A FEMINIST ANALYSIS OF JUANA’S ATTITUDE AND VOICE IN *THE PEARL*

THESIS
Submitted in Partial Fulfillment of the Requirements for The Degree of Sarjana Sastra

RISTA ERLISTANTIA
392012012

ENGLISH DEPARTMENT
FACULTY OF LANGUAGE AND LITERATURE
SATYA WACANA CHRISTIAN UNIVERSITY
SALATIGA
2016
PERNYATAAN TIDAK PLAGIAT

Saya yang bertanda tangan di bawah ini:

Nama : Rista Erilistantia
NIM  : 392012012
Fakultas : FBS
Judul tugas akhir : A FEMINIST ANALYSIS OF JUANA'S ATTITUDE AND VOICE IN "THE PEARL"

Pembimbing:
1. Lany Kristono, M.Hum
2. Suzana Maria L.A.F, M.Hum

Dengan ini menyatakan bahwa:
1. Hasil karya yang saya serahkan ini adalah asli dan belum pernah diajukan untuk mendapatkan gelar kejuruan baik di Universitas Kristen Satya Wacana maupun di institusi pendidikan lainnya.
2. Hasil karya saya ini bukan hasil terjemahan melainkan merupakan gagasan, rumusan, dan hasil pelaksanaan penelitian/Implementasi saya sendiri, tanpa bantuan pihak lain, kecuali arahan pembimbing akademik dan nara sumber penelitian.
3. Hasil karya saya ini merupakan hasil revisi terakhir setelah diajukan yang telah diketahui dan disetujui oleh pembimbing.
4. Dalam karya saya ini tidak terdapat karya atau pendapat yang telah ditulis atau dipublikasikan orang lain, kecuali yang diaturkan sebagai acuan dalam naskah dengan menyebutkan nama pengarang dan dicantumkan dalam daftar pustaka.

Pernyataan ini saya buat dengan sesungguhnya. Apabila di kemudian hari terbukti ada penyiapan dan ketidakbenaran dalam pernyataan ini maka saya bersedia menerima sanksi akademik berupa pencabutan gelar yang telah diperoleh karena karya saya ini, serta sanksi lain yang sesuai dengan ketentuan yang berlaku di Universitas Kristen Satya Wacana.

Salatiga, 1 Juni 2016

Kista Erilistantia
Saya yang bertanda tangan di bawah ini:

Nama : RISTA ERLISTANTIA
NIM : 392012012
Fakultas : FBS
Program Studi : SAstra Inggris
Judul tugas akhir : A FEMINIST ANALYSIS OF JUANA'S ATTITUDE AND VOICE IN "THE PEARL"

Dengan ini saya menyerahkan hak non-eksclusif* kepada Perpustakaan Universitas - Universitas Kristen Satya Wacana untuk menyimpan, mengatur akses serta melakukan pengelolaan terhadap karya saya ini dengan mengacu pada ketentuan akses tugas akhir elektronik sebagai berikut (beri tanda pada kotak yang sesuai):

☑ a. Saya mengijinkan karya tersebut dianggap ke dalam aplikasi Repositori Perpustakaan Universitas, dan/atau portal GARUDA
☑ b. Saya tidak mengijinkan karya tersebut dianggap ke dalam aplikasi Repositori Perpustakaan Universitas, dan/atau portal GARUDA**

Demikian pernyataan ini saya buat dengan sebenarnya.

Salatiga, 30 Mei 2016

[Signature]

Rista Erlistantia

Mengetahui,

[Signature]

Lamy Kristone, M.Hum

[Signature]

Suzana Maria L.A.F.M.Hum

---

* Hak yang tidak terbatas hanya bagi satu pihak saja. Penggiat, penulis, dan mahasiswa yang menyerahkan hak non-eksclusif kepada Repositori Perpustakaan Universitas setiap mengumumkan hasil karya mereka masih memiliki hak copyright atas karya tersebut.
** Harap diamalkan secara bijak dan mesra. Pihak ini harus dirintis dengan penjelasan alasan termasuk dari pembimbing TaH dan disetujui oleh penguasa fakultas (dekan/ketua).
A FEMINIST ANALYSIS OF JUANA'S ATTITUDE AND VOICE IN THE PEARL

THESIS
Submitted in Partial Fulfillment
of the Requirements for The Degree of
Sarjana Sastra

RISTA ERLISTANTIA
392012012

Approved by

LanyKristeno, M.Hum.
Supervisor

Suzana Maria L.A.F, M.Hum
Examiner
COPYRIGHT STATEMENT

This Thesis contains no such material as has been submitted for examination in any course or accepted for the fulfillment of any degree or diploma in any university. To the best of my knowledge and belief, this contains no material previously published or written by any other person except where due reference is made in the text.

Copyright @ 2016 Rista Erliistantia and Lany Kristono M.Hum.

All rights reserved. No part of this thesis may be reproduced by any means without the prior written permission of at least one of the copyright owners or the English Department of Satya Wacana Christian University, Salatiga.

Rista Erliistantia
ACKNOWLEDGMENT

All of the highest praise and gratitude is dedicated to my Lord, Jesus Christ who blesses me in joy and sorrow when I finished my thesis and study in Faculty of English and Literature Satya Wacana Christian University. There are some memories which I never forget in my life. I know when I begin to learn, I have to give my best in all of my efforts. From what I have learned, I am thankful to God because He gives me strength to survive and achieve my dream. I have learned from many things around me. I believe to my Father and surrender all of my hope into His Hand.

Beside, I am also thankful because God has given me special people in my life who spend their time with me. They also support me when I need advices. Thank you for loving and caring me. In this graceful moment, I would like to thank for:

1. My Family, Mom, Dad and my sister. Thanks you for your support until I can finish my study in SWCU. All of you are special for me. Thank you for reminding me to work hard, keep praying and financial me.

2. Lany Kristono, M.Hum., Thank you for being my advisor and spending your time and patience to help me. I do appreciate it. I am sorry if I had any mistakes during the process of writing my thesis. I know, I have to keep learning more about how to organize my thesis idea. And lastly, I would like to say that you are one of the best teachers which I had ever met.
3. Suzana Maria, M.Hum., my examiner. Thanks a lot for spending your time to read my thesis. I also like your patience and explanation when you teach me in semester 5 and 6. I greatly appreciate your caring to me.

4. Hello! all of my lovely friends, Maria Eka Jayanti, Stefany Ezry Sahuleka, Randini Sita, Sabat Mulyoto, Hariaty and Febriani Wulandari. Thank you for spending time with me. We have passed our bitter and sweet memories together. Keep praying and doing your best. God bless all of you.

5. My incredible team! Annyeoung haseyo for Elyssa, Edvan, Chrisly, Fella, Ria and Regina.

Many thanks for your support. I love you

6. For all my friends in boarding host ‘Kemiri II at 731’. There are lot memories which I can not forget with all of you, guys!. That’s was awesome!. And I am really sorry if I had any mistake.

7. For all my friends in campus, Twelevers and classmate. I like your hard work and enthusiasm in attending any FBS activities. Good luck! Although, we are not close to each other, I just want to say thanks a lot because all of you have colored my days during I became a FBS student.

8. Lastly, for all of my friends in community service or we called it “PERKANTAS” and “GKJ Youth service”. Thank you for strengthening me to grow together in the grace and knowledge of our Lord, Jesus Christ.

Salatiga, April 21 2016

Rista Erlistantia
Table of Contents

INSIDE COVER PAGE ............................................................................................................. i
APPROVAL PAGE .................................................................................................................. ii
COPYRIGHT STATEMENT ..................................................................................................... iii
ACKNOWLEDGEMENT ........................................................................................................ iv
TABLE OF CONTENTS ......................................................................................................... vi
ABSTRACT ........................................................................................................................... 1
INTRODUCTION .................................................................................................................... 1
THEORITICAL FOUNDATION ............................................................................................ 5
FEMINIST HISTORY .......................................................................................................... 5
EXISTENTIAL FEMINISM ................................................................................................. 5
SECOND SEX ....................................................................................................................... 6
JUANA AS KINO’S OTHER .............................................................................................. 8
JUANA AS AN INFLUENTIAL CHARACTER .................................................................. 13
CONCLUSION .................................................................................................................... 20
SUGGESTION ................................................................................................................... 21
WORK CITED .................................................................................................................. 22
A Feminist Analysis of Juana’s Attitude and Voice in *The Pearl*

**Abstract**

*The Pearl* exposes a patriarchal role in an indigenous Indian-Mexican family, assuming Kino as a leader who holds the large control of the family and Juana as the less powerful. However, when he fails, Juana is able to handle the family. Even, she is described as a different figure who transforms from an obedient and passive woman to a braver and assertive one, particularly in expressing her view. Juana’s contrasting portrayal has triggered this study to analyze her attitude and voice in the family by a guiding question “What are Juana’s actual role and position in the family?” To find the answer, this study used Existential Feminist which is discussed in Simon de Beauvoir’s *Second Sex*. The findings reveal that Juana’s actual role and position in the family do not reflect a real empowerment. Instead, they supports the idea that woman is under the control of man as his ‘others’.

Keyword: Existential Feminism, ‘others’, control, attitude, voice

**Introduction**

In some of John Steinbeck’s modern novels, woman is an appealing issue to be explored. Through his works, Steinbeck introduces two different characteristics of woman; i.e. submissive and assertive. These contrasting characteristics should be clearly described because most of the female characters indicates changing image of woman. For example, *Grapes of Wrath* tells about Ma Joad who is firstly a domestic woman who works at home and obeys the patriarchal rule, but then she becomes active to express her opinion and choose her own way.
Meanwhile in *East of Eden*, he shows woman with strong personality as mother ‘Abra’, but she is ‘assertive’. Steinbeck’s woman in *The Pearl*, Juana is a main female character who is told as passive and active in same cases. Among the stories above, *The Pearl* will be more discussed in this analysis.

This story takes a place in Baja California, La Paz during the Spanish colonialization to Indian people. In the sixteenth century, the Spanish landed in Mexico and proceeded to subjugate and enslave the native people of the area. While at the time Steinbeck wrote, their descendents were not enslaved, the Indians were still the underclass, while the descendents of the Spanish settlers were the richer, more powerful, professional ruling class. Furthermore, this story is also influenced by its historical context as it is published after the World War II in the early twentieth century and regarded as modern American Literature. Along with this situation, Wrenn proved that many modernist authors depict his female characters as “an individual who insists on her right to have a career or a family, or both, depending on her individual choices and desires.” This era is also characterized by gender political movement which involves the issue of class, gender and struggle for knowledge and senselessness and alienation of the time (Wren 10). This issue is considered a result of changing image and role of women in postwar era which opened up tremendous opportunities for women because so many men joined the armed services and went abroad, leaving open many jobs that had been previously closed to women. For women, this is a symbol of woman’s changing role and postwar Feminism (May 1, Jeffries 39).

Unfortunately, at the next development, women are still struggling for their freedom, because in fact, the image of women does not change totally. Women were asked to do their part by leaving the job market and a lot of women got married and had children after the war, and
they generally stopped working after that. The marriage age dropped dramatically young people were rushing into marriage, and a larger percentage of people married than ever before (May 1).

Steinbeck depicts those phenomena critically in *The Pearl*, especially in portrayal of his female character. It can be viewed as either as an obedient wife or mother who lives under man’s domination or ‘new woman’ who shows her independency and bravery to express her strong view. Steinbeck exposes this value of femininity throughout his main female character ‘Juana’. The story begins to tell about the representation of how Kino and Juana spend their daily life and ends with the death of their child and the spouse’s throwing the pearl back into the sea. She is a subordinate as well as a powerful figure. Likewise, at the first time, the readers are told about strong personality of Juana. She is depicted as typical Indian woman who lives in a tribal culture who likes to “combed her black hair and braided it into two braids and tied the ends with thin green ribbon”, gentle, obedient and a helper of her husband (Steinbeck 2 and 4). In her duty as a mother and wife, she devotes herself only to her family. She is nurturing, cooking, preparing for her husband’s needs and does not talk much with her husband. Contrasting, in another case, she appears as an independent, strong and brave woman when her family is facing threat and danger. Once, she spoke, her voice was heard. For example, she works quickly to handle their baby Coyotito when he was bitten by scorpion. Directly, she sucked the poison and suggests to bring the baby to doctor. Due to her determination, Kino recognizes her.

In the climax of the story, surprisingly, she is able to control her husband by resisting him. She declares her voice to her husband’s many times by saying “the pearl will destroy our family” and attempts to throw the pearl away secretly. But, Kino prevents her effort and hit her. Juana says nothing, be silent and accepts it. This seemingly contrasting portrayal of Juana is considered crucial feminist issue to be analyzed. Hence, it motivates the researcher to investigate
how Juana’s attitude and voice represent woman’s actual role and position in the family. In other words, this study aims to analyze the female character’s attitude and voice by viewing how she is portrayed in the family. The possible findings may help trigger an awareness of gender equality especially to those living in societies which still restrict women’s freedom in public sphere. They may also help readers explore woman’s issue to enrich knowledge for literary reading.

To analyze the female character’s attitude and voice in family, this study would be a library research, employing Existentialist Feminism. To do specific analysis, it would like to use Simone de Beauvoir’s “Second Sex”, which is derived from Existentialism. Beauvoir’s theory has been selected as an appropriate tool for this research because it views how women are oppressed by virtue of "otherness" which means that “women have been always forced to occupy a secondary place in the world in relation to men” in her position as a mother and wife. Besides, it also examines how woman responds to freedom, choice and responsibility.

My search for “A Feminist analysis of female character’s attitude and voice in The Pearl” brought me to some notes in Shmoop website and Sayed Mohammed Youssef’s article titled “Defying Gender Stereotypes: Juana Eclipsing Kino in John Steinbeck’s The Pearl” about. Shmoop Literature states that “despite her passivity, Juana manages to function as a pillar of strength for her husband”. While Youssef’s stated that “Juana a far stronger and more superior person than her husband in a patriarchal and colonial society in which women have no say”. This research would like to challenges the notes and Yossef’s research finding about Juana’s attitude and voice using Existentialist feminist theory to analyze attitude and voice. Therefore, I would like to clarify that this research has never been done previous.
Theoretical Background

Feminist Criticism

Toril maintains that Feminist Criticism is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism. This criticism has strongly influenced the world of American Literature as stated in Feminism book “American Feminist began by analyzing literary texts rather than philosophizing abstractly about language. Many reviewed the great work by male writer, embarking on a revisionist re-reading of literary tradition. These critics examined the portrayals of women characters, exposing the patriarchal ideology implicit in such works and showing how clearly this tradition of systematic masculine dominated is inscribed.” In practices, it deals with two distinct modes of Feminist Criticism, the first mode is ideological, it is concerned with Feminist as reader, and it offers Feminist readings of text which consider the images and stereotypes of women in literature, the omissions and misconceptions about women in criticism, and woman as sign in semiotic systems. Second is Feminist as Feminist reading or Feminist critique is in essence a mode of interpretation, one of many which any complex text will accommodate and permit.

Existential Feminism

Simone de Beauvoir was an existential phenomenologist who was centrally concerned with problems of oppression and embodiment. Her philosophy, novels, and autobiography remain popular, especially The Second Sex which continues to influence feminist thought (Card 24). The Second Sex signs the end of first wave feminism which centers on debate about materialism, women’s individual and collective social and politic interest and self-determination (Maggie 11). Meanwhile to understand more about Existential Feminism in depth, we need to
know the definition of Existential itself, as quoted in Cambridge book, Existentialism is a branch
of philosophy best known from French writers during the 1940s and 1950s which mostly
concerned with ideas of choice, meaning, and the limits of existence. In general, existentialists
think human existence has no predetermined meaning. It is up to each of us to use our freedom to
choose our actions and interactions in the world. Each individual carries the burden of finding,
revealing, and making meaning in the world (Card 25).

**Second Sex**

In relation to *Second sex*, it can be found that Existentialism is regarded as ‘foundation’
of Beauvoir’s Philosophical thought which denies the existence of a pre-ordained ‘human
nature’, and emphasize the freedom and responsibility of each person to create him or herself as
a self-governing individual. It is this philosophy that she brought to her examination of
femininity (Tolan 321). In other words, in gender division, she explicates that in patriarchal
society women are led to believe that they are happier rejecting their freedom than they would be
taking responsibility for it. In fact, patriarchal femininity is defined by refusing responsibility --
or, as Beauvoir puts it, by choosing to be Other, to be inessential (28). To strengthen this
argument, she continues to denote that “She is determined and differentiated in relation to man,
while he is not in relation to her; she is the inessential in front of the essential. He is the Subject;
he is the Absolute. She is the Other (Beauvoir 26).

Likewise, *The Second Sex* primary idea is women are controlled by man’s power in
patriarchal system and considered as subordinate, or it can be called as ‘Other”. Beauvoir
denotes that men are viewed as always the subject-self “I”, active mind and essential, while
women are weak, subordinate, inessential, passive body and domestic. Furthermore, Card said
that Beauvoir also argues that the *Second Sex* is phenomenological work that explores woman’s
situation. Being a female does not make one a woman. Instead one becomes a woman through interaction with the world, through lived experience. It means that Femininity is a result of social construction, it is neither a natural nor innate entity, but rather a condition brought about by society, on the basis of certain psychological characteristic. It places woman in inferior status and limit their freedom to public sphere. They experience domestic role such as bearing child, nurturing, giving birth and being a sexual object. In this analysis, the main theoretical theory which will be used is Beauvoir’s perspective considering the view of woman as “absolute others” and situation of being an independent.

In other words, In Second Sex, Beauvoir investigates why woman is seen as different from man, not man as different from woman. She represents the inessential in relation to the essential. He is subject, the absolute: She is the other.” It explores men’s power and women’s subordination to men (Susan 4). She also exposes woman’s live experiences as mother and wife who take role of breastfeeding, domestic or child bearing based on myth of being a woman who is much influenced by social, and woman’s condition and character to achieve freedom and their own choice (Susan 6).

These perspectives shows that patriarchal ideology throughout history has enabled men to assume that they have a right to maintain women in a subordinate state and women have internalized and adapted to this oppressed state. She continues to say that woman is seen as different from man, not man as different from woman. She represents the inessential in relation to the essential. He is subject, the absolute: She is the other (Susan 4). Even though, women have trapped in myth of representation, but women also show their action as an independent woman. The key issue for Beauvoir in The Second Sex was to articulate how women might become transcendent, authentic subjects in their own right. Ultimately, this theory fit for the
analysis of the female character in *The Pearl* as Steinbeck creates an image of woman as secondary human being or “the other” or “absolute” in relation to her husband, but on the other side she actualizes her transcendence.

**Juana as “Kino’s others”**

Kino and Juana’s relation as reflected in their daily interaction mirrors patriarchal ideology. According to Weber, the term ‘patriarchal’ refers to “a system of government in which men ruled societies through their position as heads of households,” (qtd in Walby 19). Therefore, associating … manhood and masculinity most closely associated with being human and motherhood and femininity…the marginal position of “other” (Johnson 29). In Beauvoir’s term “man is a socially autonomous and complete individual… and his existence is justified by the work he provides for the group; …the reproductive and domestic role to which woman is confined has not guaranteed her an equal dignity” (Beauvoir 503).

In other words, woman in patriarchal family is subordinate and alienated as Beauvoir said that woman is ‘man’s others’, or ‘absolute sex’ and ‘inessential’ (Beauvoir 26). This issue is also revealed at the beginning of the story when Kino and Juana were at home. Juana is depicted as a domestic woman who takes the role of a mother and wife. She is a typical representation of feminine woman who is “patient, obedient, respectful and cheerful”; while Kino is young and strong (Steinbeck, 4 and 9). The word “young” and “strong” implies masculinity that generally refers to ‘manly’. Furthermore, the patriarchal ideology is strengthened in how Kino treats his wife early in the morning:

Kino's eyes opened, and he looked first at the lightening square which was the door and then he looked at the hanging box where Coyotito slept. And last he turned his head to Juana, his wife, who lay beside him on the mat, her blue head shawl over her nose and over her breasts and around the small of her back. Juana's eyes were open too. Kino could never remember seeing them closed when he awakened. Her dark eyes made
little reflected stars. She was looking at him as she was always looking at him when he awakened (Steinbeck 1-2)

by not looking at his wife who was lying beside him when he opened his eyes, it can be interpreted that Kino always thinks of something beyond his family because the door may symbolize ‘opportunity and a man’s mind which embraces the public world. In contrast, Juana’s attention seems to be focused on her husband as “she was looking at him as she was always looking at him…” (Steinbeck 2). The first thing she always did is opening her eyes for her husband. She also respects her husband as she did not start her activities before Kino looked at her meaning. It is kind of allowance for her to start her daily routine. Every day will be a part of her duty to serve her husband and family. Juana’s attitude tends to ‘submissiveness’ means that she put her husband over herself and in the case, she is regarded as “the other” because Kino just takes her for granted by treating her unequally.

Juana is also restricted as inferior and her role as a wife and mother who is responsible for domestic duty. She took care of Coyotito and cooked for the breakfast meanwhile Kino got up and went outside to watch the dawn (Steinbeck 2-3). The different gender role of man and woman posits a woman as the ‘household heroine’ where she has to devote herself in a kitchen while man tends to freely choose what he wants. In Mexico tradition, men tend to have more power and control in the Mexican or Mexican-American home than do women. The men work and provide for the family, while the women are expected to stay home and care for the children, sick and elders. These traditional gender roles are known as Machismo and Marianismo (Santana 15). In this level, Beauvoir said that a woman is an ‘individual becoming’ who takes place in a situation that differs from men’s (Bjork 158). It is vividly shown by a gap between them.
When Kino had finished, Juana came back to the fire and ate her breakfast. They had spoken once, but there is not need for speech if it is only a habit anyway. Kino sighed with satisfaction – and that was a conversation. (Steinbeck 5)

The way of Kino treats Juana is depicted in an image of power and domination. He assumes himself as ‘subject’ who defines Juana as ‘others’ or ‘determined being’. Even Juana does not talk much and have breakfast together with him. She is just a complement and a wife who has to prepare food for him. They did not eat breakfast together and she would only eat after Kino had finished his meal. Then, it can be said that Juana’s attitude toward the authority expresses what Beauvoir said that woman has lost her ‘autonomy existence’ or ‘freedom’ which makes ‘women tend to subordinate themselves to the real and imaginary needs and interests of men.’ (Beauvoir 169).

Within this intention, on the other side, the other images that makes Juana ‘the other’ is her passivity which can be understood throughout Kino’s reaction to Juana when the situation is straining. Seeing Kino’s head bleeding because he protected the pearl from a stranger who wanted to steal the pearl (Steinbeck48-49). Juana attempts to remind Kino that the pearl would bring evil to the family, but he said ‘Hush, do not speak anymore.’ in the morning we will sell the pearl, and then the evil will be gone, and only the good remain, Now hush, my wife” (50). Kino limits Juana’s freedom to expressing her opinion, even he repeatedly commands her to keep silent. Juana has no authority to resist it and ultimately, she could only agree with Kino’s thinking to sell the pearl because she knows her husband will win it for their family. “Juana, glancing secretly at him, saw him smile. And because they were in some way one thing and one purpose, she smiled with him” (51). Being a husband and wife, Juana and Kino is said to have one purpose in some way. However, this one purpose represents the absence of Juana’s participation because almost of the purpose is determined by Kino.
Additionally, Juana also tends to be characterized as a good wife who is always beside her husband and knows her husband’s condition by simply observing his gesture. This is seen when Kino lays on a sleeping mat and is hopeless because he has been cheated by the dealer. Juana knows how she should stay ‘silent’ and be ‘the pillar of her husband’. She chooses not to talk to him “Juana watched him with worry, but she knew him and she knew she could help him best by being silent and by being near” (71). Juana’s attitude is closely related to an ideal wife in the patriarchal system that Beauvoir states as “woman is identified with passivity and immanence more than activity and transcendence [like a man]” (Beauvoir in Bjork 176).

Juana cannot say ‘no’ to what Kino would do because he is the leader of the family who will protect the family. It does not matter how hard she attempts to remind Kino, she is still not accepted by Kino because he will resist it, and bear on his ambition:

“No,” he said. “I will fight this thing. I will win over it. We will have our chance. His fist pounded the sleeping mat. “No one shall take our good fortune from us,” he said. His eyes softened then and he raised a gentle hand to Juana's shoulder. “Believe me,” he said. “I am a man.” And his face grew crafty. (Steinbeck 74)

Kino’s statement idealizes he knows what he will do, so that Juana should obey him. As the novel portrays, Kino attempts to convince Juana by his words “I am a man” meaning that he regards himself as brave, right and strong. Kino is morally superior or ‘essential’ who struggles to defend his authority over Juana. Even, he can successfully silence Juana when she feels afraid, “Hush,” he said fiercely. “I am a man. Hush.” she was silent, “let us sleep a little,” he said. “In the first light we will start. You are not afraid to go with me?” “No my husband.” (ibid). There is nothing Juana can do than following her husband’s willingness without any complaint. She always expresses her silence as a respectful response to Kino’s command. According to Beauvoir, the depiction above illustrates man treats woman as ‘absolute sex’. In other words,
Kino labels Juana as an ideal woman who is weak and powerless while he is “essential or master”. Beauvoir continues to explain that “he sets her up as the essential, it is he who poses her as such and thus he who really acts as the essential in this voluntary alienation. “In spite of the fecund powers that pervade her, man remains woman’s master as he is the master of the fertile earth; she is fated to be subjected, owned, and exploited like the Nature whose magical fertility she embodies” (qtd. in Moser 140).

Furthermore, in the middle of their conflict about the pearl, Juana’s relation with Kino turns to be complicated. She is abused by Kino when he finds her about to throw the pearl into the sea. “He struck her in the face with his clenched fist and she fell among the boulders, and he kicked her in the side.” (Steinbeck 76) He looks forceful and violence. He considers Juana as an obstacle of his dream to hold the pearl. This mistreatment is the extreme one which able to shut up Juana until she realizes that she would not be brave against her husband’s plan anymore. She is ‘isolated’ in a world determined by Kino’s dominance. The story describes it after she was hit by Kino, she can survive in her pain “She knew there was murder in him, and it was all right; she had accepted it, and she would not resist or even protest” (ibid).

In short, Juana realizes that a man is everything for her, she needs a man and believes in his strength as can be seen below.

Juana, in her woman’s soul, knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was this thing that made him a man, half insane and half god, and Juana had need of a man; she could not live without a man. Although she might be puzzled by these differences between man and woman, she knew them and accepted them and needed them. Of course she would follow him, there was no question of that. Sometimes the quality of woman, the reason, the caution, the sense of preservation, could cut through Kino's manness and save them all.” (Steinbeck 76)

It can be understood that Juana devalues herself as “man’s others” and be in a low position in front of man. She is a dependent who totally submits to her husband. This statement
reflects radical gender power between both sexes as Beauvoir mention that “man thinks himself without woman. Woman does not think herself without man.” And she is nothing other than what man decides” (Beauvoir 26). Here, Juana actualizes her existence easily as a weak woman. She believes a man’s power is larger than a woman’s. She shows her belief as a woman who accepts man’s authority. It means she regards man as ‘justification’ of her existence and alienates herself in man’s power. By using Beauvoir’s perspective, it can be highlighted Juana has found herself as “determined being rather than free becoming”, she also experiences being an ‘object’ in her world (qtd. in Bjork 158,179). Beauvoir also adds that woman accepts herself as the essential, but often accepts and even enjoys her position as the inessential, and in this sense others, in relation to man” (qtd. in Bjork 167).

**Juana as an influential character**

Nevertheless Juana appears as a different figure which matches the characteristics of a ‘new woman’ or ‘modern woman”. Such a woman is “independent and (relatively) sexually liberated” (Modernism and Gender,” in *The Cambridge Companion to Modernism* 174) and “insists on her individual choice and desire” (Wren 10). Juana plays a central role while her family is facing a problem. She acts differently than before who looks passive, now, she becomes more active in making a decision. She is even described as one who seems to be more assertive than Kino. For example, when their baby was hit by a scorpion, Juana knows what she should do in such an emergency. Directly, she sucked the poison from the baby’s arm (Steinbeck 7) while “Kino hovered, he was helpless, he was in the way” (10). When the wound got serious, she decided to go to the doctor.

Kino had wondered often at the iron in his patient, fragile wife. She who was obedient and respectful and cheerful and patient, she could arch her back in child pain with hardly cry. She could stand fatigue and hunger almost better than Kino himself. In the canoe she
was like a strong man. And now she did a most surprising thing. “The doctor,” she said. “Go to get the doctor.” (Steinbeck 9)

Juana’s endurance and capability to cope with difficult situations makes her comparable to an iron and not just a man but a strong one. Her attitude represents Juana as an independent woman who starts to take her own way. Cambridge Dictionary online identifies “independent” as “not influenced or controlled in any way by other people, events, or things”. Juana’s independency is manifested by her thinking and freedom where she can express her voice without depending on her husband. Even she can make Kino amazed with her extraordinary strength. Juana’s portrayal relates to Beauvoir’s concept of ‘independent woman’ who embraces freedom. For Beauvoir, the situation of women she points out that every woman is a free and autonomous being like all human creatures” (Beauvoir qtd. in Moser 85). When she becomes an ‘autonomous being’, she is ‘productive and active’, she regains her transcendence; she affirms herself concretely as subject in her projects (Beauvoir 813). The transcendence is explained as woman who has free will and shows independency by “prides herself on thinking, taking action, working, creating, on the same terms as men, instead of seeking to disparage them, she declares herself their equal” (Beauvoir qtd. in encyclopedia of Philosophy). Although, in the story, Juana does not directly show herself to be equal to Kino, it can be reflected in her action. She acts as a ‘subject’ who has the right to lead the family and being a decision maker in the family’s difficult times.

Juana does not only make a decision but also take the risk. Even though seeing a doctor seems impossible for them, the Indians. At that time, Indian people were marginalized as slaves. In their social life, there is a hierarchy between Spanish and Indian people in which the power of Government is ruled by Spanish (Marby 121).
“Juana wants the doctor.” a wonderful thing, a memorable thing, to want the doctor. To get him would be a remarkable thing. The doctor never came to the cluster of brushes. Why should he, when he had more than he could do to take care of the rich people who lived in the stone and plaster houses of the town.” (Steinbeck 9)

their economic condition seems not to be a barrier for Juana because she still stands on her strong-will even her spirit shines into her eyes which are as cold as “the eyes of a lioness” (Steinbeck 9). She attempts to find a way to bring her baby to the doctor, and ultimately, she said assertively “Then we will go to him, Juana said” (Steinbeck 10). She covers the baby and encourages Kino to believe in her. It is important to emphasize that, for the first time, Kino recognizes Juana’s existence until “he followed her” (ibid).

Being the only one who had the idea of calling the doctor instead of the traditional healer to cure her baby, Juana can also be considered ‘modern’. Seeing things beyond her family’s tradition and her people’s culture, Juana offers an unusual solution to such a problem because at that time none of them would contact the doctor to heal them. This can be interpreted as a rebellion against the societal norm as well Spanish colonialism because Juana’s determination means breaking the gap between two races.

Contrast to Kino, Juana tends to be wise. In such a situation, she recognizes good or evil thing quickly. It is clearly shown when they are in the canoe, Juana finds another alternative to heal Coyotito by gathering some brown seaweed and made a flat damp poultice of it, and she applied to the baby’s swollen shoulder (Steinbeck 20). As a mother, she has sensitivity to what the baby needed. She can give ‘warmth and safety’ to the family as it is depicted by ‘the song of family’. Juana is closely related to the song. For Indians, songs are often personal or tribal property. It is an integral part of the activity, and has a power itself. A song can bring protection, or it can bring the power of healing (Fields 5). The belief is still adopted by Kino and Juana as descendents of Indian people. As described at the beginning of the story, “the song of family
came now from behind Kino. And the rhythm of the family song was the grinding stone where Juana worked the corn for the morning cakes” (Steinbeck 3). When the song of evil attacked the family, Juana attempted to guard the family. “She held Coyotito in her arms and sang a song to him, to keep the evil out, and her voice was brave against the threat of the dark music” (72).

Juana seems always watch Kino’s action and thinking. When Kino got the pearl of the world, she starts to think wisely “Juana sensed his excitement, and she pretended to look away, it is not good to want a thing too much. It sometimes drives the luck away. You must want it just enough and you must be very tactful with God or the gods. But Juana stopped breathing” (Steinbeck 24). Juana is depicted as one who is aware of how awareness to respond to such new thing carefully. The description may be related to the ‘local wisdom’ or traditional way of thinking which is internalized in their society from generation to generation. However, it may also be interpreted as an effect of Colonial power toward Indian people. As colonized people, Indian is unworthy to get expensive thing.

Even though Juana is indeed excited about the pearl, but later she begins questioning it. When Kino seems optimistic to hold the pearl, the thing is like a treasure for him which will make his son goes to school. Juana knows his dream but maybe she shows her doubt to the dream and the pearl. She just “caught her breath sharply. Her eyes were bright as she watched him, and she looked quickly down at Coyotito in her arms to see whether this might be possible” (Steinbeck 33).

In the next portrayal, all of Juana’s doubt about the pearl turns out to be true. She kept her eyes to Kino while he was burying the pearl. She wanted to prevent Kino at the night when Kino went outside but she was late (Steinbeck 72). Kino had gone first. He was attacked by the
stranger and his head was bleeding. Sooner, Juana sees the evidence and sense of evil in the
gem. It has brought bad luck to her family. Simply, she said:

“now the tension which had been growing in Juana boiled up to the surface and her lips were thin. “This thing is evil” she cried harshly. “This pearl is like a sin! It will destroy us, and her voice rose shrilly. “Throw it away, Kino”. Let us break it between stones. Let us bury it and forget the place. Let us throw it back to the sea. It has brought the evil.”

(Steinbeck 50)

it is Juana’s voice which demonstrates human’s nature which is much driven by greed and evil, never be satisfied with what they had and they would maintain a valuable thing even they can sacrifice everything to hold it and fight to win it. Juana has different perception toward the pearl. Now, she believes entirely that the pearl is really an evil and has no value. Here, Juana seems to be more down to earth than Kino. She sees thing which can be gained and lost from the pearl. It is proved at the beginning the pearl offers wealth and happiness but at the end it may bring a downfall to the family. By seeing Juana’s attitude above, it can be said Juana’s power is actually focused on her thinking and wisdom. Hence, she represents a new image of modern woman who can consider a right decision by thinking as logically as a man. Turning a long stereotype of woman upside down as ‘weak, emotional, and irrational’ (Warren 170).

Again, Juana attempts to make Kino aware about the pearl because she does not want to sacrifice the family. Assertively, she argued:

“Kino, my husband.” she cried, and his eyes stared past her. “Kino, can you hear me?” I hear you,” he said dully. “Kino, this pearl is evil. Let us crush it between two stones. Let us-let us throw it back in the sea where it belongs. Kino, it is evil, it is evil.”(Steinbeck 73-74)

seeing the resistance above, it can be said Juana goes beyond her husband’s control. She attempts to reveal the truth by her courageous faith. From Beauvoir’s perspective, Juana is able to reach the position of being free. She has a freedom to actualize herself by taking a role of ‘active
becoming’ breaks her silence. Beauvoir adds how the situation of woman has come into existence which is characterized by the fact that woman can change or be changed (Moser 171). In this analysis, certainly, woman is transformed from ‘immanence’ to ‘transcendence’ and change her situation in which she is not dominated by man entirely through her voice and attitude which give significant effect in particular situation. Beauvoir asserts that freedom is sites of realization and recognition...on this view, it means woman can be a potential authentic mode of becoming subjective when she realizes her transcendence and freedom (Bjork 162, 168).

Juana’s transcendence also represents rebellious attitude against the patriarchal system in her society. As the previous discussion exposes that Indian Mexican culture which still maintains woman in submissive position (Santana 15). Profoundly, another attitude which asserts Juana’s power is her ability to take man’s duty by leading the family. It fits with the image of women in the early 20th century as the era of post war and emergence of first wave feminism. It exposes how women can get equal position with man in public by increasing of working women into the public access such as equal entry into the professions and into higher education.” (Maggie 12, 14).

Lastly, Juana does not give up. For her, it is not enough to simply to disagree with Kino plainly. She shows her bravery by doing a quite rebellious act of throwing the pearl away one early morning. She went to the shore, but Kino stopped her:

And rage surged in Kino. He rolled up to his feet and followed her as silently as she had gone, and he could hear her quick foot steps going toward the shore. Quietly he tracked her, and his brain was red with anger. She burst clear of the brush line and stumbled over the little boulders toward the water, and then she heard him coming and she broke into a run. Her arm was up to throw when he leaped at her and caught her arm and wrenched the pearl from her. (Steinbeck 76)

Juana’s attempt to throw the pearl away reflects her great control over threatening thing which comes from inside and outside the family. She believes that the pearl makes Kino and all
people in the village and town obsessed to it. Through the action, Juana is actually wants to present goodness against the desire of lust. So that Juana’s existence in the family is like an angel who wants to save the family.

Besides, she is also depicted as a super woman who can endure in her suffering. She is not afraid. Even though Kino hit her, she keeps showing her support to the family and her husband as the narrator depicted “Juana dragged herself up from the rocks on the edge of the water. Her face was dull pain and her side ached. She steadied herself on her knees for a while and her wet skirt clung to her. There was no anger in her for Kino” (Steinbeck 77). Her survival signs Juana is not only mentally but also physically strong.

Another Juana’s strength is her self-awareness. Juana is the only one who has awareness at all times. Therefore, she is able to think wisely of the consequence and seeing the possibilities. When the conflict starts to be more harmful after Kino killed a man, Juana asks him to escape. She realizes the colonizer will search them for revenge. Juana attempts to awake Kino’s unconsciousness:

“Juana quieted him as she would quite a sick child. “Hush,” she said. “Here is your pearl. I found it in the path. Can you hear me now? Here is your pearl. Can you understand? You have killed a man. We must go away. They will come for us, can you understand? We must be gone before the daylight comes.” (Steinbeck 79)

Here, Juana takes an influential suggestion to the family. It means she has strategy to survive by seeing from all evidence which had occurred during the conflict. It is important for her to stay alert. She shows her guiding strength to Kino even finally he submits to her determination by saying ‘you are right’ (79).
Conclusion

The Pearl depicts Juana in as a wife who has two contrasting roles and positions. First, Juana is portrayed as Kino’s, her husband, ‘other’ because her existence is actually much determined by Kino. Her attitude, as reflected in how she starts her day, fits her role as a devoted wife and mother. Thus, she is passive and obedient. Even when she disagrees with her husband’s will, she does not have power nor voice to be listened to. This portrayal fits Mexican culture where woman is expected to shows sacred duty, self-sacrifice and chastity to home and family. Indirectly, it shows woman as ‘immanence’ because her life is restricted by culture and belief (Santana 16).

In contrast, Juana is also described as a determining wife and mother. She decides what to do to their baby, even though her decision seems impossible and irrational since it is against the common practice. Yet, Kino obeys her without questioning or arguing. Thus, Juana’s determining voice is focused on her family problem. In other words, Juana is her husband’s “other” but when it comes to domestic affairs, her husband is her “other”. Even she seems resist her husband but she is actually does not achieve freedom wholly to determine herself.

Suggestion

Analyzing novel is a challenging activity for me as a Literature student. I think, analyzing a text means appreciating it. It sharpens my mind to think critically about how we deal with four important elements of literature such as author, reader, text and context. By analyzing a literary work, we also acknowledge our deep understanding of humanity issues and reveal hidden meaning which has not been known yet. As a practice, I have done with Literature research by analyzing feminist issue in Steinbeck’s female character ‘Juana’ in his novella “The Pearl”.

20
Based on my finding during doing this research, I would like to offer some suggestions to the faculty and further study:

1. For English and Literature faculty

   It needs to provide some available feminist sources for students who deals with feminist research because there are not enough Feminist books in the University Library.

2. For the next research

   Before doing a research, we need to observe and consider about how we can do a different research from the others. It guides us to think more creatively to analyze a text especially *The Pearl* novella. Most of Steinbeck work reveals deeply about social life after the war. It is about working class and his environment about humanity and nature relationship. In *The Pearl*, we can discuss more on how woman’s interrelation with law nature. Even though woman is able to declare themselves against man domination but she is still limited by her position as a woman.
Works Cited


Dwomoh, Nana K. “Woman as Other: Hemingway’s Portrayal of Female Characters in Have and Have Not.” Sodertorn University (2013). PDF


<http://gendermodernism.wordpress.com>
