

THE WIEKTS

Lupita, E.¹ and Darma, B.²

^{1,2} English Department, Faculty of Letters, Petra Christian University, Siwalankerto 121-131, Surabaya 60236, East Java, Indonesia

e-mails: eugenia.lupita0202@gmail.com; bdarma@sby.centrin.net.id

ABSTRACT

In this project, I would like to convey the reality of a patriarchal society through fiction and more specifically, fantasy. This project focuses on the lives of the four major characters representing a patriarchal family. It also focuses on the struggles that each of the characters have between following their own passion and the social expectations. The two themes used in this project are individual against society and male gender roles with the hegemonized patriarchal value as the basis. These values became the burden that men have to take in order to be accepted by the society. To portray this reality through fiction, I am using the realistic fantasy, a sub-genre of fantasy, as the genre of the four stories.

Keywords: Male gender roles, Individual against society, Social expectations, Realistic fantasy

Reading fantasy novels have always been a great influence in my life. It helps me to get a glimpse of an entirely new and strange world that is different from the world that I am living in now. The fantasy books are such a great influence on my life that almost everything that I write belongs to the genre. By writing a fantasy story, I could give my imagination a more concrete form rather than just let it be an abstract idea in my mind. Besides, writing a fantasy story also enables me to briefly escape from this world to join my imagination in the land that I created. In turn, hopefully, I am also able to give the readers the same experience. However, as much as I want to escape from the real world, I could not detach myself from its problems. Therefore, through this creative work, I am raising the issue of psychology, how people influence ones behavior and gender roles, or more specifically, male gender roles. I am using male gender roles because generally, people see women as the victims of the patriarchal society. In the mean time, we tend to forget that patriarchal society could also act as a double-edged sword and thus making not only women its victims, but also men.

The genre that I am using for the creative work is “realistic fantasy”, a sub-genre of “fantasy”. The reason that I am using realistic fantasy as the genre is to enable me to convey the realistic elements of the story in a fantasy way in order to give the readers a fresh perspective of things. The genre also allows me the room to explore and the issue that is really happening in the society in a realistic way. Therefore, this genre enables me to portray the reality in the society in a fresh point of view.

There are two basic themes that I incorporate in this creative work. The first one is individual against society. I use this theme because society and an individual affect each other greatly. Sometimes they oppose each other and then the conflict arises. In these conflicted times, there are those who say that society is more important than the individual and vice versa. Through this creative work, I would like to show my stance about the matter, that the individual is more important than the society. The second theme is male gender roles. I am using this theme because women have been victimized by the patriarchal society while the fact that men can also be the victims, slips from our mind. Therefore, I am using the hegemonized patriarchal value as the basis of the story in order to say that men can also be the victim of these social expectations that come from the patriarchal society.

PROCESSES AND CHANGES

The process of writing this creative work was considerably smooth. The very first thing to do was to find the form of the project and I chose to make a novel. Then I proceeded to pick an issue and then I finally chose to raise the issue of gender roles. Then, I make a proposal of things that I would like to make for this final project. The writing process of the proposal itself was rather

smooth. The one part that required many changes was mainly the themes because I needed to find a good and related theme to the issue that I would like to show in the creative work and to support it with strong supportive statements from different sources. The next intricate thing was the outline of the creative work. I needed to describe my plan about the creative work that I was going to make. However, even though the process was rather difficult because I was not used to making an outline of a story before, there were relatively few changes later on when I was working on the story.

After I was finished in making the proposal, I started to write the creative work. I separated the stories into four chapters per story and limit the pages into seven until ten pages long for each chapter in a story. This was to make sure that I did not make the story too long so that it could not be called a short story. At first, I was planning on making it into four short stories that were combined into one as one novel, however, I later changed it into just a novel because the plot thickened fast and it was not short enough to be called as a short story. Another change was the plot itself. There were some changes in the plot of the second, third, and fourth story. I also straightened the timeline between each story in the proposal so that there would be no confusion about each story's timeline. Aside from changing the plot, I also added some new characters and gave clearer information regarding their ages. Beside making new characters and sorting out their ages, I also wrote a short synopsis for the story:

Other changes were the revisions for grammatical mistakes that I made in the proposal and in the creative work itself, and then there was the revision of the sources where I added more explanation about them and deleted one source. I also revised the bibliography into an alphabetical order, changed the title of the creative work, and changed the format of the proposal. However, due to the limited time to finish the creative work, there are still some loopholes and inconsistencies in the stories despite the revisions. Therefore, I am still going to revise the story in the future, especially since I am planning to not only publish it but also use it to pursue a higher degree of education.

CONCLUSION

After spending the whole semester working on the creative work, I finally finished the story. For the final result, I have four stories combined into one novel entitled *The Wiekts* using the final plot. However, there are still possibilities of a plot-change in the future seeing as some of the problems and conflicts are still too easy to be solved. There are four major characters and nine minor or supporting characters. As a part of the final result, I have also written a short synopsis for the whole novel:

In the land of Proscris, way up in the Northern part of The Island, four brothers' lives were about to change. Each had a path they must follow to be accepted by the society. When what they wanted and what was expected of them were two extremely different things, all of them had to make their choices; to follow the people or to stand their ground. Follow their battle against themselves and the people in order to make that one choice that would change their lives forever.

In regards to the academic report, I have changed it into the required format. Therefore, as the final result, the academic report is already in the latest format given by the department.

REFERENCES

- Bogus, C. T. (2013, June 8). *Edmund: A Blog*. Retrieved September 19, 2013, from Edmund: A Blog Web Site: <http://www.carltbogus.com/edmund-a-blog/87-realistic-fantasy-and-existential-dread>
- Driscoll, D. L. (2011). *Introduction to Primary Research : Observations, Surveys, and Interviews*. South Carolina: Parlor Press.
- Encyclopædia Britannica. (n.d.). *Britannica Online Academic Edition*. Retrieved September 20, 2013, from Britannica Online Academic Edition: <http://www.britannica.com/EBchecked/topic/689765/fantasy>
- Goldberg, M. L. (2001, 9 16). *Faculty Washington*. Retrieved 12 2, 2013, from Faculty Washington: <http://faculty.washington.edu/mlg/courses/definitions/hegemony.html>
- Greer, G. (1986). *The Madwoman's Underclothes*.

- Holland, T. (2013, 3 24). *The Guardian*. Retrieved 11 14, 2013, from <http://www.theguardian.com/tv-and-radio/2013/mar/24/game-of-thrones-realistic-history>
- Kayam, U. (1992). *Para Priyayi*. Jakarta: Pustaka Utama Grafiti.
- Locke, J. (1689). *Two Treatises of Government*. London: Awnsham Churchill.
- Martin, G. R. (1996). *A Song of Ice and Fire*. Bantam Books.
- Marx, K. (1932). *The Economic and Philosophic Manuscripts of 1844*. Moscow: Progress Publishers.
- Matterson, S. (2003). *The American Novel*. Retrieved 11 14, 2013, from <http://www.pbs.org/wnet/americanovel/timeline/naturalism.html>
- McLeod, S. A. (2008). *Social Roles and Social Norms - Simply Psychology*. Retrieved September 19, 2013, from Simply Psychology: <http://www.simplypsychology.org/social-roles.html>
- Rahn, J. (2011). *The Literature Network*. Retrieved 11 14, 2013, from <http://www.online-literature.com/periods/naturalism.php>
- Server, A. (2011, 4 12). *The Atlantic*. Retrieved 11 14, 2013, from <http://www.theatlantic.com/entertainment/archive/2011/04/game-of-thrones-when-fantasy-looks-like-reality/237196/>
- Sims, H. (2012, May 16). *Crisis Magazine*. Retrieved September 26, 2013, from Crisis Magazine Web Site: <http://www.crisismagazine.com/2012/what-does-a-realistic-fantasy-look-like>
- Smith, E. (2006). *Using Secondary Data in Educational and Social Research*. Berkshire: Open University Press.
- Tolkien, J. (1971). *The Lord of The Rings Book One: The Fellowship of The Rings*. New York: BALLANTINE BOOKS, INC.
- Tolkien, J. (2012). *The Hobbit*. New York: HarperCollins.
- UNESCO. (2006). *Masculinity for Boys: Resource Guide for Peers Education*. New Delhi, India.