

**THE PORTRAYAL OF IDEAL  
WOMAN CHARACTERISTICS IN IRA  
LEVIN, *THE STEPFORD WIVES***



**HELEN LESTARI  
2225061379**

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## LEMBAR PENGESAHAN

**Skripsi ini diajukan oleh :**

Nama : Helen Lestari  
No. Reg. : 2225061379  
Program Studi : Non-Kependidikan  
Jurusan : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni  
Judul Skripsi :

THE PORTRAYAL OF IDEAL WOMAN CHARACTERISTICS IN IRA  
LEVIN, THE STEPFORD WIVES

Telah berhasil dipertahankan di hadapan Dewan Penguji, dan diterima sebagai persyaratan yang diperlukan untuk memperoleh gelar Sarjana pada Fakultas Bahasa dan Seni Universitas Negeri Jakarta.

### DEWAN PENGUJI

Pembimbing

Ketua Penguji

**Atikah Ruslianti, M.Hum**

NIP.197203242006042001

Penguji Materi

**Ifan Iskandar, M.Hum**

NIP.197205141999031003

Penguji Metodologi

**Dr. Hanny Iskandar, W.M.A**

NIP. 195511161981032001

**Hasnini Hasra, M.Hum**

NIP. 197311112003122001

Jakarta, 11 Februari 2011  
Dekan Fakultas Bahasa dan Seni

**Banu Pratitis, Ph.D**

NIP. 19520605 1984032 001

## LEMBAR PERNYATAAN

Yang bertandatangan di bawah ini

Nama : Helen Lestari  
No. Reg : 2225061379  
Program Studi : Non-Kependidikan  
Jurusan : Bahasa dan Sastra Inggris  
Judul Skripsi :

THE PORTRAYAL OF IDEAL WOMAN CHARACTERISTICS IN IRA  
LEVIN, THE STEPFORD WIVES

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2225061379

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2225061379

## ABSTRAK

**HELEN LESTARI. 2011.** *Penggambaran Sifat-Sifat Wanita Ideal Dalam Sebuah Novel Karya Ira Levin, The Stepford Wives.* **Jurusan Bahasa dan Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.**

Penelitian ini bertujuan untuk menemukan penggambaran sifat-sifat wanita ideal dalam sebuah novel yang berjudul *The Stepford Wives*. Penelitian ini menganalisa sifat-sifat wanita ideal yang tergambar dalam diri tokoh utama yang bernama Joanna Eberhart melalui dialog dan narasi dengan menggunakan teori Bardwick mengenai Sifat-Sifat Feminin dan Maskulin. Menurut Bardwick, feminisme telah membangkitkan kesadaran bahwa seseorang yang sehat secara kejiwaan berkemungkinan besar untuk tidak hanya tergolong dalam salah satu sifat antara feminin atau maskulin, dan sifat-sifat yang disebut sebagai feminin dan maskulin juga hadir dalam diri wanita maupun pria. Sumber data dalam penelitian ini adalah sebuah novel karya Ira Levin yang berjudul *The Stepford Wives*. Metode penelitian yang digunakan dalam penelitian ini adalah metode deskriptif analitik. Penelitian deskriptif analitik dilakukan dengan cara mengumpulkan fakta-fakta yang kemudian diikuti dengan analisis. Berdasarkan hasil penelitian, novel *The Stepford Wives* memang menggambarkan wanita ideal melalui tokoh utamanya yang bernama Joanna Eberhart, melalui sifat-sifat feminine dalam dirinya. Sifat-sifat itu adalah *emotionally-labile, maternal, empathic, dependent, passive, sensitive to inner feelings and to responses from other people, intuitive, and afraid to take risk*. Dan berdasarkan teori Bardwick, sifat-sifat wanita ideal yang muncul dalam novel *The Stepford Wives* adalah *dependent, passive, dan emotionally-labile*.

## ABSTRACT

**HELEN LESTARI. 2011.** *The Portrayal Of Ideal Woman Characteristics In Ira Levin, The Stepford Wives.* English Dpartment, Faculty of languages and Arts, State University of Jakarta.

This study aims to reveal the portrayal of ideal woman characteristics in *The Stepford Wives*. The study analyzes the characteristics of ideal women portrayed in the main woman character, Joanna Eberhart, through the dialogues and narrator statements by using theory of Bardwick about Feminine and Masculine Characteristics. According to her, feminism has generated the awareness that psychologically healthy people were likely not to be one-dimensionally feminine or masculine, and what people had called masculine or feminine qualities were present in both, women and men. The source of data in this study is *The Stepford Wives* novel by Ira Levin. The research method of this study is descriptive analytical. Descriptive analytical study is conducted by collecting the facts which are followed by analysis. Based on the results of the study, *The Stepford Wives* portrays an ideal woman through its main woman character, Joanna Eberhart through her feminine characteristics which are emotionally-labile, maternal, empathic, dependent, passive, sensitive to inner feelings and to responses from other people, intuitive, and afraid to take risk. And based on Bardwick's theory, the characteristics of ideal woman portrayed in *The Stepford Wives* are dependent, passive, and emotionally-labile.

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# CHAPTER I

## Introduction

### 1.1 Background of the Study

Novel becomes one of many ways to entertain people in their spare time since it is a representation of reality that functions as a worthwhile entertainment. A good novel is not only entertaining but also teaching the reader about moral value and messages behind the story. The novel writer uses certain style and view to make the story alive so that it can build the reader`s imagination.

When reading a novel, the reader is led to accept the writer`s view and belief portrayed through the story and the characters within that literary work. Through perception and opinion written, literature changes the way of thinking so that the way people think are possibly depended on what they are reading.

One of burning issues can be found in many novels is inequality between men and women. Men have their own point of view to look at women. Male novel writer used to portray the women character with feminine characteristics. They also created stereotypes that women are weak, emotional, sensitive, and ought to be role in home rather than active in public spheres. Those stereotypes were constructed by patriarchy system that drew conceptions about women as second class and inferior.

Passivity, dependency and emotional liability that assumed to be the characteristics of ideal woman are portrayed through the main woman character in *The Stepford Wives* novel by Ira Levin. Hence, it was chosen to be analyzed by

focusing on the main woman character, Joanna Eberhart. Besides, as stated in Ira Levin`s official website, this novel is considered as one of his best works since it is a dramatic portrayal of Betty Friedan`s work *The Feminine Mystique* that tells about women life condition during the second-wave of feminism era.

Joanna Eberhart is an intelligent young housewife who moved from Manhattan to a small city in Connecticut that is called Stepford, with her husband and two children. She is a normal woman who does maternal duties and has other interests in outside activity, but she becomes frightened by mindless housewives in Stepford who are entirely interested in doing house works and nothing else. She eventually reveals that they are robots which were created by their brilliant husbands in the Men`s Association.

Through the dialogues and narrator statements, the women characters in *The Stepford Wives* are portrayed as inferior, passive and dependent to the men. Women sex-role identification is feminine and they are most strongly involved in the welfare of their families, in creating home, in nurturing their children, and in maintaining their love ability, Bardwick (1971:19). Joanna Eberhart and other women characters in the novel are mostly portrayed with maternal and passive characteristics which belong to feminine characteristics.

*The Stepford Wives* is a novel by an American author, Ira Levin who wrote a longest-running thriller in Broadway story titled *Deathtrap*, and won three nominations in America`s Edgar Allan Poe Award. *The Stepford Wives* novel was first published in 1972 and adapted into a movie released in 1975 that starred Katharine Ross as the main woman character. Twenty nine years later, a remake from the same title released in 2004 with Nicole Kidman starred as the main

woman character, Joanna Eberharts. The novel has been viewed by some people as an allusion on stereotypical American housewives as well as study on feminism.

### **1.2 Problems Identification**

1. Is there any characteristic of ideal woman portrayed through the main woman character in *The Stepford Wives*?
2. What are the characteristics of ideal woman portrayed in *The Stepford Wives*?
3. What are the characteristics of Joanna Eberhart portrayed in *The Stepford Wives*?

### **1.3 Research Question**

What are the characteristics of ideal woman portrayed in *The Stepford Wives*?

### **1.4 Purpose of the Study**

The purpose of the study is to reveal the characteristics of ideal woman portrayed in *The Stepford Wives*.

### **1.5 Limitation of the Study**

The writer limits the study in analyzing the characteristics of ideal woman in the main woman character that are portrayed through the dialogues and narrator statements in *The Stepford Wives*.

### **1.6 Significance of the Study**

1. The writer hopes that this research can enrich the reference in literature field for English Literature students.
2. The writer hopes that the findings of the study will be beneficial for those who want to gain in depth knowledge on characteristics of ideal woman that described in *The Stepford Wives*.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Feminism**

As cited by Jane Freedman, the writer of *Feminism* (2001:1), feminisms concern themselves with women`s inferior position in society and with discrimination encountered by women because of their sex. Considered as second sex, women have been discriminated in social, economic, political or cultural order as well. All feminists call for changes in those fields to minimize the discriminations against women. As a belief that women should have political, social, sexual, intellectual and economic rights equal to those of men, every movements, theories and philosophies of feminism concerned with issues of gender inequality and campaigned for women's rights and interests.

The point of feminism is to make women equal from men and make women position better than before, as cited from Das (2002: 145), feminism is an ideology which seeks not only to understand the world but to change it to the advantage of women. Betty Friedan, the writer of *The Feminine Mystique* (1963) criticized the idea that women could only find fulfillment through childrearing and homemaking. Women are victims of a false belief system that requires them to find identity and meaning in their lives through their husbands and children.

Nowadays, every single position in the society that was only occupied by men is now occupied by women as well. The goal of feminists' movement is to break the false belief that confines and victimizes women, as the word of Shirin Kudchekar in Das (2002:145) :

“It disputes the conflation of sex and gender categories and releases women from confinement to gender roles. It aims at making women the subject of her own story and not the object of male desire and male satisfaction or a whipping block for male frustration. Women come to realize the inauthenticity of the lives struggle and discover for themselves their own impulses reactions, desires, and needs. Their quest is for self-knowledge and self-realization which can in turn lead to relationship based on mutual understanding and respect. Individual change and social change, both are desired goals, together with an eventual change is made perception and attitudes.”

According to Das (2002:145), some contemporary feminists, such as Katha Pollitt or Nadine Strossen, consider feminism to hold simply that "women are people". Views that separate the sexes rather than unite them are considered by these writers to be *sexist* rather than *feminist*.

### **2.1.1 History of Feminism**

Feminism as a political movement has, at every stage, produced a complementary academic interest in the study of women (Crowley,1992:1). In its initial stages, feminism aim to make women visible as object of study. In the United States, the women`s rights movement had started to emerge with the Seneca Falls Convention of 1848 and the resulting Declaration of Sentiments that claimed the principles of liberty and equality for women.

Still in the 1840s, women had been writing about the inequalities and injustices in their social life and campaigning to change it into a better condition. In the book, Freedman (2002) stated that A Vindication of the rights of Women had published in 1792 by Mary Wollstonecraft whose main desire was the same civil liberties for women.

Histories of feminism is about the historical appearance of strong feminist movements at different moments that refer as a series of `waves`. These are waves of feminism:

- **First-Wave Feminism**

First wave feminism is used to refer to the nineteenth-century and early-twentieth-century feminist movements that were mainly concerned with gaining equal rights for women (Freedman, 2002). The term first-wave was coined in the 1970s. This wave ended when the Nineteenth Amendment to the United States Constitution was passed, granting women the right to vote.

- **Second-Wave Feminism**

Second wave feminism refers to the resurgence of feminist activity in the late 1960s and 1970s, when protests again centered around women`s inequality, although this time not only in terms of women`s lack of equal politic rights but in the areas family, sexuality and work (Freedman, 2002). In *The Feminine Mystique* (1963:13), Friedan described that many women were obsessed to be a blonde-haired with super thin body which were the picture of feminine women. Furthermore, she described women condition in their family live as follow:

“...kitchens were once again the center of women`s lives...Many women no longer left their homes, except to shop, chauffeur their children, or attend a social engagement with their husbands. Girls were growing up in America without ever having jobs outside the home...They had no thought for the unfeminine problems of the world outside the home; they wanted the men to make the major decisions.” (1963:13-14)



This wave encouraged women to understand aspects of their personal lives and deeply politicized, and reflective of a sexist structure of power.

- **Third-Wave Feminism**

Third wave feminism started in the early 1990s, and is continuing through the present time. The undeniable failures in the `second wave` feminism led it to this wave. It is also believed that this wave was in response to the backlash against the initiatives and movements that unexpectedly created by the `second wave`.

### **2.1.2 Feminist Literary Criticism**

According to Das (2002:143), feminist literary criticism primarily responds to the way woman is presented in literature. It has two basic premises: `woman` presented in literature by male writers from their own viewpoint and two, `woman presented in the writings of female writers from their point of view. Woman represented in the male writers` literature according to male point of view while in the female writers` literature, women represented based on their own experience and point of view as women.

According to Djajaneegara, (2003:52), there are three ways to examine women in literature. The first way is from the character, it's from the way women's character's act, talk and think. Second, from the men character, it's from how the men characters talk think to the women characters and how the women's characters respond that. Third, from point of view of the writer. Male writer used to portray the women character with feminine characteristics meanwhile female

writer used to portray the women character with some characteristics that considered as unfeminine or tend to be masculine.

Personality traits are distinguished in terms of polar opposites of masculine and feminine.(Shirin Kudchekar in Das, 2002:144) Men are considered to be bold, strong, assertive, independent, aspiring, rational, logical. Woman on the contrary are considered to be timid, yielding, gentle, dependent, self-sacrificing, emotional, intuitive... Literature of course amply reflects these stereotypes.

Men have their own point of view to look at women. They also created stereotypes that women are weak, emotional, sensitive, and ought to be role in home rather than active in public spheres. They led and forced women to look at themselves from the same point of view and believe that they are inferior as what the men thought.

### **2.1.3 Patriarchy System**

Patriarchy is a system of structures and institutions created by men in order to sustain and recreate male power and female subordination (Gunew, 1990 :277). Male power, that is patriarchy, dominates over class, religion, race, and culture, though it appears in varied forms at different historical periods (Millett in Gunew :1990). Men have made women invisible in the world of ideas by controlling knowledge. As the creator of the ideas that men as the natural owners of intellect, rationality, and the power to rule, they also create the contrast ideas that women are naturally submissive, passive, and willing to be led. Men establish the structure within patriarchy to maintain the view that men are more powerful than women. Within the private domain of the family, marriage, and reproduction,

men have structured a system whereby woman`s reproductive capacity leaves her vulnerable and powerless, domestically exploited, and entrapped in economic dependence (Gunew, 1990:278). In patriarchy system, to be good wives, women are considered to be passive, obedient and silent, while men are expected to be tough, brave, aggressive, and control women. As stated in Das (2002: 144), the social roles of wife, mother, and housewife, assigned to women go hand in hand with a division into the public and private domains, the first being the sphere considered proper to men, the second to women.

#### **2.1.4 The Stereotypes of Women**

Stereotypes are considered to be the “pictures in the head” of individuals looking out into their social worlds (Lippmann in Macrae, 1996:3). According to Macrae (1996:4) in *Stereotypes and Stereotyping*, stereotypes can be conceptualized from two complementary perspectives. First is from one perspective, stereotypes are represented within the mind of the individual person. Second, from the other perspective, stereotypes are represented as part of the social fabric of a society, shared by the people within that culture.

The stereotypic female is perceived as weak, affectionate, dependent, submissive, and naïve (Boverman in Macrae, 1996:93). Literature also contributes in stereotyping women characteristics. According to Ellmann in Josephine Donovan, (1989:3), the attributes that literature commonly ascribes to women as formlessness, passivity, instability (hysteria), confinement (narrowness, practicality), piety, materiality, spirituality, irrationality, compliancy, and incorrigibility (the shrew, the witch).

### **2.1.5 Feminine and Masculine Characteristics**

According to Bardwick (1971:19), women sex-role identification is feminine and they are most strongly involved in the welfare of their families, in creating home, in nurturing their children, and in maintaining their love ability.

Ideal women express a most fundamental need for and give value priority to those role activities we call feminine. Dependency, passivity, conformity, and emotional liability that assumed to be the characteristics of ideal women are seen as negative qualities (Bardwick, 1971:20). She pointed out that females are likely to internalize the masculine values as well as rebel against them.

As stated by Stevenson (1994:xiii) because sex is a salient social category, there are widespread popular beliefs about characteristics differences between men and women. Characteristic is a quality that continuously can be a trait to identify one`s personality, an object, or an event (Chaplin:2006). In Crowley (1992:23), Bardwick described the stereotypes of feminine characteristics that assumed to be the ideal characteristics of women and masculine characteristic.

In 1970s which is the era of second-wave feminism, she claimed that change had already happened since the 1950s because people`s perception of the appropriate norms for each sex had changed so much, and because both sexes increasingly shared roles. According to her, feminism has generated the awareness that psychologically healthy people were likely not to be one-dimensionally feminine or masculine, and what people had called masculine or feminine qualities were present in both, women and men.

<b>Feminine Characteristics</b>	<b>Masculine Characteristics</b>
Passive	Aggressive
Fragile	Assertive
Dependent	Task-oriented
Non-competitive	Outwardly-oriented
Non-aggressive	Innovative
Intuitive	Self-discipline
Receptive	Stoic
Afraid to take risks	Active
Emotionally labile	Objective
Supportive	Rational
Maternal	Unsentimental
Empathic	Confident
Having low pain tolerance	Competent
Unambitious	Courageous
Sensitive to inner feelings and to responses from other people	Analytic
	Emotionally controlled

These are the definitions of feminine characteristics that assumed as the ideal characteristics of women according to Judith M. Bardwick:

As stated by Bardwick (1971:123), a passive woman is considered as an ideal feminine woman. Passivity can mean being dominated, allowing and preferring domination because it is perceived as love. Passivity also refers to

activity and aggression. Female is considered less active and less aggressive than male.

Fragile means constitutionally delicate. (<http://www.merriam-webster.com/dictionary/fragile>). A fragile woman implies extreme delicacy and need for careful handling. According to Bardwick, dependent means a lack of independence. Dependence is leaning on someone else to supply support. It is a tendency to depend on someone else to make a decision because of the lack of self-confidence.

For women, dependence also means sensitivity to the needs of people who are considered as important. (Bardwick, 1971:114). She divides dependence into three categories: instrumental dependence, which seek for the objective help; emotional dependence, which the goals are affection, support, and comfort; aggressive dependence, which the objectives are negative and manipulated.

Non-competitive means not suited to compete (<http://www.merriam-webster.com/dictionary/competitive>). Aggressive means obtrusively energetic especially in pursuing particular goals. (<http://www.merriam-webster.com/dictionary/aggressive>). Non aggressive is the reverse of aggressive behavior. It means that a non-aggressive person is one who is not obtrusively energetic in pursuing particular goals.

Intuitive means known or perceived by intuition. (<http://www.merriam-webster.com/dictionary/intuitive>). Receptive means able or inclined to receive, especially open and responsive to ideas, impressions, or suggestions. (<http://www.merriam-webster.com/dictionary/receptive>).

Afraid to take risk means filled with fear or apprehension to take risk. (<http://www.merriam-webster.com/dictionary/afraid>). Emotional characteristic is related to emotional expression, or to some changes that happen with emotion (Chaplin:2006). Emotionally labile means dominated by or prone to emotion. (<http://www.merriam-webster.com/dictionary/emotional>). It is a characteristic of one who is easily affected to show his or her emotional behavior. Generally, emotional characteristic can cause maternal instinct unable to develop (Kartono:1992).

Supportive means furnishing support or assistance. (<http://www.yourdictionary.com/supportive>). Maternal is related to characteristics of a mother since it is a necessary characteristic to take care of and nurture children. Maternal instincts are possessed by every woman except an idiot, neurotic, and insane woman who is unable to nurture and teach her children (Kartono:1992).

According to Deutch in Kartono (1992:28), emotions and sentiments in maternal characteristic direct women`s behavior to a certain complex activity which is looking after their children or “the nest building activity”. The activities are maintaining home, caring, rearing children, directing, and protecting. Generally, women tend to invest their whole aspiration to look after their children in some tasks such as giving-birth, taking care, protecting, teaching and directing their children.

Empathic means identification with and understanding of another`s situation, feelings and motives. According to Chaplin (2006:165), empathic is an ability to feel or to understand an event, an object, and aesthetic work.

Having low pain tolerance means having low capacity to endure pain or hardship. (<http://www.merriam-webster.com/dictionary/tolerance>). Unambitious means having less desire to achieve a particular goal (<http://www.merriam-webster.com/dictionary/unambitious>).

Sensitive means highly responsive or susceptible. It can be defined as easily hurt emotionally and delicately aware of the attitudes and feelings of others. (<http://www.merriam-webster.com/dictionary/sensitive>). It portrays a person who is easily hurt or a person who can get and catch supernormal information.

These are the definitions of masculine characteristics according to Judith M. Bardwick:

Aggressive means obtrusively energetic especially in pursuing particular goals. According to Chaplin (2006:16), it can be a bold statement, an outstanding act of a person, self-insistence; energetic movement to gain a purpose.

Assertive is characterized by bold or confident statements or behavior. (<http://www.merriam-webster.com/dictionary/assertive>). Task-oriented is similar with work-oriented. It is defined as directed him/herself towards his/her piece of work often to be finished within a certain time. (<http://www.merriam-webster.com/dictionary/task-oriented>).

Outwardly-oriented means moving, directed, or turned, toward the outside or away. (<http://www.merriam-webster.com/dictionary/outwardly-oriented>). Innovative is characterized by tending to or introducing innovation. (<http://www.merriam-webster.com/dictionary/innovative>).



Self-disciplined means correction or regulation of oneself for the sake of improvement. (<http://www.merriam-webster.com/dictionary/self-discipline>). Stoic means passive, detached, calm, and unaffected by pleasure or pain. Can also be defined as unaffected by pleasure or pain, especially someone who remains unaffected by adversity. (<http://vocabulary-vocabulary.com/dictionary/stoic.php>).

Active means producing or involving actions or movements. It is used to be marked by vigorous activity. (<http://www.merriam-webster.com/dictionary/active>). Objective means expressing or dealing with facts or conditions as perceived without distortion by personal feelings, prejudices, or interpretations (<http://www.merriam-webster.com/dictionary/objective>).

Rational means having reason or understanding. (<http://www.merriam-webster.com/dictionary/rational>). Rational is related to a process of thinking and it is used to be characterized by thinking process. It can also be defined as an ability to think logically. A rational person is affected by logic, not by emotion (Chaplin:2006).

Sentimental means marked or governed by feeling, sensibility, or emotional idealism. Unsentimental is the reverse of sentimental. (<http://www.merriam-webster.com/dictionary/sentimental>). Confident means full of conviction, assurance, and self-reliance. (<http://www.merriam-webster.com/dictionary/confident>).

Competent means having requisites or adequate ability or quality. (<http://www.merriam-webster.com/dictionary/competent>). Courageous means having or characterized by courage. (<http://www.merriam-webster.com>

/dictionary/courageous). Analytic means skilled in or using analysis especially in thinking or reasoning. (<http://www.merriam-webster.com/dictionary/analytic>).

Emotionally controlled means did not arouse or agitate in feeling or sensibilities. As stated by Chaplin (2006:165), a person who is emotionally controlled marked by efforts to maintain and control his or her emotion or other person`s emotion. A person who has this characteristic is free from several variations cross in his heart because this characteristic possesses good control of emotion.

## **2.2 Novel**

Novel is a fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters.

([www.freedictionary.com/novel](http://www.freedictionary.com/novel)).

### **2.2.1 Elements of Novel**

There are elements of the novel:

- Plot is an important element in a work of fiction. As stated in Kennedy and Giola (1995:7) plot may be defined as a story`s sequence of incidents, arranged in dramatic order. It is the rendering and ordering of the events and actions of a story. On a micro level, plot consists of action and reaction, also referred to as stimulus and response. On a macro level, plot has a beginning, a middle, and an ending.
- Character is a participant in the story, and is usually a person, but may be any personal identity, or entity whose existence originates from a fictional

work or performance. Characterization is often listed as one of the fundamental elements of fiction. ([http://www.orangeusd.k12.ca.us/yorba/literary\\_elements.htm](http://www.orangeusd.k12.ca.us/yorba/literary_elements.htm)). Based on Kennedy and Giola (1995), every story hinges on the actions undertaken by its main character or protagonist and opposing character or antagonist, with whom the protagonist is drawn into conflict.

- According to Breinstein (2002:25), dialogue is a conversation between two or more people in the novel or nonfiction narrative. Dialogue is perhaps the most powerful element in fiction where reader can see characters` feeling and attitude. Characteristics of the characters in a novel are revealed through actions, dialogue and by the author or narrator directly.
- Narrative Viewpoint is a voice or character that provides the reader with information about and insights into characters and incidents. Every story has a narrator. Based on Kennedy and Giola (1995:14) in *Literature: An Introduction to Fiction, Poetry and Drama*, almost all narrative points of view can be classified as either first-person or third-person. In first-person narration, the story is told by a character within the story and using the first person pronoun, I. In third-person narration, the story is told by an “invisible author who has no involvement in the story and it is using the third person pronoun (he, she, or it) to tell the story.

### **2.3 Roles of Women**

In Stevenson (1994:xii), Money uses the term gender roles as an all encompassing umbrella term to refer to “everything that a person says and does to

indicate to others or to the self the degree to which one is either male or female". He also stated that gender role is the public manifestation of the gender identity that refers to the sameness, unity, and persistence of one`s self-awareness as male, female, or ambivalent.

For centuries, women have been seen as second classes that were considered more suitable for doing domestic duties and mothering rather than working outside for chasing achievements. As Sherry Ortner argues in Freedman (1998: 21), women have been seen as `closer to nature`, men have been perceived as `closer to culture`, more suited for public roles and political association. For this reason, women have been relegated to a secondary status in society, often confined to roles in the home rather than able to accede to powerful public positions.

The physiology, social roles, and psyche of women were mentioned as the reasons why they were judged as less suitable for working in public spheres and gaining powerful position that used to be hold by men. As Freedman (2002:12) pointed out, women were judged to be less reasonable than men, more ruled by emotion, and thus incapable of political decision-making, for example.

Simone de Beauvoir`s asserted in *Le Deuxieme Sexe* (The second Sex) (1949) that `one is not born a woman: one become one`. Women were not born naturally or biologically as second sex and in inferior position but it is society that created one. Civilization defines feminine characteristics, constructs conceptions of ideal women and confines how they should behave. The American writer Betty Friedan, as stated in Crowley (1992:12) pointed to how unsatisfying was the

position to which women of her background were supposed to aspire, that full-time housewife and mother :

The problem lay buried, unspoken, for many years in the minds of American women. It was a strange stirring, a sense of dissatisfaction, a yearning that every woman suffered in the middle of the twentieth century in the United States. Each suburban wife struggled with it alone. As she made the beds, shopped for groceries, matched slipcover material, ate peanut butter sandwiches with her children, chauffeured Cub Scouts and brownies, lay beside her husband at night – she was afraid to ask even of herself the silent question - ‘is this all?’ (Friedan, 1963, p.15)

#### **2.4 The Stepford Wives**

The novel tells about Joanna Eberharts, an intelligent woman who moves to Stepford town in Connecticut with her husband and two cute children. She then becomes frustrated with submissive and docile attitude of the housewives in Stepford who all seem have no interests in another thing beyond looking pretty for their husbands and being ideal domestic goddesses. They are fawning, submissive, impossibly beautiful wives who wax and vacuum, and clean the dust all day long and late into the evenings, but they never complain. They are round and shapely in all of the right places and in many ways they are model wives.

The protagonist Joanna Eberharts finds it hard to settle in the town. She becomes increasingly disturbed by the zombie-like Stepford wives, especially when she sees her once independent-minded buddy new arrival to Stepford, Bobbie Markowitz, turns into a mindless and docile Stepford housewife. None of the Stepford wives ever seems to have time to pop over for a cup of coffee. They are much too busy keeping house. They do find time to go out every once in a

while though, to do the shopping, and even that is done neatly; every item is perfectly stacked in their trolley.

Walter, Joanna`s husband, who seems to be more and more active at the local Men`s Association where no woman allowed to come, mocks her fears. As the story progresses, Joanna becomes convinced that the wives of the Stepford are actually look-alike robots which are secretly manufactured at the Men`s Association.

## **2.5 Theoretical Frameworks**

*The Stepford Wives* is a novel by an American author, Ira Levin. It remains one of Levin`s finest works. It portrays the conditions of women`s life during the 1960s and 1970s and dramatizes the elements of Betty Friedan`s famous tract in 1963, *The Feminine Mystique*. It tells about Joanna Eberhart, a young housewife with two children and a nice husband who moves to Stepford city. She is portrayed as a feminine woman who is mostly involved in maternal activities.

This study is conducted in order to reveal the characteristics of ideal woman portrayed in *The Stepford Wives* through the dialogues and narrator statements by focusing on the main woman character, Joanna Eberhart. The study uses Bardwick`s theory about Feminine and Masculine Characteristics to reveal the characteristics of Joanna Eberhart.

# CHAPTER III

## RESEARCH METHODOLOGY

### 3.1 Research Method

The research method of this study is descriptive analytical. According to Ratna (2004:53), *metode deskriptif analitik dilakukan dengan cara mendeskripsikan fakta-fakta yang kemudian dilanjutkan dengan analisis, sehingga metode ini tidak semata-mata menguraikan melainkan juga memberikan pemahaman dan penjelasan secukupnya.* According to the explanation, the data collected are described and analyzed based on Bardwick`s theory about Feminine and Masculine Characteristic in chapter two.

### 3.2 Source of the Data

The source of data in this study is *The Stepford Wives* novel by Ira Levin.

### 3.3 The Data

The data used in analyzing this study are taken from the dialogues and narrator statements in *The Stepford Wives* that portray the characteristics of the main woman character.

### 3.4 Data Collection Procedures

- a. Reading the novel thoroughly to know the story
- b. Identifying the dialogues and narrator statements that portray the ideal woman

- c. Identifying the characteristics of the main woman character.

### **3.5 Data Analysis Procedures**

- a. Analyzing the dialogues and narrator statements that portray the characteristics of the main woman character.
- b. Analyzing the dialogues and narrator statements by using theory of Bardwick about Feminine and Masculine Characteristics.
- c. Classifying the concepts of ideal woman portrayed in the novel.
- d. Drawing a conclusion based on the founding data.



## CHAPTER IV

### ANALYSIS

#### 4.1 Analysis

The source of data is taken from *The Stepford Wives* by Ira Levin. The result of the study in chapter 4 aims to answer the research question what are the characteristics of ideal woman portrayed in *The Stepford Wives*? The study analyzes the characteristics of ideal woman portrayed in the main woman character, Joanna Eberhart. The data used in this analysis are taken from the dialogues and narrator statements in *The Stepford Wives* that portray the characteristics of the main woman character. The data are analyzed by using theory of Bardwick about Feminine and Masculine Characteristics.

##### 4.1.1 Joanna Eberhart

Joanna Eberhart is the main woman character who is protagonist in *The Stepford Wives*. She is a housewife with two children and a nice husband who works as a female semi-professional photographer. She is very active in doing her domestic role, job and hobbies.

In the beginning of the story, Joanna is being visited by a “welcome wagon lady” who takes notes on her family for the chronicle of Stepford families. The dialogues bellow can be seen in page 2.

*“Do you have any hobbies or interest?” asked the welcome wagon lady.  
“Yes, several,” Joanna said. “I play tennis whenever I get the chance,  
and I’m a semi-professional photographer”*

The statement *I play tennis whenever I get the chance, and I'm a semi-professional photographer* shows that Joanna is an active housewife who has a big interest in doing some outside activities like sport and picture hunt that can give her satisfaction and excitement. Her job as an independent semi-professional photographer also requires her to go outside frequently and make vigorous movements.

When the “welcome wagon lady almost finished her questions, Joanna`s children Pete and Kim, are arguing louder in the family room. Joanna then says good bye to the lady and breaks up her fighting children. The dialogue below appeared in page 3-4.

**“Cut it out!” Joanna called ...**  
“She`s kicking me!” Pete shouted, and Kim shouted, “I`m not! You diarrhea!”  
**“Now stop it!” Joanna said. “Quiet!” Joanna commanded. “Absolute silence! Utter complete total silence.” Joanna groaned and went around into the family room.**

The dialogues above show that Joanna is dominated by her emotion when she shouts at her children and groans. Based on Kartono (1992), the dialogue of Joanna above portrays her as an emotionally-labile person. She cannot control her emotion when Pete and Kim have a fight in the family room. It makes Joanna impatient so that she shouts at them loudly.

After breaks up her fighting children, Joanna commands them to shut down the television and go to their bedroom. Deep inside her heart she feels sorry for shouting at them loudly and making her daughter fear and cry. Joanna comes afterward to her children`s bedroom to calm Kim from crying. Joanna did not mean to act that way and get her children scared.

**...“Ah, come on now,” she said. “Don’t you want to play with that nice Allison again? Maybe you’ll see another chipmunk.”**  
**...“Don’t change channels on her.” “And don’t kick,” she told Kim. She rubbed her back and tried to get kisses at her squirming-away cheek.**

The dialogue and narration in page 4 above show Joanna's maternal characteristic. The narration *She rubbed her back and tried to get kisses at her squirming-away cheek.* portrays Joanna's niceness and care towards her daughter. According to Bardwick (1971:19), she is identified as feminine woman by nurturing her children. Joanna suggests Kim to play with a six-year-old girl next door then kisses her daughter to calm her down and show that she loves her very much.

Joanna's relationship with her husband is maintained very well as they always tell about anything they do. She asks a question and tells him her thought about a sexist association that is called men's Association. As shown in page 5 :

**“How can you join an outdated, old-fashioned—“**

“But the only way to change it is from inside, so I'm going to help do it. I'm joining Saturday night.”

**“Organization can be changed from the outside, you get up petitions, you picket—“**

Joanna boldly states her thought about the outdated and old-fashioned Men's Associations through *How can you join an outdated, old-fashioned—* question. It portrays her assertive characteristic as she speaks up her mind to her husband assertively. In her opinion, the Men's Association is too sexist and unfair to women. Not only boldly states her thought about the association, she also gives her opinion on how to change an organization confidently.

Joanna has a conversation with Carol Van Sant, a beautiful neighbor who does house works unstoppable like a robot. She invites Carol for a cup of coffee but Carol politely declines her for she has to wax the family room floor on the night until the school starts. When Walter comes out of the house, Joanna tells him about what just she heard from their new neighbor. The dialogue below can be seen in page 9.

“That Carol Van Sant is not to be believed,” Joanna said. **“She can’t come over for a cup of coffee because she has to wax the family-room floor. Ted goes to the men’s Association every night and she stays home doing housework.”**  
“Jesus,” Walter said, shaking his head.

Based on Chaplin (2006:165), the dialogues of Joanna above show that she has an empathic characteristic as she understands Carol’s situation and feelings as an exploited housewife. She cannot stop thinking about her new neighbor who works too hard like a slave for her own family. She imagines how it feels to be an exploited wife and wonders how Carol can work that hard while her husband is outside to have some fun.

As a semi-professional photographer, Joanna intends to have a room for working in her new house. The working room for photographer used to be called as darkroom.

*So once Pete and Kim were sound asleep she went down to the cellar and did some measuring and planning in the storage room that was going to be her dark room...*

The narration above can be seen in page 13. The narrator statement *she went down to the cellar and did some measuring and planning in the storage room that was going to be her dark room* shows Joanna’s task-oriented characteristic that is quite similar to work-oriented. She is directed herself towards her workplace.

Though it was late at night, Joanna still thought about her job and planned for making the storage room in her new house to be her working room. She needs to have it as soon as possible because she has many pictures to be edited and printed.

In the same page, she finds some waste pictures that she has took right before she left the city. One of the waste pictures catches her attention.

**If his expression enlarged well, and if she darkened the background to bring up the blurred cab, it could be an arresting picture—one she was sure the agency would be willing to handle.**

**There were plenty of markets for pictures dramatizing racial tension.**

The narration above describes her characteristic as a task-oriented person who learns and admits her weakness by looking at her waste picture carefully. She finds commercial aspect in a photograph of a young black man. She has an optimistic that she can earn money from that arresting picture after give it some corrections.

She goes to bed alone when Walter is out in the Men`s Association. She feels so lonely to sleep alone without him by her side.

Lying on her back, she swung out her right leg and arm. **She missed Walter beside her**, but the expanse of cool-sheet smoothness was pleasant. How many times had she gone to bed alone since they were married? Not many: the nights he`d been out of town on Marburg-Donlevy business; the times she`d been in the hospital with Pete and Kim; the night of the power failure; when she`d gone home for Uncle Bert`s funeral—maybe twenty of twenty five times in all, in the ten years and a little more.

The narrator statement *she missed Walter beside her* in page 14 portrays her as a dependent woman. Based on Bardwick (1971: 114), Joanna has a dependent characteristic as has sensitivity to the needs of Walter who is considered as an important person in her life.

Joanna has a friend who is a newcomer in Stepford as she is, her name is Bobbie Markowe. They have the same hobby and interest that make them build a good friendship ever since Bobbie`s first visit to Joanna`s home. They share about their jobs, children, and daily activities. Bobbies` statement in page 19 supports Joanna to continue her works on photography since Bobbie thinks that Joanna`s works are marvelous.

“My God, these are great!” Bobbie said, looking at the four mounted enlargements Joanna had hung in the den. “They are terrific!”

Joanna thanked her.

“Now that Kim`s in kindergarten **I m really going to get to work,**” Joanna said.

As a semi-professional photographer who loves her job, Joanna is directed herself to her work. She intends to get back to the job she was leaving for taking care of her children. Thus when her daughter is entering the kindergarten, she thinks that it is the right time to get back to work.

Joanna and Bobbie share the same idea to make a kind of women`s club for Stepford wives where they can get-together and share many things each others.

**They talked about the possibility of having a get-together with some of their neighbors, a rap session to wake them to the more active role they could play in the town`s life;** but they agreed the women they had met seemed unlikely to welcome even so small a step toward liberation.

The narration in page 19, *they talked about the possibility of having a get-together with some of their neighbors, a rap session to wake them to the more active role they could play in the town`s life*, portrays Joanna`s innovative characteristic as she introduces an innovation in Stepford organization by making an event for Stepford women as a starting point to make them more active.

They plan to make an innovation to change the women who never have free time to take a break and awareness to socialize with their neighborhood, to be more active and realistic.

Joanna speaks to Carol Van Sant and told her about the women`s group but that super busy housewife showed her refusal while cleaned her home busily. Joanna tried to assure her, as shown in page 20.

- *“It would only be for a couple of hours. In the evening, or if it`s more convenient for everybody, sometime during the school hours.”*
- **“Doesn’t it bother you, that the central organization here in Stepford, the only organization that does anything significant as far as community projects are concerned, is off limits to women? doesn’t that seem a little archaic to you?”**

Based on Chaplin (2006:16), the dialogues above portray Joanna as an aggressive woman. Through the first dialogue, she energetically assures Carol that

the get-together group would not bother her domestic activities. To pursue her goal and get Carol changed her mind, Joanna gives her choices whether it would be better to hold it in the night or during the school hours.

She becomes more aggressive to gain her purpose and a little bit provocative in the second dialogue. She is obtrusively energetic to influence Carol to join the get-together activity.

The refusal of Carol does not stop Joanna's effort to hold a get-together activity for women. She keeps trying to get the member by visiting and asking other women to join. As shown in the dialogue below that appears in page 21.

**...“I want to speak to some of the other women.”...She spoke to Marge McCormick (“I honestly don’t think I’d be interested in that”) and Kit Sundersen (I’m afraid I haven’t the time; I’m really sorry, Mrs. Eberhart”) and Donna Claybrook (“That’s a nice idea, but I’m so busy these days. Thanks for asking me though”)**

Based on the narrator statement above, she energetically visits Barbara Chamalian on the other side of the Van Sant, Marge McCormick, Kit Sundersen, and Donna Claybrook, but all of them say no to the get-together event. It portrays Joanna as an aggressive woman as she does some effort to speak to Ann Stavros in an aisle in the Center Market, Yvonne Weisgalt, and Jill Burke.

The third time Walter goes to the Men's Association he calls her at about nine o'clock and tells Joanna that he brings home the New Project Committee. They need a quiet place where they could sit and talk so he intends to use Joanna's darkroom.

**“Fine,” she said. “I’m getting the rest of the junk out of the darkroom, so you can have the whole—“**  
**“Okay,” she said. “Give me fifteen minutes and I’ll even be an intelligent beautiful waitress...”**

The dialogue appeared in page 25 portrays that Joanna has a passive characteristic based on Bardwick (1971:123). She is passively allowing Walter to

dominate her and receive his intention to use her darkroom as a meeting room for members of Men`s Association. Even she is happily being an “intelligent beautiful waitress” for them.

She joins the discussion of the Men`s Association undoubtedly speaks up her ideas and suggestions for the Christmas project. The dialogue below appears in page 27.

**“May I say something?” she said. “Do you think there might be a chance of setting up an evening lectures for adults?” she asked. “Or parent and teenager evening forums? In one of the school auditoriums?”**  
**...Everyone laughed and she felt good and at ease. They nodded and agreed with her**

Through the dialogue above, Joanna is portrayed as a confident woman with full self-reliance. Joanna undoubtedly tells her ideas for the Men`s Association Christmas projects though she knows their tradition that prohibits women to deal with their project.

She assures that her ideas will be beneficial for the project. And she feels very good when everyone is appreciating her. She has proven that she is an intelligent housewife by meeting their questions with good sense.

In page 31, Joanna has a conversation with a friend of Walter`s whose name is Dale Coba and nick name is Diz, which hardly seemed to fit him. He is the president of the Stepford Men`s Association.

**“You don’t seem particularly dizzy”... “Why do they call you Diz?”**  
**“I used to work at Disneyland,” he said.... “Don’t you believe me?” he asked.**  
**“No,” she said. She thought, and knew. “You don’t look like someone who enjoys making people happy.”**

The statement *You don’t look like someone who enjoys making people happy* emphasizes Joanna does not believe that Diz worked at Disneyland because Diz appearance does not look like he is a creative person who capable of creating



such amusing Disney programs. According to chaplin (2006:416), the dialogues above portrays Joanna`s rational characteristic.

She uses her simple understanding about the relation between someone`s job and, his behaviors. The previous page of the novel described Dale Coba as a tall black-haired man with an arrogant face. She wonders whether an arrogant person can create such cute Disney characters.

Joanna gives a value priority to her maternal activities. It is shown in page 32 when her daughter was burning hot in high temperature and Bobbie Markowe asked her to play tennis in the house of their new friend whose name is Charmaine Whimperis:

**“Today? I cant! Kim is still home (high fever).”**

**“Still?”**

**“Could we make it Wednesday? Or Thursday, just to be safe.”**

“Wednesday,” Bobbie said. “I’ll check with her and call you back.”

As can be seen from the dialogues above, Joanna declines Bobbie`s offer and Charmaine`s invitation because her daughter`s fever is not getting well yet. It portrays her maternal characteristic. As stated by Bardwick (1971:20), Joanna is an ideal woman who gives value priority to the feminine activity like nurturing her daughter. She wants to take care of Kim until she is healthy again though it means that she has to give up Charmaine`s invitation to play tennis and re-schedule it with Bobbie.

Charmaine Whimperis is a friend of Joanna and Bobbie who has a tennis court in her house. When Kim is well, Joanna and Bobbie come to play tennis and have lunch in Charmaine`s house. Based on the dialogue bellow that appears in page 33, Joanna is portrayed as an active woman who spends her free time going

outside and playing tennis for two games. Here are the dialogue of Joanna and Charmaine after taking the first set of the game.

**“Oh God, I’ve had it!” Joanna said. “What a fiasco! Oh boy!”**  
**“One more!” Charmaine called, backing to the service line.**  
**“Come on, One more!”**  
**“All right, one more game!”**

The statement *All right, one more game* portrays her active characteristic. Joanna involves movements for satisfying her hobby and socializing with friends. She is vigorously doing sport with other women while her children are at school.

In page 39 Joanna tells Bobbie about the article in the Chronicle local paper.

*“Over fifty women!” Bobbie said. “Who the hell were they? What happened?”*  
*“That’s what I want to know,” she said “And why Kit Sundersen didn’t mention it to me. I’m going to speak to her tomorrow.”*

Joanna’s statement *And why Kit Sundersen didn’t mention it to me. I’m going to speak to her tomorrow* portrays that she is energetically going to find out the truth and the history of the club by interrogating Kit Sundersen who was the President of the club to get answers of her questions.

Her aggressive characteristic are portrayed through her efforts in gaining her purpose. The dialogue bellow appears in page 42.

**“I wanted to find out what happened to the Women’s Club,” she said...**  
**“The Women’s Club?” she said. “Oh my, that was years ago. It disbanded.”**  
**...“Why?” Joanna asked. “How come you didn’t tell me about it when I was here the other time?” ...Kit smiled, her dimples deepening. “You didn’t ask me,” she said.**

Joanna’s aggressive characteristic is portrayed through her statement *I wanted to find out what happened to the Women’s Club*. She is obtrusively energetic in pursuing his goal. She visits Kit Sundersen and asks her to tell the history of Women’s Club.

On a weekend without Walter, she experiences many things that make it a hectic weekend. But her passion for work seems never stops burning, as shown in page 48.

**She got the darkroom quarters set up and made trial enlargements of the black-man-and taxi picture, and developed and printed the ones she had taken in the center, two of which looked very good.** She took shots of Pete and Kim and Scout Chamalian playing on the jungle gym.

Her spirit to work never stops burning though the darkroom has not finished yet. the narrator statement above portrays her task-oriented characteristic which directed her to the job she is doing. She keeps trying to produce good pictures by making trial enlargements and developing some pictures she had taken.

The narrator statement in page 52 tells about Joanna as she goes to a P.T.A meeting and bring Pete and Kim to see the dentist.

**She went to a P.T.A meeting. Pete`s and Kim`s teachers were there, Miss turner and Miss Gair,...  
She bought winter coats for Pete and Kim, and two pairs of wool slacks for herself...and took Pete and Kim to Dr. Coe, the dentist.**

According to Kartono (1992:28) Joanna is portrayed as a maternal woman through the narrator statement above. She does her maternal duty by attending the P.T.A meeting where she can meet their children`s teachers and ask some questions related to the learning methods. As a mother, she also pays attention on her children`s teeth and mouth health by bringing them to see the dentist.

Bobbie tells her that she is going to move from Stepford. She suspects that there is something like magical chemical in the air or water in Stepford that could change a normal housewife into a totally submissive housewife who is obsessed in nothing but cleaning home. Bobbie suggests Joanna to move as well before the Stepford magic happens to her.

“So you`re going to be down to no friends at all in a little while—unless you speak to Walter.”

“About moving?”

Bobbie nodded. Looking at Joanna, she sipped her coffee.

**Joanna shook her head. “I couldn’t ask him to move again,” she said.**

“Why not?”...“Okay,” Bobbie said, “stick around. Turn into your next-door neighbor.”

The dialogues above can be seen in page 58 and 59. As stated by Bardwick (1971:123), Joanna is a passive woman. Joanna`s statement *I couldn’t ask him to move again* means that she cannot ask her husband to move since she prefers to be dominated by her husband who is the decision maker in the family.

Joanna feels something different with Walter as he has been very quiet recently. The dialogue below can be seen in page 68-69.

**“I’ve had the feeling that it hasn’t been,” she said. “Good for you. The last few times.”**

“No,” he said. “It’s been fine. Just like always.”...

“Is there anything,” she asked, “that I—don’t do that you’d like me to do? Or that I do you’d like me not to?”

Based on the statement *I’ve had the feeling that it hasn’t been, good for you the last few times* Joanna is portrayed as a sensitive woman who is delicately aware of the attitudes and feelings of her husband (Chaplin:2006). Joanna`s sensitive feeling tells her that there might be something happen to Walter or something distract his mind that he does not tell her yet. She can feel something different with her husband.

Joanna has a good friend whose name is Ruthanne Henry. She is the only black woman in Stepford. They share stories and talk about their husbands and children. As shown in page 74.

They exchanged phone numbers. “I turned into a hermit when I was working on Penny,” Ruthanne said, “but I’ll call you sooner or later.”

“I’ll call you,” Joanna said. “If you’re busy, just say so. **I want you to meet Bobbie; I’m sure you’ll like each other.**”

Through the statement *I’m sure you’ll like each other, Joanna is portrayed as an intuitive woman*. She is perceived by her intuition that Bobbie and Ruthanne

must be glad to know each other since Ruthanne is a smart and friendly woman whose the way of thinking is quite the same as Joanna and Bobbie.

Joanna has many thing to do after takes care of Bobbie`s son for the weekend. On Saturday, he, Pete, and Kim played beautifully together but on Sunday, Adam and Pete became serially soldiers in a blanket over the dining table fort and Star Trek people in Pete`s room. Right after he is away, Joanna has so many things to do beside put away the children`s toys.

**Ugh, what a Monday: Pete`s room to be reassembled and all the others straightened out, the beds to be changed, washing,... tomorrow`s shopping list to make up, and three pairs of Pete`s pants to be lengthened. That was what she was doing;...**

Based on the narrator statement in page 78 above, Joanna does house works that are duties of a mother. As stated by Deutch in Kartono (1992:28), it portrays Joanna as a woman with maternal characteristic as she does “the nest building activity”. She reassembles home, nurtures her children and does other domestic duties when Walter is away. Her responsibility as a mother make her did all of that maternal activities on that hectic Sunday.

According to story, Joanna finds that Bobbie has changed into a Stepford Wives. She immediately calls Walter in his office and tells him about what just she saw. She also told him that she does not want to stay in Stepford any longer for she does not want to be changed as Bobbie and Charmaine. But Walter declines and tells her not to do anything before he gets home. She cannot stand still with worry feeling so that she tries to do something that can make her calm.

**She put the papers and envelopes back into the center drawer and closed it. Then she got the phone book from the shelf and looked up Miss Kirgassa`s number in Eastbridge...  
She called Buck Raymond, the broker they`d used in Stepford...**

On the dialogue and narration in page 84, Joanna is portrayed as an aggressive woman who is obtrusively energetic to gain her purpose. She cannot control herself to stay still and not do anything without Walter`s instruction.

She calls the property agent in Norwood Eastbridge Miss Kirgassa, to get information about the house she intended to buy. Then she also calls the broker they had used in Stepford to discuss about her plan to sell the house and its possibility. She energetically tries to do anything she can.

She does it in order to get some significant information so that at the time Walter gets home, she can explain anything she knows and make Walter accepts her demand to move away from Stepford. But as a wife, she cannot does anything more than that without Walter`s permission. She still needs to wait for Walter.

Aren`t you happy in it?"

"No," she said.

"I'm sorry to hear that. **Shall I start showing it? There`s a couple here right now who are—**"

**"No, no, not yet," she said. "I'll let you know tomorrow."**

The dialogue and Joanna`s statement *no, no, not yet..I'll let you know tomorrow*, portrays her as a dependent woman. She cannot make a decision without her husband since she is entrapped in economic dependence as stated by Gunew (1990:278). She cannot sell the house without Walter`s permission because he is the one who brought it.

Before Walter arrives home, Joanna cannot stop thinking about what happened to Bobbie and Charmaine. She analyses about how they were change.

As shown in page 84.

**"No," she said, shaking her head. "No, whatever it is it takes four months to work, which means I've got one more month to go. Maybe less; we moved here September fourth..." "Charmaine moved here in July," she said. "She changed in November. Bobbie moved here in August and now it's December."**

Joanna's analytic characteristic is portrayed through the dialogue above. She uses her skill in thinking and analyzing the fact about her friends. She is remembering that Charmaine moved there in July and changed in November, and Bobbie moved there in August and changed in December. Thus based on her analysis, at least she is going to change in January since she moved there in September.

She is afraid if the Stepford magic will happen to her as soon as it can so she demands Walter to buy a new house in Norwood and move from Stepford as soon as they can. But Walter tries to assure her that there is nothing wrong with Stepford and Bobbie has changed because of her own decision. The dialogues below appeared in page 85.

*"You had the letter from the Department of Health," Walter said. "Bullshit, to quote Bobbie." She turned and faced him. "There's something, there's got to be," she said. "Go take a look. Would you do that, please?...."*

It can be seen through the dialogue above that Joanna is angry with Walter as he does not believe in her argument. It portrays her as an emotionally-labile woman. She speaks rudely to her husband since she is dominated by emotion to hear Walter's denial continuously.

Joanna insists Walter to move away from Stepford as soon as they can. She told him about a nicer house with an affordable price in Norwood that she has seen with Bobbie and Mrs. Kirgassa any day ago. But unfortunately, Walter seems like has another big plan that he would not tell Joanna yet. He refuses her ask by postponing it until next summer. The dialogues below can be seen in page 86 and 87.

*"I won't be next summer!" "Don't you understand? It's going to happen to me, in January!"*

**“Nothing’s going to happen to you!”**

**“That’s what I told Bobbie! I kidded her about the bottled water!”**

Joanna’s fear is clearly portrayed through the dialogues above. Especially in statement *I wont be next summer!Don’t you understand? It’s going to happen to me, in January*, she wants to move away before January to get rid of the Stepford magic that according to her prediction is going to happen in January. She believes that it takes four months for Stepford magic to work in a new comer such in Bobbie and Charmaine who have been changed after four months they have been there.

The dialogues portrays Joanna’s afraid to take risk characteristic. Afraid to take risk means filled with fear or apprehension to take risk. For Joanna, it is too risky to stay there for several months later because it might even work in her faster than her prediction. She is filled with apprehension to take that sort of risk.

Walter thinks that Joanna is being a paranoiac who wants to move just because she is afraid she is going to change. He suggests her to see Allan Hollingsworth, a psychiatrist, to find out whether she is going through some kind of delusion.

“Allan Hollingsworth,” he said...“The psychiatrist. You know.”

“I don’t need a psychiatrist,” she said. “And if I did, **I wouldn’t want Allan Hollingsworth. I saw his wife at the P.T.A.; she’s one of them. You bet he’d think I’m irrational.**”

The dialogue in page 87 also portrays Joanna’s afraid to take risk characteristic. She knows the fact that Allan Hollingsworth is one of Stepford husband whose wife is a Stepford wife. She is fear to take risk that she might face if she picked Allan as her psychiatrist. Joanna convinced that he will think she is irrational and a little hysterical. Her apprehension to take that kind of risk makes her eventually picks another more reliable psychiatrist outside the Stepford.



Walter forces Joanna to do what he told her. He declines to move from Stepford before she agrees to see a psychiatrist. As shown in page 88:

He sat at the desk, writing on a yellow pad. A cigarette in the ashtray ribboned smoke up into the lamplight. **He looked at her and took his glass off.**  
**“All right,” she said. “I’ll speak to someone—but a woman.”**  
**“Good,” he said. “That’s a god idea.”**

Joanna’s statement *All right,” she said. “I’ll speak to someone—but a woman,* portrays her as a passive woman, as stated by Bardwick (1971). She feels dominated by Walter so she finally receives his idea. Passivity can be conceived as receptivity and in this case, passivity is conceived as love.

In page 92, Joanna sees a psychiatrist whose name is Francher. She tells her psychiatrist about what makes her come to see her. Joanna tells Dr. Francher about many things she has been found in Stepford.

**“I’ve begun to suspect that the men are behind it,” she said...She told her about the men’s Association. “There are a lot of sophisticated industrial plants on Route Nine,” she said, “and a lot of the men who have high-level jobs in them live in Stepford and belong to the Men’s Association.**

The dialogues are portraying Joanna’s analytical characteristic as she analyzes the fact she has revealed and draw a conclusion that the Stepford husband are the actor behind it. Based on the dialogue above, Joanna tells some facts that she has been found during her days in Stepford.

She recalls the night that she smelled a kind of medicine or chemicals when she was taking pictures in the Center. She finds a lot of industrial plants on Route Nine where a lot of men that belong to the men’s Association work. Afterward she relates the facts and uses her thinking skill to draw a conclusion.

**“Stop lying,” she said. “You’ve been lying to me ever since I took my first picture”... “Pete!” she called. “Kim!”**  
**“They’re not here.”**  
**“Where are they?” she asked.**  
**“With friends,” he said. “They’re fine.”**  
**“Which friends?”**

The dialogue that appears in page 104 above portrays Joanna's emotionally characteristic as she is angry at Walter. The statement *Stop lying... You've been lying to me ever since I took my first picture*, clearly shows that she is prone to be emotional. She thinks Walter keeps lying to her and hides many things from her.

When she runs away from Walter, she does not know where to go and what to do without her car and money. She thinks about anybody who can help her to escape.

*She had to get Ruthanne's. Ruthanne would lend her money and a coat, let her call an Eastbridge taxi or someone in the city—Shep, Doris, Andreas—someone with a car who would pick her up.*

According to narrator statement in page 108 above, Joanna needs somebody to support and help her. As stated by Bardwick (1971:114), she is portrayed as a dependent woman who is leaning on someone else to support. She is going to get Ruthanne to get help from her. In this case, she experiences an instrumental dependence.

In page 121, Ruthanne sees Joanna when they are doing groceries shopping at the Center. Ruthanne asks Joanna whether she has taken any interesting pictures and she also asks about Joanna's recent activity.

**...“I don't do much photography anymore.”**

**“You don't?” Ruthanne said.**

**“I wasn't especially talented, and I was wasting a lot of time I really have better uses for.”...“Housework's enough for me. I used to feel I had to have other interests, but I'm more at ease with myself now. I'm much happier too, and so is my family.**

According to Bardwick (1971:19), the dialogue above portrays Joanna as a maternal woman who is oriented to domestic roles and feminine activity. She

quits her job as a semi-professional photographer and starts to be more focus on family welfare and her role as a mother and housewife.

As stated by Deutch in Kartono (1992:28), Joanna`s maternal characteristic directs her to a “the nest building activity” such as maintaining home and nurturing children or family.

#### 4.2 Findings

Based on the analysis uses Bardwick`s theory about Feminine and Masculine Characteristic, there are the characteristics of Joanna Eberhart that are portrayed through the dialogues and narrator statements.

<b>Feminine Characteristics</b>	<b>Masculine Characteristics</b>
Emotionally-labile	Active
Maternal	Assertive
Empathic	Task-oriented
Dependent	Innovative
Passive	Aggressive
Sensitive to inner feelings and to responses from other people	Confident
Intuitive	Rational
Afraid to take risk	Analytic

The findings show that in *The Stepford Wives*, Joanna Eberhart is portrayed as a feminine woman who has the steterotype of feminine

characteristics such as: emotionally labile, maternal, empathic, dependent, passive, sensitive to inner feelings and to responses from other people, intuitive, and afraid to take risk. Besides, she is also portrayed with masculine characteristics such as: active, assertive, task-oriented, innovative, aggressive, confident, rational, and analytic.

## CHAPTER V

### CONCLUSION AND RECOMMENDATION

#### 5.1 Conclusions

Based on the results of the study in the chapter four, the conclusion is that *The Stepford Wives* portrays the ideal woman through its main woman character, Joanna Eberhart. It can be seen through the feminine characteristics in Joanna Eberhart which are emotionally-labile, maternal, empathic, dependent, passive, sensitive to inner feelings and to responses from other people, intuitive, and afraid to take risk.

According to Bardwick (1971:20), dependency, passivity, conformity, and emotional liability that assumed to be the characteristics of ideal women are seen as negative qualities. Three of four mentioned characteristics are portrayed in Joanna Eberhart who is dependent, passive, and emotionally-labile. Thus, it has been revealed that the characteristics of ideal woman portrayed in *The Stepford Wives* are dependent, passive, and emotionally-labile.

Besides the feminine characteristics that assumed to be the ideal characteristics of women, the study also found several masculine characteristic in Joanna Eberhart. There are active, assertive, task-oriented, dependent, innovative, aggressive, confident, rational, and analytic.

## **5.2 Recommendation**

After analyzing the portrayal of ideal woman in *The Stepford Wives*, the writer is convinced that Bardwick`s theory about Feminine and Masculine Characteristics can be used to analyze the portrayal of ideal woman in other novel.

If one wants to analyze the portrayal of ideal woman in a novel, it is recommended that they pay attention on the dialogues and narrator statements that show the characteristics. For the next study, anyone can conduct a study of the portrayal of ideal woman in a novel by analyzing the characteristics and the appearance of the character that can be referred as the portrayal of ideal woman during the certain waves of feminism.

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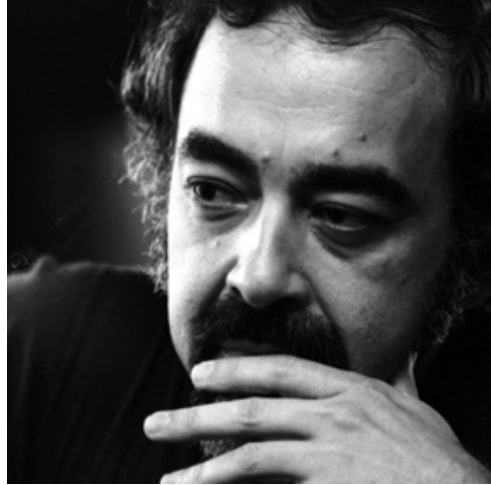
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**SMC-DZPPA**

# IRA LEVIN

by Bernice M. Murphy



**Ira Levin** (August 27, 1929 – November 12, 2007) was an American author, dramatist and songwriter. He was graduated from the Horace Mann School and New York University, where he majored in philosophy and English. After college, he wrote training films and scripts for television.

It may seem strange to devote a space dedicated to resurrecting “lost and neglected” personages who have made an unsung contribution to the Gothic and Horror genres to a writer whose work frequently topped the bestseller lists and whose death earlier this year occasioned warm tributes in most major newspapers. And yet, whilst Ira Levin could hardly be called obscure, his immense contribution to genre fiction has yet to be fully appreciated; the breadth of his fertile imagination perhaps inevitably overshadowed by the lasting resonance of his two most famous fictional creations – *Rosemary’s Baby* (1967) and *The Stepford Wives* (1972).

Levin, who died at the age of 78, could, with considerable justification be called the father of the modern popular thriller. His oeuvre included works of

Science Fiction (*This Perfect Day*, 1970), supernatural horror, and suspense, and he often combined elements from all of these genres (as in *The Boys from Brazil*). Levin was particularly good at coming up with resonant “high-concept” style premises for his novels, most of which can be summarised in a single intriguing sentence:

An arrogant young college student decides to murder his wealthy girlfriend when her unplanned-for pregnancy jeopardises his future plans (*A Kiss Before Dying*, 1952). A young mother-to-be suspects that her unborn child may be the Anti-Christ (*Rosemary’s Baby*). A holocaust survivor discovers that the Nazis have successfully (and repeatedly!) cloned Hitler (*The Boys from Brazil*). A suburban housewife grows to believe that the women in her new suburban community have been replaced by submissive androids (*The Stepford Wives*).

Having started his career as a television writer whilst barely out of college, Levin published his first novel, *A Kiss Before Dying* (1952), when he was only 23. The novel is almost as good a portrait of a greedy, socially ambitious sociopath as Patricia Highsmith’s *The Talented Mr Ripley* and has been twice adapted for the screen (most recently in a rather dire 1991 film starring Sean Young and Matt Dillon), despite the fact that the narrative’s major highlight – a devastating and audacious mid-story plot twist – could only be successfully carried out in print because it involves an audacious piece of authorial misdirection.

Though the novel was fairly successful, Levin first came to major public prominence as a playwright, author of “No Time for Sergeants” (1955), “Drat! The Cat” (1968) and, most famously, of all, the fiendishly constructed thriller “Death Trap” (1978).

Levin made a triumphant return to popular fiction in 1967 with the publication of *Rosemary's Baby* (1967), a taut, intelligent and genuinely compelling variation upon the “paranoid female in genuine peril” trope so often employed in the classical gothic. Though Roman Polanski's film version is better known today, Levin's novel remains as readable as ever, and should be considered a significant precursor to the block-busting work of horror writers such as Stephen King and Peter Straub in the 1970s.

Along with William Peter Blatty's *The Exorcist*, *Rosemary's Baby* helped convince publishers that there was a genuine appetite for mass-market horror fiction. Furthermore, Levin's spare prose style and tight plotting – none of his novels run much over 200 pages – could teach a thing or two to the kind of horror authors who won't say in two words what they can drag out to a full paragraph.

In *The Stepford Wives* (1972) Levin was, superficially at least, treading familiar ground: once more, a trusting wife is fatally deceived by the murderously self-centred man in her life. Two factors make the basic premise of *The Stepford Wives* concept so resonant. The first is the way in which, as Robert Beuka has observed, the story dramatises contemporary anxieties regarding the changing role of women in the home and in society at large.

The second is the manner in which this aspect of the novel is intertwined with a savage critique of consumerism and materialism as it relates to the suburban way of life. The novel's premise also reflects a recurring preoccupation of 1970s popular culture: whilst the 1950s and 60s had frequently seen films and television shows in which people were ‘taken over’ or ‘replaced’ by hostile alien

life forms, during the seventies aliens had in many cases been usurped by the products of man-made technology, just as Levin's typically sympathetic heroine, Joanna Eberhart, will, by the end of the novel have been murdered and replaced by her own robotic double. Part blackly comic satire, part genuinely affecting mediation on the lot of the disillusioned suburban housewife and the inability of some men to come to terms with the then burgeoning women's rights movement, ***The Stepford Wives* remains one of Levin's finest achievements, if only for the way in which it slyly dramatises elements of Betty Freidan's famous 1963 tract *The Feminine Mystique*.**

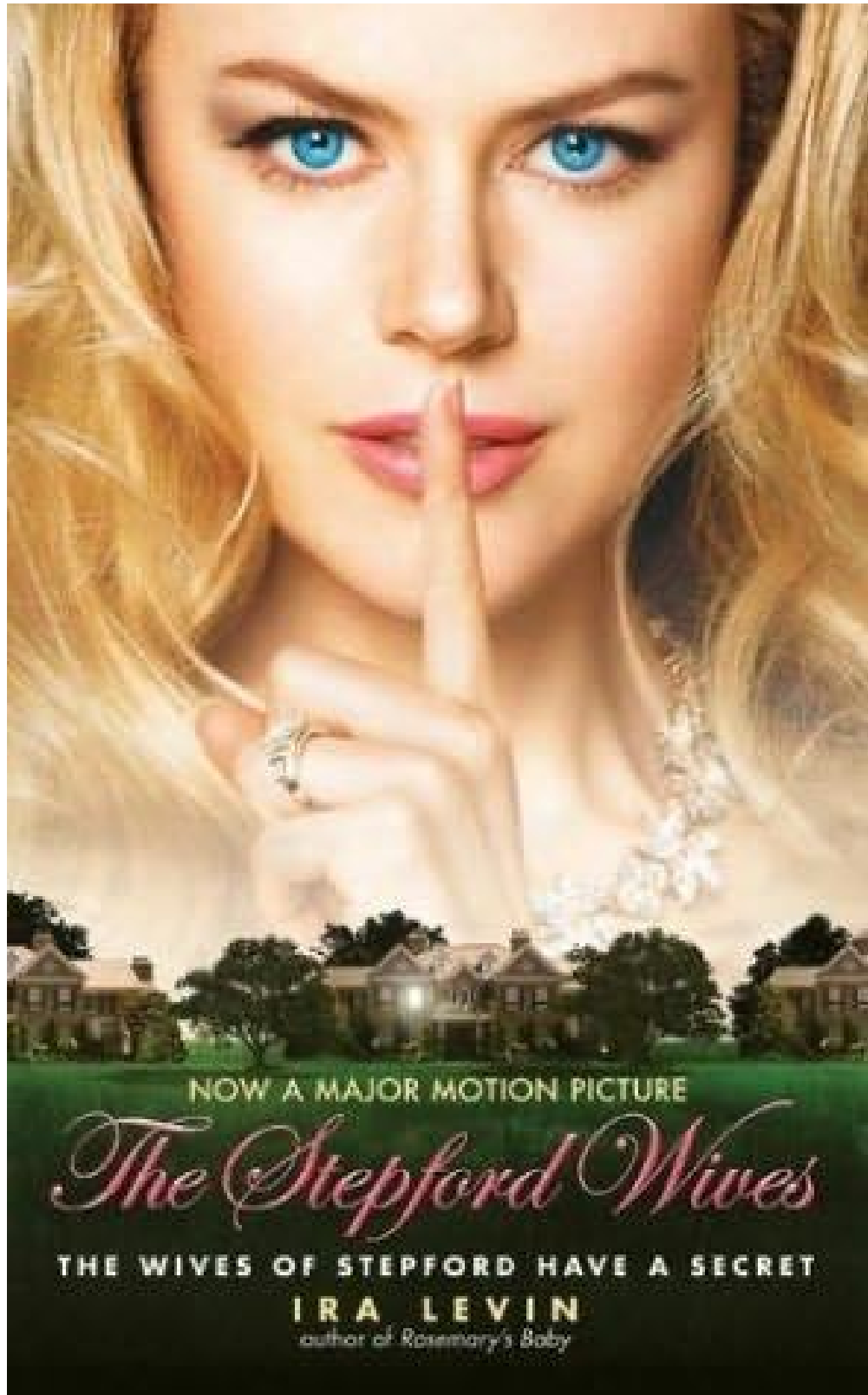
Another novel which sounded vaguely ridiculous in outline but was actually quite compelling was *The Boys From Brazil* (1976), in which Levin once again combined outright Science Fiction and the conspiracy thriller. The film version, in which Gregory Peck starred as Joseph Mengele, and Sir Laurence Olivier starred as a similarly decrepit Nazi-hunter is probably better known, if only for proving that whilst aging Golden-Age actresses (Crawford, Davis, De Havilland) could only find work during old age portraying homicidal grotesques (or their victims,) their male counterparts could always find employment as Nazi's.

Levin's last published novel, 1991's disappointing *Sliver*, if decidedly uneven, was at least yet another typically prescient paranoid thriller which critiqued the decades growing surveillance culture. As *Sliver* demonstrated, Levin's work could on occasion be below par. His follow up to *Rosemary's Baby*, a pseudo-Orwellian dystopian SF novel entitled *This Perfect Day* (1970) is deeply derivative, overly simplistic, and very mediocre. Worse again is the absolutely

dreadful follow-up to *Rosemary's Baby* entitled *Son of Rosemary* (1997), which, until Thomas Harris's insultingly shoddy *Hannibal Rising*, had the dubious distinction, in my eyes at least, of being the most ill-advised literary sequel ever published.

The novel also concludes with a cop out ending to beat all cop-out-endings... One can only hope that Levin was at least paid well for this monumentally unnecessary act of wanton shark jumping. Still, despite the odd blip on his C.V., Ira Levin still deserves a great deal of recognition for his ability to bring horror and unease into the contemporary, every day world with a deftness and slyly acute sense of social observation that puts many of those who followed his lead to shame.

([irishgothicjournal.homestead.com/LostSoul2.html](http://irishgothicjournal.homestead.com/LostSoul2.html))



NOW A MAJOR MOTION PICTURE

# *The Stepford Wives*

THE WIVES OF STEPFORD HAVE A SECRET

**IRA LEVIN**

*author of Rosemary's Baby*



## The Stepford Wives



Joanna and her husband Walter think life in Stepford will be fabulous. The school system is great for their two young children, the neighborhood is nice, and they are thrilled to be getting out of the crowded and dirty city. Once they move in, though, Joanna finds herself mildly unhappy. She is a progressive woman who has hobbies and outside interests, and she would like to find outgoing women friends who share her passions. Instead, she finds a bunch of women who seem content to stay at home and do hours of housework every day.

Finally Joanna meets a couple of other women in town who are much like she is. They decide it isn't fair there is a men's social club in town but no women's organization, so they decide to start one. None of the women with whom they speak seem interested or seem to have the time, though. Joanna and her friends are willing to believe that these other women are just different from them, but then Joanna comes across an old newspaper article about activities of a women's club in town--and some of the women with whom she spoke were active members of the club.

Joanna manages to find several like minded women such as herself. Yet, when they, too, become addicted to housework after having a romantic weekend alone with their respective husbands, Joanna becomes convinced that the town's Men's Association has hatched a sinister plot to change all the wives of Stepford into submissive Barbie dolls.

<http://iralevin.org/works.htm>

## Table of Joanna Eberhart`s Chararacteristics

Characterics	Dialogues and Narrator Statements that Portray the Feminine and Masculine Characteristics in Joanna Eberhart as the Ideal Woman in <i>The Stepford Wives</i>	Page
Active	<p>“Do you have any hobbies or special interest?” asked the welcome wagon lady.</p> <p>“Yes, several,” Joanna said. <b>“ I play tennis whenever I get the chance, and I m a semi-professional photographer”</b></p>	2
Emotionally labile	<p>Pete and Kim were arguing louder. “B.M.! Diarrhea!” “Ow! Stop it!”</p> <p><b>“Cut it out!” Joanna called, dumping the double handful of samples onto the kitchen table.</b></p> <p>“She`s kicking me!” Pete shouted, and Kim shouted, “I m not! You diarrhea!”</p> <p><b>“Now stop it!” Joanna said, going to the port and looking through.</b></p> <p>“She kicked me twice,” Pete said, and Kim shouted, “You changed the channel!” he changed the channel!” “I did not!” “I was watching Felix the Cat!”</p> <p><b>“Quiet!” Joanna commanded. “Absolute silence! Utter complete total silence.”</b></p> <p><b>Joanna groaned and went around into the family room.</b></p>	3-4
Maternal	<p>They looked at her, Kim with Walter`s wide blue eyes, Pete with her own grave dark ones. “Race `em</p>	4

	<p>to flying finish!” the TV set cried. “No electricity!”</p> <p>“A, you`re too close to the set,” Joanna said. “B, turn it off ; and C, get dressed, both of you. That green stuff outside is grass, and the yellow stuff coming down on it is sunshine. “ Pete scrambled to his feet and powed the TV control panel, blanking its screen to a dying dot of light. Kim began crying.</p> <p><b>Crouching, she hugged Kim to her shoulder and rubbed her pajama back, kiss her silk-soft ringlets. “Ah, come on now,” she said. “Don’t you want to play with that nice Allison again? Maybe you`ll see another chipmunk.”</b></p> <p>Pete came over and lifted a strand of her hair. <b>She looked up at him and said, “Don’t change channels on her.”</b> “Oh, all right,” he said, winding a finger in the dark strand. <b>“And don’t kick,” she told Kim. She rubbed her back and tried to get kisses at her squirming-away cheek.</b></p>	
Assertive	<p>I was going to tell you,” he said as they walked. “I’ve changed my mind; I’m joining that Men’s Association.” She stopped and looked at him.</p> <p>Too many important things are centered there to just opt out of it,” he said. “Local politicking, the charity drives and so on...”</p> <p><b>She said, “How can you join an outdated, old-fashioned—“</b></p> <p>“But the only way to change it is from inside, so I’m going to help do it. I’m joining Saturday night.”</p> <p><b>“Organization can be changed from the outside,</b></p>	5

	<b>you get up petitions, you picket—“</b>	
Empathic	<p>“That Carol Van Sant is not to be believed,” Joanna said. <b>“She can’t come over for a cup of coffee because she has to wax the family-room floor. Ted goes to the men`s Association every night and she stays home doing housework.”</b></p> <p><b>“Jesus,” Walter said, shaking his head.</b></p>	9
Task-oriented (work-oriented)	<p>So once Pete and Kim were sound asleep <b>she went down to the cellar and did some measuring and planning in the storage room that was going to be her dark room</b>, and then she went back up, checked Pete and Kim, and made herself a vodka and tonic and took it into the den.</p>	13
Task-oriented (work-oriented)	<p>She put the radio on to some schmaltzy but nice Richard-Rodgersy stuff, moved Walter`s contracts and things carefully from the center of the desk, and got out her magnifier and red pencil and the contract sheets of her quick-before-I-leave-the-city-pictures. Most of them were a waste of films, as she suspected when taking them--that she was never any good when she was rushing—but she found one that really excited her, a shot of a well-dressed young black man with an attaché case, glaring venomously at an empty cab that has just passed him. <b>If his expression enlarged well, and if she darkened the background to bring up the blurred cab, it could be an arresting picture—one she was sure the agency would be willing to handle. There were plenty of markets for pictures dramatizing racial</b></p>	13

	<b>tension.</b>	
Dependent	Lying on her back, she swung out her right leg and arm. <b>She missed Walter beside her</b> , but the expanse of cool-sheet smoothness was pleasant. How many times had she gone to bed alone since they were married? Not many: the nights he`d been out of town on Marburg-Donlevy business; the times she`d been in the hospital with Pete and Kim; the night of the power failure; when she`d gone home for Uncle Bert`s funeral—maybe twenty of twenty five times in all, in the ten years and a little more.	14
Innovative	<b>They (Joanna and Bobbie) talked about the possibility of having a get-together with some of their neighbors, a rap session to wake them to the more active role they could play in the town`s life;</b> but they agreed the women they had met seemed unlikely to welcome even so small a step toward liberation.	19
Task-oriented (work-oriented)	“My God, these are great!” Bobbie said, looking at the four mounted enlargements Joanna had hung in the den. “They are terrific!” Joanna thanked her. <b>“Now that Kim`s in kindergarten I`m really going to get to work,” Joanna said.</b>	19
Aggressive	<b>She spoke to Carol Van Sant.</b> “Gee, no, Joanna, that doesn`t sound like the sort of thing that would interest me. Thanks for asking me though.”	20

	<p>She was cleaning the plastic divider in Stacy and Allison`s room, wiping a span of its accordion folds with firm down strokes of a large yellow sponge.</p> <p><b>“It would only be for a couple of hours,” Joanna said. “in the evening, or if it`s more convenient for everybody, sometime during school hours.”</b></p>	
Aggressive	<p>“I`m sorry, but I just don`t have much time for that sort of thing.”</p> <p>Joanna watched her for a moment. <b>“Doesn`t it bother you, that the central organization here in Stepford, the only organization that does anything significant as far as community projects are concerned, is off limits to women? doesn`t that seem a little archaic to you?”</b></p>	20
Aggressive	<p>“Would you like to come in and sit for a while? I`m ironing.”</p> <p><b>“No, thanks,” Joanna said. I want to speak to some of the other women.”</b></p> <p><b>She spoke to Marge McCormick (“I honestly don`t think I`d be interested in that”) and Kit Sundersen (I`m afraid I haven`t the time; I`m really sorry, Mrs. Eberhart”) and Donna Claybrook (“That`s a nice idea, but I`m so busy these days. Thanks for asking me though”)</b></p>	21
Passive	<p>The third time Walter went to the Men`s Association he called at about nine o`clock and told Joanna he was bringing home the New Projects Committee, to which he had been appointed the time before. Some construction work was being done at the house (she</p>	25

	<p>could hear the whine of machinery in the background) and they couldn't find a quiet place where they could sit and talk.</p> <p><b>“Fine,” she said. “I’m getting the rest of the junk out of the darkroom, so you can have the whole—</b></p> <p><b>“</b></p> <p>“Are you sure you`re not looking for a waitress?”</p> <p>He laughed. “Oh God, there`s no fooling her,” he said. “Okay, you got me. But an intelligent waitress, all right? Would you? It really might do some good.”</p> <p>“Okay,” she said. <b>“Give me fifteen minutes and I’ll even be an intelligent beautiful waitress; how`s that for cooperation?”</b></p> <p><b>“Fantastic. Unbelievable.”</b></p>	
Confident	<p>They talked about ideas for new projects.</p> <p><b>“May I say something?” she said.</b></p> <p>“Sure,” Frank Roddenberry and herb Sundersen said.</p> <p><b>“Do you think there might be a chance of setting up an evening lectures for adults?” she asked.</b></p> <p><b>“Or parent and teenager evening forums? In one of the school auditoriums?”</b></p> <p>“That`s interesting,” Claude Anselm said, leaning forward and crossing his legs, scratching at his temple. He was thin and blonde; bright-eyed restless.</p> <p><b>“And maybe it would get the women out too,” she said. “In case you don’t know it, this town is a disaster area for baby-sitters.”</b></p> <p><b>Everyone laughed and she felt good and at ease. They nodded and agreed with her , or thoughtfully questioned her, and she felt very good indeed, meeting their questions with wit and</b></p>	27



	<b>good sense.</b>	
Rational	<p>“You don’t seem particularly dizzy,” she said, getting out a saucepan for Claude’s tea. “Why do they call you Diz?”</p> <p>“I used to work at Disneyland,” he said.</p> <p>She laughed, going to the sink. “No, really,” she said “That’s really.”</p> <p><b>She turned around and looked at him.</b></p> <p><b>“Don’t you believe me?” he asked.</b></p> <p><b>“No,” she said.</b></p> <p>“Why not?”</p> <p><b>She thought, and knew.</b></p> <p>“Why not?” he said. “Tell me!”</p> <p><b>“You don’t look like someone who enjoys making people happy.”</b></p>	31
Maternal	<p>“I thought that I would get you out of the cellar. You’re invited to play, and for lunch too. I’ll pick you up around eleven-thirty.”</p> <p><b>“Today? I can’t! Kim is still home (high fever).”</b></p> <p><b>“Still?”</b></p> <p><b>“Could we make it Wednesday? Or Thursday, just to be safe.”</b></p> <p>“Wednesday,” Bobbie said. “I’ll check with her and call you back.”</p>	32
Active	<p><b>“Oh God, I’ve had it!” Joanna said. “What a fiasco! Oh boy!”</b></p> <p><b>“One more!” Charmaine called, backing to the service line.</b></p> <p><b>“Come on, One more!”</b></p>	33

	<b>“All right, one more game!”</b>	
Aggressive	<p>“Over fifty women!” Bobbie said. “Who the hell were they? <b>What happened?”</b></p> <p><b>“That`s what I want to know,” she said “And why Kit Sundersen didn’t mention it to me. I’m going to speak to her tomorrow.”</b></p>	39
Aggressive	<p><b>“I wanted to find out what happened to the Women`s Club,” she said.</b></p> <p>Kit stood at the lighted refrigerator, her back to Joanna. “The Women`s Club?” she said. “Oh my, that was years ago. It disbanded.”</p> <p><b>“Why?” Joanna asked.</b></p> <p>“Some of the women moved away,” she said. “and the rest of us just lost interest in it. At least I did. It wasn’t accomplishing anything useful,” she said.</p> <p>“The meetings got boring after a while.”</p> <p><b>“How come you didn’t tell me about it when I was here the other time?”</b></p> <p>Kit smiled, her dimples deepening. “You didn’t ask me,” she said.</p>	42
Task-oriented (work-oriented)	<p>She managed to get in a little tennis, her game improving but still not as good as Charmaine`s. <b>She got the darkroom quarters set up and made trial enlargements of the black-man-and taxi picture, and developed and printed the ones she had taken in the center, two of which looked very good.</b> She took shots of Pete and Kim and Scout Chamalian playing on the jungle gym.</p>	48

Maternal	<p><b>She went to a P.T.A meeting. Pete`s and Kim`s teachers were there, Miss turner and Miss Gair, pleasant middle-aged woman eagerly responsive to her questions about teaching methods and how the busing program was working out.</b></p> <p>The meeting was poorly attended; aside from the group of teachers are at the back of the auditorium, there were only nine women and about a dozen men. The president of the association was an attractive blond woman named Mrs. Hollingsworth, who conducted business with smiling unhurried efficiency. <b>She bought winter coats for Pete and Kim, and two pairs of wool slacks for herself. She made terrific enlargements of “Off Duty” and “The stepford Library,” and took Pete and Kim to Dr. Coe, the dentist.</b></p>	52
Passive	<p>“So you`re going to be down to no friends at all in a little while—unless you speak to Walter.”</p> <p>“About moving?”</p> <p>Bobbie nodded. Looking at Joanna, she sipped her coffee.</p> <p><b>Joanna shook her head. “I couldn’t ask him to move again,” she said.</b></p> <p>“Why not?” he wants you to be happy, doesn’t he?”</p> <p>“Okay,” Bobbie said, “stick around. Turn into your next-door neighbor.”</p> <p><b>“Bobbie, it can be a chemical. I mean it could, but I honestly don’t believe it. Honestly.”</b></p>	58-59
Sensitive to inner feelings	<p>“Walter?” she said.</p> <p>“Mm?”</p>	68-69

<p>and to responses from other people</p>	<p>“Was that any good?” she asked. “for you?”</p> <p>“Sure, it was,” he said “Wasn’t it for you?”</p> <p>“Yes,” she said.</p> <p>He didn’t say anything.</p> <p><b>“I’ve had the feeling that it hasn’t been,” she said. “Good for you. The last few times.”</b></p> <p>“No,” he said. “It’s been fine. Just like always.”</p> <p>She lay seeing the ceiling. She thought of Charmaine, who wouldn’t let Ed catch her (or had she changed in that too?), and she remembered Bobbie’s remark about Dave’s odd ideas.</p> <p>“Good night,” Walter said.</p> <p>“Is there anything,” she asked, “that I—don’t do that you’d like me to do? Or that I do you’d like me not to?”</p> <p>He didn’t say anything, and then said, “Whatever you want to do, that’s all.” He turned over and looked at her, up on his elbow. “Really,” he said, and smiled, “it’s fine. Maybe I’ve been a little tired lately because of the commuting.” He kissed her cheek.</p>	
<p>Intuitive</p>	<p>They exchanged phone numbers. “I turned into a hermit when I was working on Penny,” Ruthane said, “but I’ll call you sooner or later.”</p> <p>“I’ll call you,” Joanna said. “If you’re busy, just say so. <b>I want you to meet Bobbie; I’m sure you’ll like each other.</b>”</p>	<p>74</p>
<p>Maternal</p>	<p>Ugh, what a Monday: <b>Pete’s room to be reassembled and all the others straightened out, the beds to be changed, washing (and she’d let it</b></p>	<p>78</p>

	<p>pile up, of course), tomorrow`s shopping list to make up, and three pairs of Pete`s pants to be lengthened. That was what she was doing; never mind what else had to be done—the Christmas shopping, and the Christmas-card addressing, and making Pete`s costume for the play (thanks for that, Miss turner).</p>	
Aggressive	<p>She put the papers and envelopes back into the center drawer and closed it. Then she got the phone book from the shelf and looked up Miss Kirgassa`s number in Eastbridge.</p> <p>The house she was thinking of, the St. martin house, was still on the market. “In fact I think they`ve come down a bit since you saw it.”</p> <p>“Would you do me a favor?” she said. “We may be interested; I`ll know definitely tomorrow. Would you find out the rock-bottom price they`ll take for an immediate sale, and let me know as soon as you can?”</p> <p>“I`ll get right back to you,” Miss Kirgassa said. She called Buck Raymond, the broker they`d used in Stepford. “Just hypothetically,” she said, “if we were to put the house on the market tomorrow, do you think we could sell it quickly?”</p>	84
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Analytic	<p>“Now just hold on a minute,” Walter said, making spread-handed calming gestures.</p> <p><b>“No,” she said, shaking her head. “No, whatever it is it takes four months to work, which means I’ve got one more month to go. Maybe less; we moved here September fourth.”</b></p> <p>“For God’s sake, Joanna—“</p> <p><b>“Charmaine moved here in July,” she said. “She changed in November. Bobbie moved here in August and now it’s December.”</b></p> <p>She turned and walked away from him. The sink’s faucet was leaking; she hit the handle back hard and</p>	84

	<p>leaking stopped.</p> <p>“You had the letter from the Department of health,” Walter said.</p>	
Emotionally labile	<p>“You had the letter from the Department of Health,” Walter said.</p> <p><b>“Bullshit, to quote Bobbie.”</b> She turned and faced him. <b>“There`s something, there`s got to be,” she said. “Go take a look. Would you do that, please? She`s got her bust shoved out to be here, and her behind girdled down to practically nothing! The house is like a commercial. Like Carol`s, and Donna`s, and Kit Sundersen`s!”</b></p> <p>“She had to clean it sooner or later; it was a pigsty.”</p> <p><b>“She`s changed, Walter! She doesn`t talk the same, she doesn`t think the same—and I`m not going to wait around for it to happen to me!”</b></p>	85
Afraid to take risk	<p>Joanna brushed crumbs from her hand. “It`s a nicer house than this one,” she said, “and we can have it for fifty-three-five. And we can get that for this one; Buck Raymond said so.”</p> <p>“We`re not moving,” Walter said.</p> <p>“You said we would!”</p> <p>“Next summer, no—“</p> <p><b>“I wont be next summer!”</b></p> <p>“Joanna—“</p> <p><b>“Don`t you understand? It`s going to happen to me, in January!”</b></p> <p><b>“Nothing`s going to happen to you!”</b></p> <p><b>“That`s what I told Bobbie! I kidded her about the bottled water!”</b></p>	86

<p>Afraid to take risk</p>	<p>You have a talk with Allan Hollingsworth, and if he says you`re—“</p> <p>“With who?”</p> <p>“Allan Hollingsworth,” he said. His eyes went from hers. “The psychiatrist. You know.” His eyes came back. “If he says you`re not going through some—“</p> <p>“I don`t need a psychiatrist,” she said. “And if I did, <b>I wouldn`t want Allan Hollingsworth. I saw his wife at the P.T.A.; she`s one of them. You bet he`d think I`m irrational.</b>”</p> <p>“Then pick someone else,” he said. “Anyone you want. If you`re not going through some kind of delusion or something, then we`ll move, as soon as we possibly can. I`ll look at the house tomorrow morning, and even put a deposit on it.”</p>	<p>87</p>
<p>Passive</p>	<p>He sat at the desk, writing on a yellow pad. A cigarette in the ashtray ribboned smoke up into the lamplight. <b>He looked at her and took his glass off.</b></p> <p>“All right,” she said. “I`ll speak to someone—but a woman.”</p> <p>“Good,” he said. “That`s a god idea.”</p>	<p>88</p>
<p>Analytic</p>	<p>“<b>T`ve begun to suspect—</b>“ <b>Joanna said.</b> “Oh Jesus, `suspect`; that sounds so—“ She worked her hands together, looking at them.</p> <p>Dr. Fancher said, ”Begun to suspect what?”</p> <p>She drew her hands apart and wiped them on her skirt. “<b>T`ve begun to suspect that the men are behind it,</b>” she said. She looked at Dr. Fancher.</p> <p>Dr. Fancher didn`t smile or seem surprised. “Which</p>	<p>92</p>



	<p>men?" she asked.</p> <p>Joanna looked at her hands. <b>"My husband," she said. "Bobbie`s husband, Charmaine`s."</b> she looked at Dr. Fancher. <b>"All of them," she said. She told her about the men`s Association.</b></p> <p><b>"I was taking pictures in the Center one night a couple of months ago," she said. "The windows were open and there was—a smell in the air. Of medicine, or chemicals. And then the shades were pulled down, maybe because they knew I was out there; this policeman had seen me, he stopped and talked to me."</b></p> <p>She leaned forward. <b>"There are a lot of sophisticated industrial plants on Route Nine," she said, "and a lot of the men who have high-level jobs in them live in Stepford and belong to the Men`s Association. Something goes on there every night, and I don`t think it`s just fixing toys for needy children, and pool and poker.</b></p>	
Emotionally-labile	<p>She strode pass him. <b>"Stop lying," she said. "You`ve been lying to me ever since I took my first picture."</b> She swung around and started up the stairs. "Pete!" she called. "Kim!"</p> <p>"They`re not here."</p> <p>She looked at him over the banister as he came from the hallway. "When you didn`t show up," he said "I thought it would be a good idea to get them out for the night. In case anything was wrong."</p> <p>She turned, looking down at him. <b>"Where are they?"</b> she asked.</p> <p>"With friends," he said. "They`re fine."</p>	104

	<b>“Which friends?”</b>	
Dependent	She had to get Ruthanne`s. Ruthanne would lend her money and a coat, let her call an Eastbridge taxi or someone in the city—Shep, Doris, Andreas—someone with a car who would pick her up.	108
Maternal	<p>“Thanks,” Ruthanne said. “What have you been up to? Have you taken any interesting pictures?”</p> <p><b>“Oh no,” Joanna said. “I don’t do much photography anymore.”</b></p> <p><b>“You don’t?” Ruthanne said.</b></p> <p><b>“No,” Joanna said. “I wasn’t especially talented, and I was wasting a lot of time I really have better uses for.”</b></p> <p>Ruthanne looked at her.</p> <p>What are you doing then, besides your housework?”</p> <p>Ruthanne asked her.</p> <p><b>“Nothing, really,” Joanna said. “Housework`s enough for me. I used to feel I had to have other interests, but I`m more at ease with myself now. I`m much happier too, and so is my family. That`s what counts, isn’t it?”</b></p> <p>“Yes, I guess so, Ruthanne said. She looked down at their carts, her own jumble-filled one against Joanna`s neatly filed one.</p>	121