Hegemonic masculinity is popularized by an Australian sociologist, Raewyn Connell. The concept of hegemonic masculinity has been a widely used framework for research and debate about men and masculinities. It is applied in diverse cultural contexts and a considerable range of practical issues (Connell & Messerschmidt, 2005: 835). Thus, this theory can be used in analyzing the concept of masculinity portrayed in literary works, including children books.

The term “hegemonic” comes from Antonio Gramsci’s concept of hegemony in his analysis of class relations. The term itself is defined as the cultural dynamic by which a group claims and sustains a leading position in social life. The concept of

hegemonic masculinity refers to the configuration of gender practice which legitimizes patriarchy where men are in the dominant position and women are subordinated (Connell, 2005: 77). In other words, hegemonic masculinity is placed as superior to femininity as well as other types of masculinity, and this concept is reinforced by patriarchal societies.

Johnson (2005: 5) states society that promotes patriarchy is one that is dominated by male, identified as male, and centered in male. Male dominance means that positions of authority are dominated by men. Male identification means what is considered good, desirable, preferable or normal are associated with men and masculinity. Male centeredness means the focus of attention is on men and what they do. Patriarchal society also involves control and oppression of women.

There are stereotypical traits that are expected of men in the concept of hegemonic masculinity in patriarchal society. Some of the traits are aggressiveness and violence, strength, self-reliance, emotional restraint, courage, toughness, risk-taking, adventure and thrill-seeking, ambition, drive, competitiveness, achievement, and success (Connell, 2005: 46; Donaldson, 1993: 644). Men are encouraged to have these traits while women are discouraged to. These traits are considered as the ideal qualities that should present in men. Men who are claimed to be real men are those who adhere to these hegemonic masculine traits. Those men also have more power than women as well as men who do not exhibit the traits. They are also discouraged from showing the opposite traits such as being weak and emotional, because the opposite traits are associated with femininity.

Traits such as aggressive, violent, and physically strong are always associated with men. Messerchmidt in Omar (2011: 8) argues that aggression and violence is a way of acting out or “doing” masculinity. Although it is only in certain situations such as sport and war, aggressiveness and violence could be seen as a way to enact masculinity in everyday life. Connell (2005: 45) strengthens this argument by stating that bodies are often a power of source in men. Just like aggressiveness and violence, physical strength and toughness are celebrated in sport and strengthen the myth of male prowess (Boyle & Haynes, 2009: 135).

Other traits that are considered as masculine are self-reliance or independence. According to the Conformity to Masculine Norms Inventory (CMNI), self-reliance in men relate to disconnection from others, including emotional disconnection (Mahalik et al, 2003: 14). Self-reliance is a desirable masculine trait showed by the absence of excessive dependence on others, control over someone’s life, and personal initiative (Schaumberg, 2016: 6).

In the concept of hegemonic masculinity, men are discouraged from expressing their feelings which results in emotional restraint. This also leads to the “boys don’t cry” stereotype. O’Neil in McKee (2013: 15) describes restrictive emotionality in men as difficulty in expressing their feelings as well as denying the rights of others to express emotions.

Being courageous, adventurous and willing to take risks are traits that are also related to “real men”. Brannon in McKee (2013: 14) states that in masculine discourse, men are encouraged to be adventurous and to take physical risks.

Masculine identity is also associated with being a tough and courageous person (Krienert, 2003: 5).

Not all men can live up to the expectations of masculine traits in hegemonic masculinity concept. According to Connell, some men embrace hegemonic masculinity, some protest against it, and some other feel more or less comfortable with it (McKay et al, 2000: 111). However, most men in general gain benefit from it in different ways because the subordination of women gives advantages to men.

Based on the explanation, the concept of hegemonic masculinity can be found in literary works that portray patriarchal society in which the male characters exhibit the aforementioned stereotypical masculine traits.

## **2.2 Emphasized Femininity**

Along with hegemonic masculinity, the term emphasized femininity is coined by Connell to understand the relations between masculinities and femininities in patriarchal societies. Connell in Schippers (2007: 85) defines emphasized femininity as a femininity that is based around compliance with subordination to men and is oriented to accommodating men's interest and desires. Connell uses the term emphasized instead of hegemonic for femininity based on the argument that there are no femininities that are hegemonic since all forms of femininity are constructed based on the subordination of women to men. Among women, there is no femininity that holds the position held by hegemonic masculinity among men.

Emphasized femininity is a culturally idealized form of femininity in patriarchal societies that is produced in relation to male dominance (Spade & Valentine, 2010: xvii). This concept is also called “model womanhood” which is organized by accommodating the interests of men and patriarchy (Ritzer, 2015: 204). The relation between hegemonic masculinity and emphasized femininity is not only difference and complementary, but also dominance and submission. Therefore, just as hegemonic masculinity, emphasized femininity is strongly related to the concept of patriarchy and constructed so that men’s dominance over women is maintained.

Like hegemonic masculinity, in the concept of emphasized femininity there are stereotypical feminine traits that are expected of women. These traits legitimate a hierarchical and complementary relationship to hegemonic masculinity, guarantee the dominant position of men and the subordination of women, and are considered to be womanly (Schippers, 2007: 94). Some of the traits associated with emphasized femininity are the opposite of the stereotypical masculine traits, such as passive, communicative, dependent, emotional, gentle, kind, domestic, and ladylike (Greig & Martino, 2012: 349; Moore, 2010: 2). Women are supposed to be passive, which means inactive and unresponsive, simply waiting to be fulfilled (Wiedemann, 1990: 25). They are also expected to have dependency on others, which is explained by Levant et al (2007: 374) as the notion that women should play dependent and deferent roles in relation to men. Further, women are labeled as emotional. Emotionality in women means women should be sensitive and emotionally interested in domestic tasks.

The aforementioned traits can be seen in two beliefs in the 19<sup>th</sup> century. Lewin in Brannon (2016: 47) claims the current feminine stereotypes reflect beliefs during the Victorian era. In this era, there were two beliefs regarding gender: the Doctrine of Two Spheres and the Cult of True Womanhood. The Doctrine of Two Spheres says that women's areas of influence are home and children, while men's are work and the outside world. This concept forms the basis for social views of gender as well as the measurement of masculinity and femininity.

The Cult of True Womanhood explained by Welter in Brannon (2016: 47) consists of four aspects: piety, purity, submissiveness, and domesticity. Piety means women were seen more pious than men, and religious studies were considered appropriate for women. Purity means that women who lost their virginity were women without value or hope and seen as unfeminine. Submissiveness means characteristics that are not desirable in men, such as weak, dependent, and timid. Domesticity means the concern of women is domestic affairs, including making a home, cooking, and nursing the sick. The remnants of this belief are claimed to still linger in present culture and influence current views of femininity.

While hegemonic masculinity empowers and advantages men, emphasized femininity disempowers women (Charlebois, 2010: 354). This is because stereotypical feminine traits are considered inferior to masculine traits. It also supports men's authority by accommodating and serving their interest (Holmes & Marra, 2010). Warf (2006) notes these traits are seen by feminists as devaluation of

women in patriarchal societies. Stereotypical feminine traits reflect weakness and are depreciated in relation to the strength and superiority of masculinity.

The concept of emphasized femininity is not too different from hegemonic masculinity in a way that not all women can conform to stereotypical feminine traits as well. Butler in Ritzer (2015: 204) claims that women are negatively affected by emphasized femininity, especially for those who cannot live up to the idealized feminine traits. In patriarchal society, there are only two identities a woman can have: a “good girl” if she accepts the traits and a “bad girl” if she does not (Tyson, 2006: 85).

### **2.3 Masculinity in Female**

Feminists reject patriarchy because in a patriarchal society, what is culturally valued is masculinity and maleness, while what is devalued is femininity and femaleness (Johnson, 2005: 89). They refuse feminine stereotypes that put women in less powerful positions than men. Therefore, they disagree with the notion that men and women should adhere to hegemonic masculinity and emphasized femininity in a patriarchal society. Based on the theory of gender as a social construction, they also oppose the idea of conforming to the social expectations of one’s gender. To them, masculinity and femininity are both shaped by society which means any man or woman can be masculine or feminine regardless of their gender and the stereotypes entailed.

The idea of women does not have to be feminine is supported by Butler (2008) who states that gender along with roles and behaviors entailed are totally apart from sex. She argues that gender is performative, which means being masculine or feminine is merely repetitive acts that people learn and have been established in the society for a long time. Gender is seen as something fluid rather than fixed. This concept can “deconstruct” the traditional notion of gender which will result in equality between men and women where people are not restricted by masculinity or femininity. Based on these arguments, feminists believe that it is possible for a woman to reject stereotypical feminine traits and choose to be masculine instead.

Masculinity that is performed by female is called female masculinity. The concept of female masculinity is popularized by Judith Halberstam. Her theory is based on the argument that masculinity does not belong to men only. In fact, masculinity has also been produced by masculine women. Female masculinity refers to a way of women who represent themselves in a manner that challenges the dominant discourse on gender and sexuality where men are supposed to be masculine and women are supposed to be feminine. In maintaining dominant forms of masculinity, other types of masculinity including female masculinity are oppressed. Female masculinity is often rejected because male masculinity is considered to be the real thing (Halberstam, 1998: 1). In other words, female masculinity counts as a type of masculinity, yet it tends to be underplayed in favor of the dominant one that is performed by male only.

Female masculinity can be seen in tomboys, butches, masculine heterosexual women, nineteenth century tribades and sapphists, inverts, transgenders, stone butches and soft butches, drag kings, cyber butches, athletes, women with beards (Halberstam, 1998). In literary work, specifically children books, female masculinity can be found in tomboy characters. Tomboy is the term used to refer to young girls who exhibit masculine traits instead of feminine.

Typically, tomboys in literary works are portrayed as girls who prefer clothes and activities associated with boys instead of girls. Halberstam (1998: 6) argues that tomboyism is associated with natural desire for the greater freedoms and mobilities enjoyed by boys. Bailey et al (2002: 333) states three aspects that distinguish tomboys from other girls. First, they are highly interested in sports and boys' toys while lacking interest in stereotypically female play activities. Second, tomboys prefer to associate with boy peers instead of girls. Third, they have discomfort with their assigned sex and desire to be a male instead. These differences are evident in their activities and interests. Examples of tomboy characters in famous literary works are Jo March in Louisa May Alcott's *Little Women*, Scout Finch in Harper Lee's *To Kill A Mockingbird*, Harriet M. Welsch in Louise Fitzhugh's *Harriet The Spy*, and Mattie Ross in Charles Portis' *True Grit*.

#### **2.4 Enid Mary Blyton**

Enid Mary Blyton was born on August 11, 1897 in South London. She wrote hundreds of children book including collections of short stories, magazines, articles

and poems. Some of her popular children series are *Famous Five*, *The Secret Seven*, *Malory Towers*, *St. Clare's*, and *Noddy*. Her writing revolves around adventures, school stories, family stories, and fantasy. She was voted as the most popular author in 1982 by 10,000 eleven year olds in the Government's Survey. In 2008, she was voted as the UK's best-loved author according to a survey conducted for the Costa Book Awards, beating Roald Dahl, JK Rowling, and Jane Austen.

### **2.5 The Famous Five Series**

*Famous Five* is the name of a series of children's adventure novels written by Enid Blyton. The first book, *Five on a Treasure Island*, was published in 1942. The novels feature the adventures of a group of young children, Julian, Dick, Anne and Georgina (George), and their dog Timmy.

Over the years, this series has been accused of sexism. It has been said that Enid Blyton promotes gender stereotypes, such as the notion that boys are stronger and physically more capable than girls while the girls are subjected to domestic tasks. The argument is based on the characterization of the two female main characters, Anne and George. Anne and George are portrayed as two opposed characters. Anne conforms to the traditional gender role that is consistently emphasized throughout the story, while George refuses and challenges it.

Despite the criticism towards the series, *Famous Five* is claimed to be one of the biggest-selling children series ever written, considering that today the books are

still sold two million copies each year. The series has been translated into various languages worldwide and adapted into television and films.

## **2.6 Theoretical Framework**

Raewyn Connell's theory of hegemonic masculinity and emphasized femininity and Jack Halberstam's theory of female masculinity will be used in this study. The theories are used because it is related to masculinity and femininity portrayed in four main characters throughout the series.

## **CHAPTER III**

### **METHODOLOGY**

#### **3.1 Research Method**

This study uses descriptive analytical method. Setyosari (2010) defines descriptive method as a technique in research to explain or describe a condition, event, object, person, or anything. It has to be related to variables that could be explained in numbers or words.

#### **3.2 Data**

The data used in this study are the words, phrases, and sentences in the dialogues and narrations that indicate masculinity, femininity, and female masculinity of the four main characters.

#### **3.3 Source of Data**

The source of data is seven *Famous Five* books written by Enid Blyton that are chosen purposively:

3.3.1 *Five on A Treasure Island* (1942)

3.3.2 *Five Go Adventuring Again* (1943)

3.3.3 *Five Go Off to Camp* (1948)

3.3.4 *Five Get into Trouble* (1949)

3.3.5 *Five Fall into Adventure* (1950)

3.3.6 *Five Have a Wonderful Time* (1952)

3.3.7 *Five Go To Mystery Moor* (1954)

### **3.4. Data Collecting Procedures**

The steps to collect the data are:

1. Reading the selected Famous Five series thoroughly.
2. Identifying the words, phrases, and sentences in the dialogues and narrations that indicate masculinity of two main characters.
3. Identifying the words, phrases, and sentences in the dialogues and narrations that indicate femininity of one main character.
4. Identifying the words, phrases, and sentences in the dialogues and narrations that indicate female masculinity of one main character.

### **3.5. Data Analyzing Procedures**

The steps to analyze the data are:

1. Analyzing the identified narrations and dialogues that indicate masculinity of the two main characters in the series using Raewyn Connell's theory of hegemonic masculinity.
2. Analyzing the identified narrations and dialogues that indicate femininity of one main character in the series using Raewyn Connell's theory of emphasized femininity.

3. Analyzing the identified narrations and dialogues that indicate female masculinity of one main character in the series using Judith Halberstam's theory of female masculinity.
4. Interpreting the results.
5. Drawing the conclusion.

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### 4.1 Findings

After analyzing the narrations, words, phrases, and sentences in the *Famous Five* series that indicate masculinity and femininity in four main characters, the writer found that there are two types of masculinity and one type of femininity portrayed. The first type of masculinity is hegemonic masculinity which is portrayed in Julian and Dick's characters. The second type of masculinity is female masculinity that is portrayed in George's character. Meanwhile, the type of femininity found is emphasized femininity which is portrayed in Anne's character.

Raewyn Connell's theory of hegemonic masculinity is used to analyze Julian and Dick's characters. Both are male main characters that display characteristics associated with masculinity in a patriarchal society. Since hegemonic masculinity is the most dominant type of masculinity that is considered superior, Julian has the authority and the "right to command". He acts as the leader of the group whose every word is obeyed, even by George who is stubborn. He and Dick are brave and adventurous, always seeking for thrills. They also have a role as the protector because in the concept of patriarchy it is believed that men are strong and women are vulnerable. They are considered as "real boys" for following the male expectations and devalue things associated with femininity, and their masculinity is considered as the "real masculinity".

Emphasized femininity is another Connell's theory that is used in this study. It is used to explore the portrayal of Anne, the female main character in the series. By analyzing her characterization using emphasized femininity theory, it can be seen that Anne is a girl who embodies the real femininity in a patriarchal society. In a patriarchal society, women are required to be inferior to men, such as being gentle, vulnerable, and domestic. Anne consistently displays those traits throughout the series. The words used to describe Anne in the series are "gentle", "quiet", "proper little housewife", and "housekeeper". Her femininity is sometimes devalued by other characters because in patriarchy, femininity is always considered as inferior to masculinity.

The last theory used is Judith Halberstam's theory of female masculinity. After analyzing the portrayal of George using female masculinity theory, the writer concluded that George is able to produce masculinity even though she is a girl. She refuses to be feminine because it will make her look subordinated. She proves everyone that she is as masculine as her male cousins. Masculine women are considered rebelling against gender norms, therefore in a patriarchal society they are frowned upon. George experiences this, as sometimes she is labeled as "difficult" or "naughty", reminded that she will always be a girl, and told that she should grow out of her desire to be like a boy. George consistently performs masculinity throughout the story even though her masculinity is often devalued by other characters.

## **4.2 Discussion**

In this chapter, the writer analyzes the portrayal of masculinity and femininity in seven *Famous Five* books using the theory of hegemonic masculinity, emphasized femininity, and female masculinity. The explanation is divided into three sections. The first section discusses hegemonic masculinity portrayed in Julian and Dick's characters. The second section discusses emphasized femininity portrayed in Anne's character. The last section discusses female masculinity portrayed in George's character.

#### **4.2.1 Hegemonic Masculinity**

##### **4.2.1.1 Julian**

Hegemonic masculinity can be seen in fictional characters where the characters live in a patriarchal society. *Famous Five* series was written by Blyton around 1940s when patriarchy was still a large issue in England. This can be seen in the depiction of Julian, the male protagonist of the series. The way he acts and speaks as well as other characters' description of him in the novels reveal that he performs hegemonic masculinity.

The following description of Julian reveals that he is "tall and strong for his age". He fits the image of real males in the concept of hegemonic masculinity, as physical strength and toughness strengthen the myth of male prowess (Boyle & Haynes, 2009: 135).

The four children, Julian, tall and strong for his age, Dick, George and Anne were busy planning a camping holiday (Blyton, 1948: 7).

In every adventure that the children have, Julian always acts as the leader and decision-maker. When they go out together during the holidays, he is the one who makes decisions regarding almost everything, like deciding where to make a camp or when to have lunch. His siblings and cousin admit him as the leader and always listen to his every word. Connell states that in patriarchal societies, “masculine is authoritative” (2005: 231) and men have honor, prestige, and the right to command (2005: 82). This authority and “right to command” can be seen in Julian’s actions in a great deal of situations.

The conversation between him and George below shows his leadership and authority when they were going to investigate a spook-train. Julian did not want George and Anne to come with him and Dick. George did not say no to him even if she wanted to refuse.

“I shall come too,” said George.  
 “No, you won’t,” said Julian. “You’ll stay with Anne.”  
 George said nothing, but everyone could feel mutiny in the air  
 (Blyton, 1948: 100-101).

Another situation where Julian can be seen as the leader who gives commands is when George had arguments with Richard, a new friend that they met during their cycling tour.

Julian pushed her back with his hand. “Now shut up, you two, and don’t behave like idiots. Where’s the map? It’s time we had a squint at it and decided what we are going to do for today — how far we’re going to ride, and where we’re making for by the evening.”  
 Fortunately George and Richard both gave in with a good grace  
 (Blyton, 1949: 46).

Not only towards his siblings and cousin, Julian also shows his authority towards a child he barely knows of. This happened when they first met Jo, a street kid who fought with George.

He pushed them firmly apart. "Fighting forbidden!" he said. He turned to the ragamuffin. "Clear off!" he ordered. "Do you hear me? Go on - off with you!" (Blyton, 1950: 26).

From the situations above, the other children are seen to always listen and obey to his commands, even George who is always described as stubborn and "difficult". His characterization as the leader shows that he performs hegemonic masculinity where men have the right to command. Hegemonic masculinity is considered as superior to any other type of masculinity as well as femininity, thus giving authority and dominance to Julian who performs it.

Julian is also portrayed as stern, firm, and "obstinate" in his decisions. These traits can be linked to his position as the leader who has the authority. This can be seen in the following dialogues between him and George.

But Julian would not change his mind. "I mean what I say. The girls won't come if we do go, so that's that. ...." (Blyton, 1948: 97-98).

"... But you will let me come next time, won't you, Julian?"  
 "What! After your frightful behaviour today?" said Julian, who could be just as obstinate as George when he wanted to. "Certainly not." (Blyton, 1948: 153).

His sternness is not directed at his siblings and cousin only. Below, he is shown as being stern when commanding their friend.

They all cycled on together. Richard would keep trying to ride three abreast, and Julian had to warn him that cyclists were not allowed to do that. "I don't care!" sang Richard, who seemed in very high spirits. "Who is there to stop us, anyway?"

“I shall stop you,” said Julian, and Richard ceased grinning at once. Julian could sound very stern when he liked (Blyton, 1949: 52).

The day after George fought with Jo the street kid, the children went to the beach and saw that Jo was also there. Julian decided to lead the others away to avoid the two girls fighting again. George thought that he was “firm about things”.

George saw the girl first and scowled. Julian saw the scowl and then the girl, and made up his mind at once. He led the others firmly to where rocks jutted up from the beach, surrounded by limpid rock-pools.

“We’ll be here today,” he said. ....

“It’s all right,” said George, half sulky and half amused at Julian for being so firm about things (Blyton, 1950: 41).

During their adventures, Julian is shown as protective, especially towards Anne, his sister. He often worries about her and tries to exclude her from the situations in their adventures that might be dangerous. According to Johnson, in a patriarchal society female is seen as vulnerable and weak while male is seen as strong and protective. Females and children are also believed to need men for support and protection (2005: 39-40). Julian is always shown as the brave, heroic boy who protects all of them while Anne in contrast is a vulnerable girl who always needs protection.

Julian’s protectiveness is portrayed in many situations. He did not allow Anne to go alone to escape and ask for help when they were kidnapped.

“You see — if he's not going till dark, I think I could probably get into the boot — and hide there till the car stops somewhere, and then I could open the boot, get out, and go off for help!”  
Quietly Julian opened the boot and looked inside. He gave an exclamation of disappointment.

“It's only a small one! I can't get in there, I'm afraid. Nor can you, Dick.”

“I'll go then,” said Anne, in a small voice.

“Certainly not,” said Julian. (Blyton, 1949: 183).

His role as the protector of the group is also supported by the following situations. The first shows how he considered himself as protector, and the second is Anne's claim that she always felt safe with Julian.

“Yes, I should think so,” said Julian. “But you needn't worry, Anne. You've got me and Dick and Tim to protect you.” (Blyton, 1943: 203).

“The only thing is — I don't like being left here without Julian,” said Anne, suddenly feeling scared. “Everything's all right if Julian's here.” (Blyton, 1949: 181).

In the situation below, Julian wanted to confront a group of unfriendly people they encountered in a camping area that they suspected had stolen their caravan. He told George to stay with Anne while he and Dick confronted them because he did not want something bad to happen to the girls, even though he knew very well that George was as brave and strong as the boys. In this situation, Julian reinforces the idea in a patriarchal society that females are vulnerable and needing protection from males. He thought that the girls should stay away from danger, but he and Dick should face it because they were males.

“Yes. I think you're right,” said Julian. They must know something about it. George, you stay here with Anne, in case the fair people are rude. We'll take Timmy - he may be useful.” (Blyton, 1952: 84).

In another story, he again excluded the girls when he and Dick were going to investigate a spook-train because he knew Anne would be scared. When George insisted that she would come with them, he even made it clear to her that the

adventure was for the boys only. Julian's attempt to exclude the girls is based on the idea that females are too vulnerable for adventures and being adventurous is associated with masculinity only.

“We might go,” said Julian. “... But the girls aren't to come.”  
(Blyton, 1948: 97).

“... This is my adventure and Dick's - and perhaps Jock's. Not yours or Anne's.” (Blyton, 1948: 153).

Courage, adventure, and considerable amounts of toughness in mind and body are linked to hegemonic masculinity (Donaldson, 1993: 644). In their adventures, Julian is always shown as brave even when the others are scared. He is the one who stands up to the villains who are much older than them. The following description of him shows that he is fearless and straightforward.

Julian was fearless and straightforward — but the men wouldn't like him any the better for that (Blyton, 1949: 86).

On one of their adventures when they all were trapped in a house owned by burglars, he bravely faced Hunchy, the villain who was much older than him. The situations below show how he was not in the least afraid.

“Shut up, you,” said Hunchy, suddenly. Julian took no notice. He went on talking, and George backed him up valiantly, though Anne and Richard were too scared, after hearing the hunchback's furious voice (Blyton, 1949: 142).

Julian rose too. “I don't take orders from you whoever you are,” he said, and he sounded just like a grown-up. “You hold your tongue — or else be civil.” (Blyton, 1949: 143).

“I'll call him to heel all right — if you talk sense,” said Julian, still white with rage. “You're going to let us all go, here and now. Go back and open these gates.” (Blyton, 1949: 159).

His bravery and adventurousness were shown again during the adventure with a spook-train. Anne was scared when she heard the rumor about spook-train, but Julian claimed that he was not scared and that he wanted to see it.

“... I'd hate to see a spook-train. Wouldn't you Ju?”  
 “No. I'd love to see one,” said Julian, and he turned to Dick.  
 “Wouldn't you, Dick? Shall we come one night and watch? Just to see?” (Blyton, 1948: 52).

“Perhaps the boy at the farm would know,” said Julian. “We'll ask him tomorrow. I'm afraid there aren't any spook-trains really - but, gosh, I'd love to go and watch for one, if there were any.” (Blyton, 1948: 53).

“Yes, I think so,” said Julian. “I'm not going to be scared off it by weird warnings from Mr. Andrews.” (Blyton, 1948: 100).

#### **4.2.1.2 Dick**

There is not much difference between the portrayal of Julian and Dick, his younger brother. Dick shows traditional masculine traits expected in a patriarchal society, such as adventurous and aggressive.

Adventurous and thrill-seeking are associated with hegemonic masculinity (Donaldson, 1993: 644). Of all the characters, Dick is the one that always shows his excitement of the adventures they are having.

“I just feel as if it's the right place somehow. It sounds sort of adventurous!” (Blyton, 1942: 10).

“But, oh golly, this is exciting. It's an adventure again.” (Blyton, 1943: 186).

“... Oh George, we do have marvellous adventures with you! I wonder if we'll have any more?” (Blyton, 1943: 240).

“Oh good!” said Dick, thrilled at the thought of such an adventure.  
(Blyton, 1943: 208).

Other traits linked to hegemonic masculinity that are shown in the portrayal of Dick are aggressiveness and violence. According to Connell, violence is important for the definition of hegemonic masculinity in English-speaking culture (2005: 213). Men are more violent than women because there is the notion that it is “natural” for men to be violent and aggressive (2000: 22). Dick was engaged in a fight that involved physical violence with Jo, a street kid who he thought was a boy at first. George was ready to hit Jo, but Dick stopped her and offered himself to do the fighting. When Jo hit him, his immediate reaction was punching her back. His action shows that the rightful response to violence is violence: “an eye for an eye and a tooth for a tooth” (Connell, 2000: 183).

Dick came up at a run. “Now, George - if there’s any fighting to be done, I’ll do it,” he said. He turned to the scowling boy.  
“Clear off! We don’t want you here!”  
The boy hit out with his right fist and caught Dick unexpectedly on the jawbone. Dick looked astounded. He hit out, too, and sent the tousel-headed boy flying. (Blyton, 1950: 25).

In the next situation, his aggression was shown again when he bravely punched a kidnapper who tried to grab him. It is mentioned that he had boxing lessons at school. Boxing is a sport associated with struggle, defense, and violence, and is always thought to be a masculine sport. Connell states that men dominate in warlike fields such as boxing and football, and these body-contacts sports are considered “a test of masculinity” (2000: 22; 2005: 30). Following this notion, Dick would be considered as being masculine because he took boxing class.

Dick gave him a punch on the jaw immediately, thanking his stars that he had learnt boxing at school. (Blyton, 1952: 227).

After Jo ran off, George was angry at Dick for not letting her fight Jo. He answered by claiming that girls are not supposed to fight, calling her an “ass” for wanting to fight like a boy. His statement reinforces the notion that in a patriarchal society, it is inappropriate for girls to show aggressiveness and violence, because they are more likely to be associated with gentleness, kindness and passivity. They cannot be connected with struggle, defense, and violence (Connell, 2000: 182). It is considered normal and acceptable for Dick to fight because he is a boy, but when girls show aggressiveness and violence, they are labeled as bad girl, or as Dick called George, “an ass”.

His reply was followed by devaluing George’s masculinity. First, he admitted to her that she was as good as boys, but then he told her she needed to give up on her desire to be like a boy. This is because hegemonic masculinity is considered as the only “real” masculinity. Other types of masculinity, such as masculinity performed by female like George, are regarded as inferior and not real. Connell mentioned that what is considered as true masculinity is always produced in male bodies (2005: 45). Based on this belief, Dick thought that no matter how much George tried to be like a boy and no matter how good she was at things the boys do, she would still be a girl and her masculinity would never be valid.

“Girls can’t go about fighting,” said Dick. “Don’t be an ass, George. I know you make out you’re as good as a boy, and you dress like a boy and climb trees as well as I can - but it’s really time you gave up thinking you’re as good as a boy.” (Blyton, 1950: 27).

As a male who performs hegemonic masculinity, Dick does not only devalue masculinity performed by women, but also femininity. Connell states that femininity is always subordinated in relation to masculinity (Charlebois, 2010: 93). This is because hegemonic masculinity is the most dominant type and thus will always be superior to all forms of femininity. Further, Johnson claims that in a patriarchal society, femininity and femaleness are always devalued (2005: 89). There are situations in the novel that shows Dick mocking her sister for doing things traditionally associated with femininity, such as playing with dolls. He thinks that Anne's love for dolls is "funny".

"Anne wanted to take all her fifteen dolls with her last year," said Dick, "Do you remember, Anne? Weren't you funny?"

"No, I wasn't," said Anne, going red. "I love my dolls, and I just couldn't choose which to take – so I thought I'd take them all. There's nothing funny about that." (Blyton, 1942: 12).

He even called Anne "a proper little housewife" for performing domestic tasks. His statement implies that to him, the ultimate role of a woman is being a housewife who is responsible for domestic tasks like cooking and cleaning. Traditionally, women are identified as mothers who do most domestic work at home (Johnson, 2005: 42). Dick's mocking implies the devaluation of femininity because things associated with men like power, income, and status as "real men" are far more valued than domestic works (Johnson, 2005: 115). Instead of thanking her for getting the food ready for them and cleaning, he teases Anne about it. This is because he does not want to show her that he relies on her domestic works. Johnson states that men

know they depend on women's domestic and caring works, but refuse to acknowledge that as it can make themselves seem vulnerable and dependent, two traits that are discouraged in men (2005: 147).

“Good old Anne,” said Dick. ... “Look, she's got the food all ready. Proper little housewife, aren't you, Anne? I bet if we stayed here for more than one night Anne would have made some kind of larder, and have arranged a good place to wash everything — and be looking for somewhere to keep her dusters and broom!” (Blyton, 1949: 30).

Dick did not only mock and devalue his sister's domestic tasks. He is also shown lacking domestic abilities, such as making his bed and washing dishes. The following situations show how he carelessly did his bed by “dragging” the covers and “stuffing” pajamas under the pillow. Later, Anne wanted to ask him to wash the dishes, but decided against it because she knew he would break the crockery. Dick's lack of domestic abilities means that he is never the one responsible for such things since he has Anne to do them for him. If he did domestic works that were performed by women, he would be labeled as feminine and his masculinity would be questioned. In traditional societies, domestic tasks such as cooking and cleaning are assigned to women, as men are supposed to go to work and come home to have their meals served and beds made.

“Who would have thought we'd be off on our own tomorrow!” said Dick, pulling his sheets and blankets up in a heap together.  
 “Dick! I'll make your bed,” cried Anne, shocked to see it made in such a hurried way. “You can't possibly make it like that!”  
 “Oh, can't I!” cried Dick. “... you'll roll up your sleeping-bag and that will be that!” He finished his bed as he spoke, dragging on the cover all crooked, and stuffing his pyjamas under the pillow (Blyton, 1949: 14-15).

She debated whether to send Dick to the stream to wash the breakfast things, and decided not to. Dick wasn't too good with crockery, and it was not theirs to break - it belonged to the owner of the caravans. (Blyton, 1952: 23).

#### 4.2.2 Emphasized Femininity

Emphasized femininity is the opposite of hegemonic masculinity. Connell does not use the term “hegemonic” for femininity because there is no femininity that is hegemonic, as it will always be inferior to masculinity. Emphasized femininity consists of the characteristics defined as womanly (Schippers, 2007: 87, 94). Anne is the female main character in *Famous Five* series that shows the traits defined as feminine in a patriarchal society, such as domestic, gentle, and kind.

Unlike her cousin, Anne loves being a girl and being feminine. She told George that she loved pretty frocks and dolls. The term “pretty” is always associated with femininity, while playing with dolls is traditionally considered as a feminine activity for children. Young girls are encouraged to embrace and nurture their dolls to prepare themselves for motherhood (Padva, 2014). Anne’s love for dolls is revealed in several situations and implies that she has nurturing and caring tendency.

"I love my dolls, and I just couldn't choose which to take- so I thought I'd take them all. ...” (Blyton, 1942: 12).

The two girls stared at one another for a moment. "Don't you simply hate being a girl?" asked George.

"No, of course not," said Anne. "You see – I do like pretty frocks – and I love my dolls – and you can't do that if you're a boy." (Blyton, 1942: 25).

Anne secretly hoped that Mr. Roland would give her the doll. She was sure it wasn't for George - and anyway, George wouldn't accept

it. It was such a pretty doll, with its gauzy frock and silvery wings.  
(Blyton, 1943: 93).

While hegemonic masculinity is about physical strength, violence, and authority, femininity includes physical vulnerability, inability to use violence effectively, and compliance (Schippers, 2007: 91). All the three characteristics are shown in Anne's character. She has the weakest physical abilities compared to the boys as well as George who is a girl, sometimes needing their help when it comes to doing physical abilities. She cannot row, climb, and swim as well as her brothers and cousin. Following the notion that sports and other physical activities are associated with masculinity, it can be seen that Anne follows the unspoken rule in the patriarchal society that women should not adopt masculinity.

"You're jolly good," said Julian, admiringly. "It's a pity Anne isn't a bit better. Anne, you'll have to practise your swimming strokes hard, or you'll never be able to swim out as far as we do." (Blyton, 1942: 45).

Everyone took turns at rowing except Anne, who was not strong enough with the oars to row against the tide. (Blyton, 1942: 91).

Then George clambered up the side of the wreck like a monkey. .... Julian and Dick followed her, but Anne had to be helped up. (Blyton 1942: 103).

Connell also states that women cannot be connected with struggle, defense, and violence (Connell, 2000: 182). Unlike Julian, Dick, and George who are portrayed as aggressive and violent in several situations, Anne is never shown to be violent. She never fights anyone and never shows a bit of aggressiveness and violence. In contrast to George who is labeled as an "ass" because of her desire to fight, Anne is considered as a good girl. She is the manageable one in the group,

related to the notion in patriarchal societies that women should be passive, compliant and submissive. Her uncle also described her as “quiet” and “gentle”.

She was the smallest and the only really manageable one. (Blyton, 1949: 12).

How he wished his daughter was not so exactly like him, but was like his quiet, gentle little niece Anne! (Blyton, 1952: 13).

Out of the group, Anne is the one who does not really enjoy the thrill of having adventures. She gets fearful easily, always afraid of little things that the others are not scared of. Her lack of adventurousness and thrill-seeking shows that she is portrayed as a feminine woman, as being adventurous is traditionally associated with masculinity. Despite being with three other children who love adventures, Anne does not seem to adopt that trait. Unlike the others, she does not very much like adventures and often expresses her displeasure for unexpected things that happen during their holidays. Below are the situations in which she refuses to investigate a spook-train.

“I wish you wouldn't talk like that,” said Anne, unhappily. “You know, it makes me feel as if you want another adventure. And I don't.” (Blyton, 1948: 53-54).

“Oh, no, I don't want to,” said Anne, in a horrified voice. “An adventure with spook-trains would be simply horrid.” (Blyton, 1948: 84).

“Oh, please don't make these awful plans,” begged poor Anne. “You'll make an adventure come, if you go on like this.” (Blyton, 1948: 85).

The situations below show how she is the least brave in the group, always getting scared of things like ghosts, darkness and storms. Throughout the books, the terms “scared”, “horrified”, and “frightened” are often used when it comes to Anne.

Most of the time, she needs comfort and protection from her brothers and cousin. Anne's characterization as a girl who does not like adventures and gets scared easily reinforces the notion that women are vulnerable and weak and that women always need support and protection (Schippers, 2007: 91; Johnson, 2005: 39-40).

"We'll take it in turn to fetch sticks," said George. But Anne didn't want to go alone. She was trying her best not to show that she was afraid of the storm- but it was more than she could do to go out of the cosy room into the rain and thunder by herself. (Blyton, 1942: 79).

Anne slipped her hand into Dick's. She felt scared. She didn't like the echoes at all. She knew they were only echoes- but they did sound exactly like the voices of scores of people hidden in the caves! (Blyton, 1942: 160).

Anne felt frightened. "But Mr Andrews - you don't mean there really are spook-trains, do you?" she asked, her face rather pale. (Blyton, 1948: 93).

Not only does she get scared easily, Anne is also the most emotional and considerate among all the children. According to Connell, female irrationality and emotionality are the counterparts of male rationality (Charlebois, 2010: 48). Unlike men, women are allowed, even encouraged to express emotions. Anne is always shown as the most emotional. She gets worried over small things, cries easily, dislikes conflicts, and avoids hurting anyone's feelings. Unlike George who always tries to avoid showing emotionality because it would make her look weak, Anne has no problem with expressing her emotions. When George was kidnapped, she got worried and cried for her. When George and Dick had an argument, she felt uncomfortable and wanted them to resolve it as soon as possible. When the others felt

a strong dislike towards someone, Anne did not feel the same. The situations below show how Anne often cannot contain her emotions and ends up bursting into tears.

And then Anne suddenly burst into loud sobs! The excitement had been too much for her and she couldn't bear to think that her uncle wouldn't believe that everything was true.

"Aunt Fanny, Aunt Fanny, it's all true!" she sobbed. (Blyton, 1942: 217).

Anne began to cry. She didn't like hearing that the tutor she liked so much had been knocked down by Tim, and she hated hearing that Tim was to be punished. (Blyton, 1943: 114-115).

The boys could not think for one moment that George would do such a thing as spoil her father's work. Anne feared it, and it upset her. She sobbed in Julian's arms. (Blyton, 1943: 151-152).

"Jo," said Anne, taking Jo's brown little paw in hers, "tell us truly anything you know. We're so very worried about George." Tears sprang out of her eyes as she spoke, and she gave a little wail. (Blyton, 1950: 88).

The situations below reveal how she is kind, forgiving, and does not like hurting anyone's feeling. In the first two situations, Anne forgave a group of unfriendly people who treated them badly. When they made attempt to make peace with the children, she responded kindly while the others were still annoyed. She even rebuked her brothers for not wanting to forgive them. The next dialogue shows the situation where George and Jo, the street kid, had an argument. George and the boys wanted Jo to go, but Anne hesitated at first because he did not want to hurt the girl's feeling. In the last situation, Anne felt sorry for Richard while the others were angry at him for causing trouble. Anne's empathy is a virtue defined as womanly associated with femininity (Schippers, 2007: 94).

As they passed the snake-man he called out cheerily to them: "Good morning! Nice day, isn't it?"

After the surliness and sulkiness the children had got from the fair-folk up till then, this came as a surprise. Anne smiled, but the boys and George merely nodded and passed by. They were not so forgiving as Anne! (Blyton, 1952: 113).

Anne thanked her very much indeed to make up for a certain stiffness in the thanks of the two boys. "You might have said a bit more," she said reproachfully to them. "She really is a kind little woman. Honestly I wouldn't mind staying on now." (Blyton, 1952: 115).

"No. We don't want you," said George, feeling as if she really couldn't bear Jo any longer. "Do we, Anne?"

Anne didn't like hurting anyone. She hesitated. "Well," she said at last, "perhaps Jo had better go." (Blyton, 1950: 53).

Anne was sorry for Richard, although he had brought all this trouble on them. She knew how dreadful it was to feel really frightened. She put out a hand and touched him kindly (Blyton, 1949: 85).

Another notable thing about Anne is that she performs most, if not all the domestic works like cooking, cleaning, tidying, and washing. During their adventures, she is always the one responsible for taking care of her brothers and cousin. She prepares their bunks, cooks and serves the food, washes the dishes, and tidies up the rooms. Her brothers even call her "a proper little housewife" and "a jolly good housekeeper". Johnson states that an ideal family in patriarchal society consists of a breadwinner husband and a housebound housewife (Johnson, 2005: 42). Anne embodies emphasized femininity by performing domestic works and being labeled as "housewife" and "housekeeper". Below are the situations where Anne is shown being domestic.

"...I'll have breakfast ready for you when you come back. Sorry I shan't be able to have anything hot for you to drink — but we didn't bring a kettle or anything like that." (Blyton, 1949: 34).

Then she sped back to their sleeping-place, meaning to tidy up the bags they had slept in, and put out breakfast neatly. (Blyton, 1949: 38).

"I must wash up," said Anne, getting up. "I must tidy the caravans too before George comes."

"You don't really think old George will notice if they're tidy or not, do you?" said Dick. "It will be a waste of your time, Anne!"

But Anne always enjoyed tidying things and putting them away in cupboards or on shelves. (Blyton, 1952: 22-23).

Anne had boiled a kettle on her little stove, and made some tea. She came down the steps with a tray on which she had put the teapot and hot water. "Anne always does things properly," said Dick. (Blyton, 1952: 57).

Everyone voted that it was a truly wizard lunch .... "Very nice," said Julian, lying back in the sun. "Anne, you're a jolly good housekeeper. ..." (Blyton, 1952: 72).

"We've unpacked some bacon rashers and tomatoes," said Anne, who loved cooking. .... "Do go and bathe if you're going to. Breakfast will be ready before you are!" (Blyton, 1948: 33).

They sat down in the heather and began their breakfast. Anne had fried big rounds of bread in the fat, and the boys told her she was the best cook in the world. She was very pleased (Blyton, 1948: 33).

"No, I won't come," Anne called back. "I've got lots of things to do." The boys grinned at one another. Anne did so enjoy 'playing house'. (Blyton, 1948: 99).

Anne does not only show domesticity, but also reinforces the notion that women should be feminine. She often makes it clear to George that domestic works are their job because they are girls. She believes that boys do not need to do all the domestic tasks, but George has to, even though she always rejects being feminine. It can be seen that Anne tries to remind George of her place because no matter how much George tries to be a boy, she will still be a girl.

“I shall look after the food side for you,” she said. “But George must help with the preparing of the meals and washing-up. See, George?” (Blyton, 1948: 34).

"All the same, George will have to help me," said Anne, firmly. "I don't expect boys to tidy up and cook and do things like that - but George ought to because she's a girl." (Blyton, 1952: 34-35).

### 4.2.3 Female Masculinity

For some people, being a man does not mean that they have to be masculine and being a woman does not mean that they have to be feminine. Some men are more comfortable with femininity and some women are more comfortable with masculinity. These people may show their gender nonconformity since young age. This can be seen in girls who enact masculinity, also known as tomboys. Tomboys usually dress like a boy, behave like a boy, and do activities stereotypically associated with boys.

George is one of the most notable tomboy characters in children literature. As one of the main characters in *Famous Five* series, she is known for always acting and behaving like a boy. Even though she lives in a patriarchal society where masculine girls are frowned upon, George is able to maintain his masculinity and keeps breaking the gender norms.

Her character is the opposite of Julian, Dick and Anne who strongly conform to gender norms determined in their society. Instead of following the norms like them, George chooses to rebel against it. Even though she was born a woman, she refuses to be like a girl and rejects any kind of behaviors and activities associated

with femininity. Based on Halberstam's explanation of female masculinity, George's masculinity is the proof that masculinity does not belong to male body only. Masculinity is a social, cultural and political maleness expression, and thus can be produced by both male and female (1998: 1).

Since the introduction of the first book, George is shown to be a masculine girl. Her desire to be like a boy is told through her own statements as well as other characters' description of her. Before Julian and his siblings meet her, her mother warned them that she would never respond if she was called Georgina. Even after they become friends, every now and then she still reminds them that she only wants to be called George. Georgina is a name commonly used by girls and thus will make her look feminine. George is more comfortable with George, a masculine name, because she identifies herself as masculine rather than feminine. Throughout the story, it is emphasized that George hates the name Georgina and wants everyone to call her George instead.

"Do you call her 'George'?" asked Anne, in surprise. "I thought her name was Georgina."

"So it is," said her aunt. "But George hates being a girl, and we have to call her George, as if she was a boy. The naughty girl won't answer if we call her Georgina." (Blyton, 1942: 19).

"I'm George," said the girl. "I shall only answer if you call me George. ...." (Blyton, 1942: 24).

"I believe George felt left-cut!" said Julian with a grin. "Funny old Georgina!"

"Don't call me Georgina!" said the little girl fiercely. The boys laughed. (Blyton, 1943: 23).

George frowned. She hated being called Georgina. (Blyton, 1943: 37).

George adopts the things associated with masculinity and tries to make herself as masculine as possible, not only by using a masculine name, but also wearing boys' clothes like shorts and boy's jerseys. She also cuts her hair very short in order to appear boyish, since short hair is more likely to be associated with masculinity. Her skin is suntanned from outdoor activities. Nothing can please her more than having people mistake her for a boy, because it means that she is able to enact masculinity just as good as boys do. In almost every description of her in the book, it is mentioned that "she looks like a boy".

The child in the opposite bed sat up and looked across at Anne. She had very short curly hair, almost as short as a boy's. ... (Blyton, 1942: 24).

She really was very like a boy with her short curly hair, and her boyish ways. (Byton, 1943: 8).

She looked like a boy with her short curly hair and her shorts and open-necked shirt. Her face was covered with freckles, and her legs and arms were as brown as a gipsy's. (Blyton, 1950: 7).

George was a girl, not a boy, but she would never answer to her real name, Georgina. With her freckled face and short, curly hair she really did look more like a boy than a girl. (Blyton, 1948: 8).

While in a patriarchal society women are regarded as physically weak, vulnerable and always needing protection (Johnson, 2005: 39-40), George is far from those traits. When she is excluded from the things boys do, her reply will always be something along the line: "I can do those things too, I'm as good as boys". She also uses this statement whenever someone devalues her masculinity.

"I'm George," said the girl. "I shall only answer if you call me George. I hate being a girl. I won't be. I don't like doing the things that

girls do. I like doing the things that boys do. I can climb better than any boy, and swim faster too. I can sail a boat as well as any fisher-boy on this coast. You're to call me George. Then I'll speak to you. But I shan't if you don't." (Blyton, 1942: 24).

"Do you really think they are dangerous?" asked Anne, rather afraid.  
 "Yes, I should think so," said Julian. "But you needn't worry, Anne. You've got me and Dick and Tim to protect you."  
 "I can protect her too," said George, indignantly. "I'm as good as a boy any day!"  
 "Yes, you are, really," said Dick. "In fact, you're fiercer than any boy I know!" (Blyton, 1943: 203-204).

George thought differently. "I can do anything that Dick and Julian do," she said. "I can climb, and bike for miles, can walk as far as they can, I can swim, I can beat a whole lot of boys at most things." (Blyton, 1954: 9).

Her claim that she is as good as boys is always true. She is portrayed to be as strong as her male cousins, sometimes even better than them. In all their adventures, George is shown doing most of the physical activities like climbing, rowing a boat, and swimming that are stereotypically associated with masculinity. It is even revealed that she is a better swimmer than her cousins, as Julian cannot even swim under water as deep as her. Other characters are also shown to acknowledge this. Her mother claimed that she could "row a boat like a man" and her cousins thought she was wonderful for being better than them at physical activities. Masculinity is associated with physical strength (Schippers, 2007: 91) and George is able to prove her masculinity by showing that she is just as good as the boys, if not better, when it comes to physical activities.

Masculine girls have a desire for greater freedoms and mobilities enjoyed by boys (Halberstam, 1998: 6). George's wish to be a boy is based on the belief that

boys are supposed to be stronger and superior in every aspect. In a traditional society, girls are not supposed to row a boat or climb a tree; they are more likely to be discouraged to play with dolls and do other feminine activities. George knows that she is as strong as boys, but in her society girls are not supposed to be physically strong. Therefore, she wishes she was a boy just so she could actualize herself freely. The following situations show some of George's excellence in physical activities.

Then George clambered up the side of the wreck like a monkey. She was a marvel at climbing. (Blyton, 1942: 103).

They all had a bathe that morning, and the boys found that George was a much better swimmer than they were. She was very strong and very fast, and she could swim under water, too, holding her breath for ages. (Blyton, 1942: 45).

George and Julian changed places in the boat. Julian rowed well, but not so strongly as George. (Blyton, 1942: 54).

Another important thing about George is that she always rejects femininity. In contrast to Anne who embodies femininity, George despises it. She hates activities associated with femininity like playing with dolls, feminine responsibilities like cleaning up and cooking, and showing even a bit of femininity like crying and hugging someone. When she unintentionally does something associated with a girl, she will claim that she is ashamed of behaving like a girl. To her, femininity makes her look weak, inferior, and "babyish", just like how it is seen in a patriarchal society.

"Well, it doesn't matter what punishment I got," she said, "but the worst part of all was when Father said I couldn't keep Timothy any more, and Mother backed Father up and said Tim must go. I cried for days – and I never do cry, you know, because boys don't and I like to be like a boy." (Blyton, 1942: 40).

"Boys don't cry," she said, obstinately. "Anyway, I've never seen one, and I always try not to cry myself. It's so babyish. But I just couldn't help it when Timothy had to go. He cried too." (Blyton, 1942: 40).

Then George did a surprising thing for her. She gave Anne a hug! Then she immediately looked most ashamed of herself, for she felt sure that no boy would have done that! And she always tried to act like a boy. (Blyton, 1942: 50).

Anne took George's hands. "I'm awfully sorry about your island, George," she said.  
 "So am I," said Dick. "Bad luck, old girl-I mean, old boy!"  
 George managed to smile. "I've been behaving like a girl," she said, half-ashamed. "But I did get an awful shock." (Blyton, 1942: 138).

However, other characters sometimes remind George of her place as a girl. Female masculinity in children is punished when it appears to be extreme male identification like taking a boy's name or refusing to wear girl clothes (Halberstam, 1998: 7). In George's case, she is told that no matter how much she tries, she will still be a girl and therefore should be feminine. Sometimes she is even labeled as "difficult" and "naughty" for her behaviors. The following dialogues show how other characters are sometimes displeased with her gender nonconformity.

Anne felt offended. "You're not very polite," she said. "You won't find that my brothers take much notice of you if you act as if you knew everything. They're real boys, not pretend boys, like you." (Blyton, 1942: 25).

"I shall look after the food side for you," she said. "But George must help with the preparing of the meals and washing-up. See, George?"  
 George didn't see. She hated doing all the things that Anne loved to do, such as making beds and washing-up. She looked sulky. (Blyton, 1948: 34).

"Hold your horses, George, old thing," said Julian, surprised. "After all, you've often been pleased when people take you for a boy,

though goodness knows why. I thought you'd grown out of it a bit. ...” (Blyton, 1954: 31).

“Girls can't go about fighting,” said Dick. “Don't be an ass, George. I know you make out you're as good as a boy, and you dress like a boy and climb trees as well as I can - but it's really time you gave up thinking you're as good as a boy.” (Blyton, 1950: 27).

George herself mentioned that her mother was displeased when she first cut her hair first. When she first met Anne and acted rude, Anne who was offended told her that she was a “pretend boy”, not “real boy” like her brothers. As Halberstam states, female masculinity is a form of masculinity that is often rejected because male masculinity is considered as the real one (1998: 1). Later, a few times during their holidays, Anne also reminded her that she should help her with the domestic works because she was a girl, no matter how much George hated it. When George was annoyed by another masculine girl they met during their holiday, Julian told her that she should not be annoyed because she herself always acted like a boy even if he did not understand why. When George wanted to fight Jo, the street kid, Dick claimed that girls were not supposed to fight and she needed to give up thinking that she was as good as a boy. These situations show that gender conformity is pressed on all girls and masculine girls are forced into some semblance of femininity (Halberstam, 1998: 6, 19).

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

#### 5.1 Conclusion

To conclude, *Famous Five* series presents two types of masculinity: hegemonic and female masculinity as well as emphasized femininity. As the performer of hegemonic masculinity, Julian and Dick follow gender norms determined in a patriarchal society associated with being a male, such as being the leader, protective, brave, and adventurous. Emphasized femininity is performed by Anne, who always follows the norms associated with being a female, such as gentle, vulnerable, and domestic. Female masculinity is performed by George who, in contrast to the previous three characters, rebels against the expectations of being a female, as she is more comfortable being masculine instead of feminine.

Hegemonic masculinity can be seen in the depiction of both Julian and Dick's characters. Throughout the story, Julian is the leader who always gives commands to his siblings, cousin, and even to new friends they meet during their adventures. He is portrayed as firm and stern in his decisions, protective towards everyone especially the female ones, and the bravest of all. In the patriarchal society, Julian and Dick are considered as "real boys" because they display those characteristics. Their masculinity is considered as superior.

Anne enacts emphasized femininity. She is always portrayed as a girl who has the weakest physical abilities to the others, needs protection, and gets scared and

emotional easily. During their adventures, she is always the one performing the domestic chores such as cooking, cleaning, and washing. In the patriarchal society, Anne has the image of a “good girl” because she follows the unspoken norms decided for females. However, her femininity is often devalued because it is considered as inferior to masculinity.

Unlike the others, George is the one who decides against following the expectations of being a female in a patriarchal society. Not only does she dress and act like a boy, she also displays characteristics associated with masculinity, such as brave, strong, and adventurous. As a masculine girl, George hates femininity and refuses to do anything associated with femininity because it will make her appear weak and inferior. She realizes the position of women in patriarchy is devalued and thus always wishes that she was born a boy.

## **5.2 Suggestions**

The writer hopes that the results of this study will give readers knowledge about hegemonic masculinity, emphasized femininity, and female masculinity portrayed in children characters in *Famous Five* series. Hopefully it will also help them in acknowledging and studying the construction of masculinity and femininity in literary works, especially children literature. Connell’s theory of hegemonic masculinity and emphasized femininity as well as Judith Halberstam’s theory of female masculinity can be used to analyze the four children characters in *Famous Five* series.