**CHAPTER II**

**Literature Review**

This chapter discusses the theories of experts related to research problems to support the research that researchers are currently conducting. The researcher discusses seven topics in this chapter: Children’s Literature, Female, Feminism, Feminism in Literature, Representation, Anne of Green Gables, Narratology Theory, and Gender Performativity Theory. Additionally, it is a discussion of previous studies that are related to the topic of matter that is being discussed.

**2.1 Children’s Literature**

The definition of children's literature is not a defined entity, as it is contingent upon the intended purpose. Children's books are typically characterized as works intended for, appropriate for, or appealing to children; nevertheless, this characterization is problematic as it encompasses nearly all literature that children may encounter (Hunt, 1991). The term "children's literature" refers to a variety of works, including stories, books, magazines, and poetry, that are written expressly for children and are enjoyed by children. In addition to developing a love of reading, values, and cultural heritage, it represents the phases of growth that they have reached in terms of language, cognitive, personality, and social development (Norton, 1990). However, this message considered acceptable, requires measurement as it contains elements that are deemed unsuitable, particularly for children (Rusmana et al., 2023).

Genre is a type of literature that shares a set of common characteristics, but there’s many differences and variations between examples of a particular genre as similarities. Children's literature categorized into variety of genres (Lukens, 1976), including:

1. Realism: realistic narratives share characteristics with fictional stories, with characters involved in engaging actions, situated in an accurate time frame and location. Realism is subdivided into multiple subgenres, including realistic stories, animal realism, historical realism, and sports stories.
2. Formula fiction: characterised by narratives that conform to various patterns, categorised into different subgenres, such mysteries and thrillers, romantic stories, series book.
3. Fantasy: fantasy writers create alternate realms for their characters and readers, encouraging readers to believe in the existence of these worlds within the narrative's
4. context. Several types of subgenres have been defined that include, fantastic stories, high fantasy, and science fiction.
5. Traditional literature: the term "traditional" or "folk" literature indicates that the form began with the layperson, an anonymous writer, and was transmitted orally rather than in written form. Classified into categories: fables, folktales, myths, legends and hero tales, folk epics.
6. Poetry: imaginative and artistic type of writing, frequently referred to literary genre. This genre is categorised into several subgenres, including ballad, narrative poetry, and lyric poetry.
7. Information book: non-fiction is divided into informational books and biographies.
8. Across genre lines: Particular books resist definitive classification, crossing genre boundaries despite their commendable characteristics. Others are classified not by subject but by their dependence on imagery, such as picture books. Some books are classified as "classics," which are enduring works that span all genres.

According to what Lukens previously stated, "Anne of Green Gables" is considered to be a classic novel because its narrative includes a variety of different genres that proceed within the general category of children's literature. Therefore, this novel is considered to be across genre lines.

**2.2 Female**

The term "female" is not a fixed natural or biological category; rather, it is a social construction. Despite the fact that men and women are biologically distinct from one another, the roles that women play in society are molded by the societal conventions and structures that are already in place. This, in turn, results in women being viewed as "other" in comparison to males, (Simone de Beauvoir, 1949). Gender is the repeated stylization of the body, which is an assortment of repeated acts inside a highly tight regulatory framework that, over the course of time, congeal to produce the appearance of substance, of a natural kind of being, there are also differences between female, woman, and girl, (Bultler, 1990), similar to perform the following tasks:

1. Female, a biological classification indicating humans possessing specific physical characteristics, including female genitalia and secondary sexual characteristics.
2. Woman, a societal construct indicating an individual acknowledged as an adult within the female gender category, encompassing extensive social tasks associated with adulthood, work, familial responsibilities, and other roles in society.
3. Girl, a youthful or inexperienced woman, often implying immaturity or reliance on others, particularly within familial and societal contexts.

2.2.1 Female Role in Literature

The role of female in literature influence societal perceptions of women. Female are represented in literature in diverse manners, contingent upon the social, cultural, and historical contexts of the respective works. Throughout the course of literary history, women have frequently been portrayed as objects of desire, as symbols of idealized femininity, or in the most extreme examples, as horrible monsters. This has been the case for a significant portion of the time, (Simone de Beauvoir, 1949). Demonstrating that literature functions within a societal framework that maintains the enslavement of female, representing them in manners that restrict their autonomy and complete identity. The role of women in literature is often as objects of desire or as figures who depend on men, but there is still a gender imbalance.

Female have been the subject matter of the vast majority of classic English literature, yet they are rarely permitted to create their own identities. Although women frequently appear as subjects in literature, they are never afforded the opportunity to express their own identities, as these works are predominantly written by males and reflect a male viewpoint, (Showalter, 1977). However, as time has progressed, literature has evolved into a medium that is capable of challenging these preconceptions and represent female as individuals who are both complex and powerful. Feminist approaches of literature that are emerging in the 20th century, elucidated the various positions women occupy in tales and their capacity to construct their own stories. Future generations, there will be no separation between the spread of some groups values or ideologies and the publication of children's literature (Rusmana et al., 2023).

**2.3 Feminism**

Feminism is a movement that aims to end sexism, sexist exploitation, and all forms of oppression against women (Hooks, 1984). This definition emphasizes that feminism not only fights for equal rights for women, but also criticizes the patriarchal system that harms both men and women at the same time. Meanwhile, Rosemarie Tong defines feminism as a struggle to achieve gender equality through various theoretical approaches, such as liberal, radical, social, and postmodern feminism. Feminism is categorized into four waves and several methods, determined by the emphasis of the struggle and its historical context (Tong, 1989). For instance, the following:

* + 1. First Wave Feminism

First-wave feminism (late 18th - early 20th century) concentrated on the pursuit of women's fundamental rights, especially within legal and political domains. The movement was driven by a recognition of inherent gender inequity, where women were routinely denied the privileges afforded to men, including voting rights, property rights, and educational access. The initial phase of feminism was predominantly characterized by liberal feminist perspectives, which believed that legal modifications and institutional reforms could rectify gender disparities. Although the movement attained significant milestones, such as women's suffrage in certain nations, first-wave feminism is perceived as deficient in tackling more profound socio economic difficulties.

* + 1. Second Wave Feminism

Second-wave feminism (1960s–1980s) focused on reproductive rights, domestic violence, sexual harassment, job discrimination, and patriarchal oppression. It connected women's individual discontent with household responsibilities to political factors. The movement presented approaches such as radical feminism, which identified patriarchy as the fundamental source of injustice; social feminism, which linked patriarchy to capitalism; and liberal feminist, which advocated for legal reforms. Tong highlights its collective nature, fostering shared awareness among women about oppression while opening discussions on body autonomy and identity.

* + 1. Third Wave Feminism

Third-wave feminism (1990s), aimed to rectify the shortcomings of second-wave feminism, especially its focus on white, middle-class women. It emphasized diverse experiences, introduced intersectionality to explore how race, class, gender, and sexuality intersect, and rejected universal ideas of “woman.” This wave objected to fixed gender constructs and embraced postmodern approaches, emphasizing identity fluidity. Tong states that it was more inclusive and adaptable, tackling topics such as sexuality, media, and popular culture, while permitting women to articulate feminism within their own frameworks.

* + 1. Fourth Wave Feminism

The fourth wave of feminism (2010) emphasizes gender-based social justice through digital media. The movement implement social media to advocate women's rights, highlighting issues such as sexual harassment, equitable compensation, and women's representation in media. Tong examines that this movement is more inclusive and transformative because of its intersectional approach, emphasizing the interrelation of identities including race, class, and gender. This movement highlights the significance of mental health, digital rights, and women's empowerment in a virtual context, reframing feminism in a global and digital era.

**2.4 Feminism in Literature**

Feminism in literature started combining into a more structured movement and gained recognition in conjunction with the first wave of feminism. Feminist criticism demonstrates that masculine representations of women in literature are manifestations of male fantasies and anxieties, and that these distortions impact the actual lives of women (Showalter, 1977). Feminism in literary form evolving alongside women's real-world struggles for equality, educational rights, and political rights. Feminism is generally addressed through the perspective of literature, which can assist in the development of reader awareness of gender issues by demonstrating the representation of women and the existence of gender injustice.

Feminism and literature mutually reinforce one another in revealing and contesting societal gender bias. Literature provides a means to comprehend women's experiences, whereas feminism offers a critical framework to analyze women's experiences, whereas feminism offers a critical framework to analyze literature and establishing a presence for women within the literary canon, The relationship between feminism and literature is divided into several points, (Howe, 1976). Such as:

1. Critique of the Traditional Literary Canon

Traditional literature is generally characterized by male contributions that overlook women's experiences and the works of female authors. The representation of women is restricted to stereotypical roles, such as "submissive wife," "mother," or "sexual object," which is a reflection of patriarchal society's bias.

1. Literature as Reflection and Social Tool

Literature not only reflects social reality but also shapes readers' comprehension of their life, particularly for women. The representation of women in literature frequently constrains their ambitions to options like marriage or death, so limiting their perception of the future.

1. Feminism as a Method of Literary Criticism

Consisting of: analysis of female representation in literature, increasing gender awareness in the classroom, and reconstruction of literary history.

1. The Influence of Gender on Literature

Gender not only affects how women are portrayed in works of literature, but it also affects how those works are written and how they are perceived 5) Feminist Literature and Social Consciousness

Feminist literary critique educates the public on gender inequality and can catalyze social change by enabling students to understand the connection between patriarchal culture and the literary texts they engage with.

During the 19th century, the rise of a more structured feminist movement turned literature into an expression for feminist ideologies. Female writers begin describing women's experiences, deconstructing conventional roles, and advocating against gender discrimination. In the 20th century, several female writers expressed women's challenges inside a patriarchal culture with more explicitness. Contemporary literature features various male authors who articulate gender equality and demolish patriarchal tropes in their writings. The feminist movement in literature has broadened to encompass topics such as race, social class, sexuality, and gender identity.

**2.5 Representation**

Representation is the process of creating meaning using language. The connection between concepts and phrases allows us to reference the tangible world of items, individuals, or situations (Hall, 1997). Representation refers to the idea working in the social process of meaning through various marking systems, such as dialogue, writing, video, film, and photography. Essentially, representation is the process of generating meaning through language.

The term "represent" includes various meanings and can be classified into three categories (Giles & Middleton, 1999), which involve the following:

1. To stand in for, as demonstrated by a nation's flag displayed during an event indicating the country's presence.
2. To speak or act on behalf of, for instance, speaking and acting on behalf of the Roman Catholic community and representing the Roman Catholic community.
3. To re-present, as in a biographical or historical narrative that portrays past events.
   * 1. Representation of Gender Stereotypes in Literature

Gender is not something that an individual is; rather, it is something that a people does, what they do, rather than something that they are (Butler, 1990). Taking into consideration the realm of literature, the concept of gender may be analysed as a construction that is built by texts through the repetition of specific gender roles and expressions. This repetition results in the formation of stereotypes between female and male roles. Butler asserts that gender stereotypes in literature are evident in how female and male characters perform gender, either maintaining or challenging prevailing gender norms. To put it succinctly, gender is not a fixed identity but rather something that is performed and reproduced through actions and language.

Literature frequently mirrors social institutions and settings through constrained and binary representations of women, exemplified by the notion that women are incapable of performing roles intended for men and are relegated solely to the roles of mothers, wives, or sexual objects. The term "sexuality" refers to a cultural system that has its origins in a certain framework of social and interpersonal relationship (Rubin, 1975). Rubin contends that the gender stereotypes that are linked to works of literature are a component of a system that regulates and limits the expression of sexuality. Several literary works represent women as characters requiring protection or rescue from men, depicting them as beings readily swayed by emotions and less rational than their male counterparts.This system is characterised by the fact that women are frequently confined to traditional roles that are prescribed by social norms.

**2.6 Anne of Green Gables**

The novel Anne of Green Gables was written by L. M. Montgomery and was initially released in the year 1908. The main character of the novel is a little girl named Anne Shirley, who is 11 years old and has bright red hair that makes her stand out. She is an orphan who has a personality that is cheerful, intelligent, and inventive. Subsequently, Anne Shirley is adopted by Marilla and Matthew Cuthbert, a couple who originally wanted a boy to assist them on their Green Gables farm. While Anne Shirley is residing in the village of Avonlea, she encounters plenty of obstacles that she must overcome in order to adjust to her new surroundings. Throughout the course of this story, Anne goes through the process of developing her identity, overcoming both internal and external conflicts, and altering the perspectives of those around her on the capabilities and roles that women play in society.

Anne Shirley sees the world differently, full of wonder and curiosity, which makes her appear innocent. This personality becomes a source of difficulty, especially when she is confronted with a more conservative society and strong social laws that need women to be more subservient and controlled in order to conform to existing societal standards. Anne Shirley faces challenges in proving her ability and gaining respect from people around her, including initial rejection by Marilla and Matthew Cuthbert and social confrontations with her peers. However, Anne Shirley demonstrates persistence and tenacity in the face of adversity. She learns to embrace herself and finds a means to adapt to the social roles that are imposed on her while maintaining her identity as a female.

Anne's interpersonal relationships are a significant aspect of the story. Although sometimes feeling rejected, Anne successfully cultivates strong connections with several personalities, including Marilla and Matthew, who ultimately assume affectionate paternal roles in her life. Anne's relationships with her friends, particularly her best friend Diana Barry, demonstrate the value of friendship in confronting social and personal obstacles. Anne Shirley's interactions with other individuals, including Gilbert Blythe, illustrate her necessity to reconcile ambition with emotion while navigating social problems and gender-related competitions. Consequently, the character of Anne Shirley in Anne of Green Gables presents a nuanced perspective on a young woman's quest for identity, navigation of societal pressures, and establishment of good relationships within a patriarchal environment.

Anne of Green Gables was initially published during a period of considerable social and cultural transformation in Canada and most of the Western world. During that era, Canadian culture, especially in the rural regions illustrated in the novel, was significantly shaped by patriarchal standards that relegated women to a lower status within the social hierarchy. During that era, women's roles were primarily restricted to domestic responsibilities and familial duties, whereas men had significantly broader chances for education and professional growth. Conversely, significant transformations were occurring, particularly with the emergence of the suffragette movement globally, which began to shape perceptions of women's societal roles.

The cultural and contemporary background significantly impacts the representation of gender in Anne of Green Gables. The society surrounding Anne Shirley, particularly Marilla Cuthbert, embodies the conventional expectations of women to exhibit tenderness, submission, and civility. Anne Shirley, characterised by her free and inquisitive disposition, frequently encounters criticism and rejection for transcending societal norms. The impact of this culture and period is evident in Anne's formation of her identity as a young woman. Despite being constrained by stringent societal norms, Anne Shirley endeavours to carve her own path, seeks to transcend established gender limitations, and cultivates an environment for herself, demonstrating that a woman can possess aspirations and abilities that extend beyond the conventional roles prescribed by society. The representation of gender in this novel warrants analysis through gender performativity theories, particularly regarding the tension between social norms and individual freedom as experienced by Anne's character, which exemplifies gender dynamics in the early 20th century.

* 1. **Narratology theory**

Narratology is a structuralist methodology for analyzing narrative texts, focusing on the structure and processes of storytelling. Gérard Genette, a French literary theorist, is widely regarded as one of the most prominent figures in the development of modern narratology. In his book titled Narrative Discourse: An Essay in Method (Genette, 1980), Genette methodically created a theoretical framework for comprehending narrative. Genette's work was published in 1980. In this book, Genette defines the concept of narrative across three primary analytical aspects: histoire (story), récit (discourse), and narration (narration). The term histoire denotes the chronological sequence of events; récit pertains to the manner in which the narrative is presented in the text, while narration encompasses the act of recounting the story, including the identity of the narrator and the method of storytelling.

Genette defines five basic categories in narratology for the analysis of story construction and presentation, such us: order, duration, frequency, mood (narrative perspective and distance), and voice. Order resolves conflicts between the story's chronology (histoire) and its textual presentation (récit), exemplified by the usage of analepsis (flashback) and prolepsis (flashforward), enabling the author to reorganize the temporal structure for specific effects. Duration examines the interplay between story time and storytelling time, incorporating strategies such as summary, scene, ellipsis, and pause, each signifying a variation in narrative tempo. Frequency describes the appearance of an event within the text; for instance, a singular event may be recounted multiple times (repetitive narration), or several similar events may be described once (iterative narration).

The concept of mood, including elements of point of view (focalization) and the close relationship between the narrator and the story itself, constitutes a significant theoretical contribution by Genette to the comprehension of narrative perception and representation. Genette identifies three primary forms of focalization: zero focalization (the narrator possesses omniscience), internal focalization (the narrative is confined to the viewpoint of a certain character), and external focalization (the narrative is objective, presenting solely observable activities). Genette examines the narrator's position concerning the narrative, differentiating between heterodiegetic narrators (external to the story) and homodiegetic narrators (integral to the story), while also introducing the concept of the autodiegetic narrator, who becomes the protagonist of the narrative he describes.

Genette's narratological theory provides a comprehensive and systematic method of analyzing narrative texts. This theory enables academics to comprehend how narrative structures convey stories and influence readers' or viewers' interpretations of meaning, character, and conflict within the narrative. In the context of this study, Genette's theory will be used as the main analytical basis for examining narrative structures in the study entitled "Beyond the Stereotypes: Anne Shirley's Representation of Female in Children's Literature".

**2.7 Gender Performativity**

The theory of gender performativity, proposed by American philosopher and gender theorist Judith Butler, is a significant topic in gender studies and feminism. This theory was thoroughly presented in her book "Gender Trouble: Feminism and the Subversion of Identity" (1990) and subsequently elaborated in her other works, including "Bodies That Matter" (1993). Judith Butler states that gender is not an essential or inherent characteristic of an individual, but rather a construct that is continuously “done” or “performed” through socially created actions, speech, and behavior. Gender is not an inherent state; it is an action, a performance rather than an existence (Butler, 1990). In other terms, gender is performative rather than a performance. Performative indicates that gender identity is constructed by the repetition of social norms, which makes it appear natural despite its cultural and historical roots. In this perspective, an individual who behaves according to established traditional and social norms inherently challenges the currently accepted gender concept. According to Butler, gender identity is developed by a set of actions and behaviors that are carried out on a daily basis. These include how one dresses, how one speaks, how one behaves, how one interacts with others, and how one displays particular bodily movements. As a result of these activities being absorbed at a young age and acted out consistently in a variety of social circumstances, the illusion that gender is something that is stable and natural is created.

Gender identity is established by a succession of daily actions and behaviors that are perpetually replicated, including ways of dress, speech, posture, conduct, and interpersonal interactions. This repetition makes gender performance appear inherent and consistent. Due to the early and continual practice of gender acts across various social situations, gender is perceived as a fixed entity, despite being a product of social construction. This repetition normalizes gender, presenting it as a "fact," when it is, in reality, a cultural stereotype that operates inside the human body and language. Nonetheless, as gender is a social construct dependent on repetition, it can be disrupted, destabilized, and perhaps deconstructed. The disruptive aspect of Butler's theory of performativity is found here. Any divergence from the prevailing gender narrative, any behavior that challenges or beyond the defined limits of masculinity and femininity, might be considered a subversive act. Butler uses examples such as drag performances, wherein individuals present as a different gender, to illustrate that gender can be "performed" and "embodied," therefore indicating it is not an inherent or immutable characteristic. These actions clearly illustrate that gender is a concept that can be socially shaped, changed and controlled.

**2.8 Previous Study**

Feminism is an issue that is still to be discussed, including in terms of research. There are several previous study findings that discuss similar matters. First study, “Empowering the Girls: Feminism in Little Women by Louisa May Alcott and Emily Series by Lucy Maud Montgomery” by Reeky Madani (2017) explores feminist themes like freedom, independence, and defiance of gender stereotypes in two 19th and early 20th century classics. Another study “A Feminist Analysis of Lyman Frank Baum’s The Wonderful Wizard of Oz, Lucy Maud Montgomery’s Anne of Green Gables, and Frances Hodgson Burnett’s The Secret Garden” by Bonnie Becker (2013) analyzes how heroines challenge gender oppression and mark the beginning of female liberation.

Meanwhile, Muniza Murtza, Imtsal Ahmad, and Dr. Muhammad Arfan Lodhi in their study titled “Representation of Women in Film Literature: Application of Feminist Film Theory to The Princess and the Frog” (2023) examines the representation of women in animated films using feminist theory, although it neglects to consider its effects on children. Lauren M. Hinshaw’s "The Acceptance of Womanhood: Gender Performance and Self-Actualization in L.M. Montgomery’s Anne of Green Gables, Anne of Avonlea, and Anne of the Island" (2023) analyzes Anne’s evolution of gender identity from childhood to womanhood and self-actualization, emphasizing her implementation of traditional gender roles. In contrast, “Gender Representation in Children’s Books: A Critical Review of Empirical Studies” written by Hazir Ullah, Johar Ali, and Arab Naz (2014) Children's books and educational materials frequently reinforce several gender stereotypes through their representations of gender.