RESISTING SOCIAL CONSTRUCTION OF WOMANHOOD: A PSYCHOANALYTIC READING OF PORTIA'S GENDER CONSTRUCTION IN ELIZABETH BOWEN'S *THE DEATH OF THE HEART*

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Abstract

This paper aims to analyze Portia's resistance toward social construction of womanhood. Portia's subjectivity is constructed by mother-daughter's unity that stimulates Portia's dependency on her mother's figure. Since she becomes a lacking subject of knowledge and experience toward social life, she is supposed to separate herself from maternal attachment and to shift her life to the symbolic father in order to be an autonomous figure. Meanwhile, the symbolic father sets symbolic language that is the language used by society that constructs feminine identity for the daughter and triggers forbidden pleasure. Thus to resist the social construction of womanhood, sisterhood is needed. Inter-subjective dialogue between women helps them to escape from male's dictation or oppression. It does not only provide the experience of nurturance but also ability to control and manage their own identity.

Keywords: feminine identification, social construction of womanhood, resistance, sisterhood, inter-subjective dialogue

I. Introduction

Man and woman are segregated by sexual differences. The segregation influences the different treatment given to man and woman. According to Lippa (2005: 157), knowledge about the differences includes stereotypes about the two sexes, the opinion on how man and woman differ, and the way to treat those different sexes. He explains that the stereotype of two sexes will guide people's actions and encourage gender-stereotypical behavior in other people. In gender-stereotypical behavior, women are demanded to behave in a feminine way, being passive and emotional, while men are usually categorized as a masculine, dominant, competitive and autonomous being.

The differences between man and woman will encourage the emergence of gender-stereotypical behavior in others (Lippa, 2005: 157). A man will control woman's life in order to keep his gendered status or to show his power. However, gender-stereotypical behavior in others may cause the negative perspective about others' ability. It can undermine individual's performance (Lippa, 2005: 115). In a patriarchal culture, for instance, social structure has empowered man and devalued woman. In society, a woman is not supposed to behave in an autonomous and independent way. She generally becomes the obedient and silent subject.

Initially, symbolic father is seen as the solution for mother-daughter attachment because it provides knowledge of identity for the daughter. Unity with the same sex parent, that is the mother, is argued by Borch- Jacobsen and Brick (1994: 273) as the 'male identification' for the daughter. This argument reflects that attachment to same- sex parent represents the metaphorical masculine identity for the daughter. Thus to complete her feminine identity, a shift to different sex parent, a symbolic father, must be made.

Therefore, knowledge of identity provided by the symbolic father is dangerous for the daughter because it leads to the formation of feminine gender identity. It is explained by Bowen in her novel that symbolic father, who is represented by society, demands Portia to be a mature woman. Symbolic father found in this novel represents social law and patriarchal culture that constitute feminine gender identity for Portia. Symbolic father also forbids re-attachment to maternal forms. Society in this novel is described as an image of a selfish and modern community which cannot fulfill Portia's demand for familial bonding. The selfish character from Portia's relatives cannot help Portia to feel maternal attachment or mother's love in life. The

forbidden pleasure from society triggers conflict in Portia's mind where she finally questions other people's interest in her life.

Within the view of the social construction of womanhood, resistance to the imposition of feminine gender identity should be evoked. Shapiro, Lewicki, and Devine (via Piderit, 2000: 785) explain resistance as the act of willingness to deceive authorities. Since patriarchal culture has set feminine gender identity for women and it limits women's self-freedom, there must be a challenge and subversion toward it. Resistance toward social construction of womanhood in this research reveals woman's retreat from the authority of social order that demands her to be a mature and feminine figure. There is the element of continuity between social construction of womanhood and resistance toward it. The failure of self-identification to mother and symbolic father evoke the daughter's return to maternal attachment through female relationship or sisterhood.

Overall, the concept of female friendship proposed in this research is a response toward the patriarchal concept that has restrained the development of woman's self-identity and constructed 'woman' definition. Sisterhood helps the woman to deconstruct the definition of being a 'woman' by rejecting the feminine stereotype, such as being passive and subjugated one. Proposing the discussion of sisterhood in this research is valuable to describe how female friends help Portia to get her autonomy. The inter-subjective dialogue between women helps them to be aware and critical toward their own competency and oppression.

II. Review of Related Literature
2. 1 Feminine Identification in Symbolic Law

In the process of feminine identification, there are two phases that must be passed by the daughter; mirror stage and symbolic stage. According to Lacan, mirror stage is the phase in which individuals seek out smooth and consistent reflections of themselves. Regarding the mother's reflection as hers, it gives her an imaginary unity with the mother. Welch (1999: 52) states that mirror stage gives a gratification, sense of shape and wholeness. Having the same opinion with Welch, Mari Jo Buhle affirms mirror stage as strong construction for mother-daughter unity. Using Lacan's view of mirror stage as the realm of imaginary, Buhle (1998: 327) argues that the image of the self, as reflected in the mirror, is a distortion and misrecognition that does not allow the complete separation between the subjects. Distortion of the image produces no difference between the daughter's image and her mother. They fall into imaginary unity. From Welch and Buhle's point of view, it can be concluded that equal

reflection between the mother and her daughter makes no clear boundaries between the reflection of the mother and her daughter. It is to claim that mother inhabits her daughter's life physically and emotionally, provides nurturance and pleasure for her daughter.

While the daughter begins to shift her relation to others, the ego then develops into ego-ideal. It is explained by Lacan that ego-ideal appears while the subject enters the symbolic realm. According to Lacan (via Easthope, 2003: 62), ego-ideal is the identification of self from which the subject will see herself as the others see her. He explains that ego-ideal makes self-believe in its own competence and fantasies, that they can control all things by themselves. Henceforth, this ego-ideal is actually dangerous for the development of self. Easthope (2003: 63) proposes that ego-ideal is harmful to self-identity because it is followed by the repression of self-desire. Easthope describes how ego-ideal does not only affect the other people but also changes the self-identity. Ego-ideal forces the daughter to trust herself as the competent one and willingly takes responsibility for others' failure. He strongly emphasizes that ego-ideal makes people adhere to their own thinking, to make own conclusion about other's opinion on them (Easthope, 2003: 64).

Easthope's argument gives an understanding about the submissive condition of the daughter. Ego-ideal encourages the willingness to give priority to others' interest and demand, but in other sides, it represses the daughter's own desire.

When the daughter finally enters the social life and constructs relationship with other people, the father's language or social law will harm the construction of the daughter's self-identity. Lacan challenges the universality of the language and represents how the father's language fails to preserve the daughter's subjectivity. Lacan starts his argument by representing the importance of pleasure in the identification of self within the language. This pleasure influences the daughter's awareness of her self-freedom or her Being. Lacan (via Easthope, 2003: 101) notes that phallus is the source of serious misrecognition because to be the phallus, the daughter must reject the essential part of her identity. Being must be compressed while entering the realm of Meaning. Compressing or repressing the Being means to cut off the earliest identification with the mother.

Further, society also forbids the attachment to the mother's figure. Lacan (via Easthope, 2003: 101) states that it is the phallus, as the signifier, that forbids the infantile jouissance. While pleasure is

controlled, desire cannot be held in place (Easthope, 2003: 94). It is to say that when the social law forbids the pleasure or maternal attachment, the daughter's desire for other people's existence decreased. The symbolic order may help the daughter cure her lost sense of love, but not from the distorted images that have constructed the earliest part of the daughter's identity (Murray, 1995: 328). This is to argue that shifting her desire to the others does not assure the fulfillment of her lacking identity.

This forbidden pleasure makes society as the lacking subject. According to Lacan (via Easthope, 2003: 94), the forbidden pleasure will raise question toward the symbolic law that cannot provide the origin of desire that is maternal attachment or mother's nurturance. From this argument, Lacan proves that symbolic father is also the lacking subject which cannot fulfill the daughter's desire and cannot construct the complete self-subjectivity for the girl. The lacking subjectivity of the symbolic father subverts psychoanalytic theory that proposes the importance of symbolic father as the accomplishment for castration complex. Buhle (via Murray, 1995: 328) claims that psychoanalysis just facilitates an understanding that a subject is an emotional figure that has the missing part in herself, which is the origin of desire.

She reveals that symbolic order only helps the subject to cover her psychosis or mental illness for mother-daughter's separation, but not from the unity of distorted image with the mother that has constructed the daughter's origin of desire.

After all, the theories above help this research to reveal the failure of the symbolic father to be the complement for the daughter's lacking phallus. Even though the ego and ego-ideal trigger the daughter's desire to the symbolic father, the original desire for maternal attachment cannot be denied. Lacan's analysis about the authority of Meaning and the importance of pleasure provides two important views for this research; the nurturance and autonomy needed by the daughter. During the shift to the symbolic father, the daughter does not only seek autonomy, but also attention and love. While this original desire is denied, the movement of resistance comes to the surface.

2.2 Sisterhood

From the review of previous theory of mirror stage, it can be argued that the daughter keeps the desire for maternal attachment while she constructs a relationship with society. Related to the importance of mother's existence in her daughter's life, Campbell (2004: 92) argues that primary identification involves

an affective relation to the parent, especially mother, while the secondary identification involves the projection of parent (mother) into the ego. The projection of mother in symbolic realm constructs the continuity of relationship to maternal forms. Campbell (2004: 93) also notes that relationship to the maternal figure forms and structures the female subject in a relationship with another woman. Thus, from her argument, the notion of sisterhood is regarded as an effective way to save the daughter from her desire to maternal attachment.

There is the possibility for the daughter to identify herself in relation with other women since symbolic father fails to know the original desire of the female subject, which is re-attachment to maternal forms. According to Campbell (2004: 90), a woman is a masculine fantasy which does not represent women. In Campbell's point of view, the subject 'woman' is not a definition for all women, but as the political project to define women's identity. For this point of view, it opens a chance for the women not to define themselves in the relationship with different sex-subject (symbolic father) but to define themselves through self-identification with another woman.

During the relationship process with the other women, affective relation constructs emotional relation. Affective relation, which is also supported by an emotional tie, makes the daughter identify herself with another woman, makes the other woman become the part of the self (Campbell, 2004: 95). Therefore, according to Hooks (2015: 35), the feminist movement that universalizes their own experiences actually marginalizes woman's movement. Although close relation, experience, and knowledge about social oppression help the women aware of male's threat, it also allows the control of other women's action as well.

In fact, the collective movement will construct the notion of the dependent feminist subject. Feminist subjects are dependent and un-determining self because they identify themselves as the collective member (Campbell, 2004: 99). As the collective member, the identification of self is constructed based on the mutual identification. Meanwhile, it is argued by Campbell that identification of self is not only based on commonality but also on differences. She reveals the inability of self to deal with the others' differences because the self-ego commonly desires the sameness which is identical to itself (Campbell, 2004: 100). The evocation of differences between women subverts the previous concept of sisterhood which emphasizes that sisterhood must love one another unconditionally, avoid conflict and minimize the disagreement (Hooks, 2015:

66). In sisterhood, the symbolic identification takes place in horizontal identification that allows the inter-subjective dialogue between women.

Furthermore, inter-subjective dialogue should not only focus on a kind dialogue but also on constructive critiques. Critiques are sometimes problematic during the inter-subjective dialogue. For the first time, if the other insists upon her difference, the egoistic self-greets her with hostility arising from an anxiety of difference (Campbell, 2004: 100). The interaction with the other women who come and bring the different ideology starts to disrupt the daughter's self-esteem. Some actions such as sheer disruption and critiques insult self-conviction and it makes the daughter aware of her ability and deficiency. The insisting critique which stimulates anger is worthy enough to awaken the self-awareness.

Hooks (2015: 66) states that women need to have the experience of working through hostility to arrive at understanding and solidarity. She believes that women have been constructed under the sexist environment which restrains their chance and ability to resist the social construction of womanhood. She also claims that avoiding confrontation makes women away from revolutionary change and transformation both individually and collectively (Hooks, 2015: 66). From Hooks' view, it can be noted that hostility and the evocation of differences lead to positive improvement. According to Hooks (2015: 64), solidarity is a form of support for the weakness structure of women's identity. She reveals woman as the victim of social construction who is helpless and powerless, and also needs support from someone who understands and experiences the same burden, which is the sister.

Overall, women must avoid the fear of differences and develop the sense of solidarity. Different experiences actually reflect that people have different needs, and by understanding others' needs the subject may place herself in the appropriate position, whether to follow the others' virtue or to resist its badness. Morgan (1970: 492) also argues that woman should develop self-defense, physical strength, and the ability to work collectively, to teach and share an idea for each other. Thus, sisterhood allows the women to build bond relation within the differences, to provide nurturance as well as autonomy for the woman.

III. Method of the Research

This research uses qualitative method since this method is a tool which is often used to explore and explain social phenomenon, to construct understanding about some aspects of life (Leavy, 2014:2). The analysis of this research shows the

discussion of social problem, which is social construction of womanhood that set women's identity as the feminine one. This social problem then creates critical thinking which aims to question the preconceptions and situation for the purpose of empowerment.

To strengthen the process of critical thinking, the writer applies sociological approach. Saukko (2003: 78) mentions that the function of social approach is to clarify the empowering and disempowering aspects of discourses both from personal as well as social points of view. Concerned to this point, the writer will explore historical, social roots and implications of the discourses that intertwine people's real live. It helps the writer analyze the social phenomenon; which is the social construction of womanhood that has subordinated women in society, and the resistance toward it.

In doing the analysis, the writer passes some steps. First, the writer reads the novel and finds the conflict or problem within the story. Second, the writer organizes background and impacts of the problem. Third, the interpretations toward the problem and research question. The entire steps guide the writer to specify theories used in analysis, which is psychoanalytic feminism theory. Psychoanalytic feminism is applied for the research since it concerns to two main

aspects; the condition of women's psychoanalysis and its relation toward the social construction of womanhood. Lacan's theory of mirror stage and symbolic law will underlie the concept of social construction of womanhood. Mirror stage represents the formation of mother-daughter bond relationship, while symbolic law focuses on patriarchal mothering which will construct women's identity as the feminine one.

To resist the problem of social construction of womanhood, the writer uses the concept of sisterhood. This concept empowers women's position in society where they can get freedom to determine their passion. Sisterhood allows women to get support from same sex partner to resist men's oppression or construction as well as to feel nurturance. Thus this research method does not only aim to question the problem of social construction for women but also overcomes the resistance toward the problem for the empowerment of women's position in society.

IV. Findings

4.1 Social Construction of Womanhood and the Forbidden Pleasure

This second sub-chapter reveals two negative effects of shifting relation to symbolic father; the imposition of feminine gender identity from society toward Portia's life, and the inability of the

symbolic father to provide familial bonding and maternal forms for Portia.

4.1.1 Portia's Need for Maternal Attachment and the Social Construction of Womanhood

Before starting the discussion about feminine identification in symbolic realm, it must be noted that the significant reason for Portia's shift to the symbolic father is to seek continuity to maternal attachment. Subsequently, Portia's strong dependency on Irene stimulates her desire to pursue maternal attachment by constructing the relationship with other people. After Irene's death, Portia must continue her life by attempting to adapt herself with other people in Windsor Terrace, especially with Thomas and Anna. In relation with Thomas and Anna, Portia keeps her desire for pleasure and self-freedom and also to get the maternal attachment from them. Freud (via Easthope, 2003: 31) asserts that nothing can be worse for us than the idea of losing our sexuality and capacity to love and beloved. Portia's anxiety of losing her mother's love forces her desire to build good relation with Thomas and Anna.

Actually, while the return toward maternal attachment is chased through relationships with other people, Portia must be ready to familiarize herself with others' characters. Portia must learn to negotiate differences with others. To work with the others' differences, Portia initially must accept other people's existence. Although Portia finds difficulty to adapt herself to new surrounding and people, desire to pursue maternal attachment forces her to defeat the trouble. While she is with Anna and Thomas, she attempts to show her respect and obedient manner by offering some help. For instance, she offers a help to put away Anna's fur coat and to fill Thomas' cigarette case. Further, to show her kindness to Anna, Portia reassures that she has done everything in proper way, as she says: "I put your things on your bed: was that right?" (The: 18). Such kind of clarification indicates Portia's fear and anxiety for not doing anything in right order. The reason is that she wants to do things well and without disappointing Thomas and Anna. Even though it is not easy for her to deal with that kindness, she keeps herself deal with it so that she can construct good relation with Thomas and Anna.

Initially, Portia's desire for maternal attachment leads her to ignore others' differences. Ignoring others' differences is seen as a way to re-create imaginary unity between Portia and other people. Portia represses her own desire to get attached to other people. Therefore, repressing her own desire creates new trouble for Portia because she will be the

object of others' desire. Others get a chance to enter and intrude into Portia's life. In her relationship with Eddie, for instance, Portia trusts him because Eddie seems to show his kindness to Portia. He even assists Portia to detest Anna. It is true indeed that Portia feels comfortable while she is with Eddie. Eddie brings many changes to her life. While she is with Eddie, she finds freedom, she can tell her burden and secret to him. It might be said that, for the first time since Irene's death, she feels herself in the presence of someone diary (The: 70). With Eddie, Portia can tell her dislike toward Anna. Portia finds a similarity to Eddie since Eddie also shows his dislike toward Anna. Whereas Portia feels comfortable to share her burden to Eddie, she willingly obeys Eddie's orders and becomes dependent to Eddie.

The dependency toward Eddie is caused by Portia's early needs for a prominent in a relationship that later makes her as a prisoner to these needs. As a consequence, Portia finds difficulty to leave the relationship with Eddie because of her basic need for love. Portia is wrenched off unconsciously from her personal conviction and she is controlled by Eddie's authority. Portia's relation and dependency on Eddie indicate the danger of ego-ideal which let others oppress her freedom.

To bridge the differences, Portia needs a language of communication. In symbolic realm, there is symbolic language that functions as the universal language used by society. For its universality, the symbolic language, which is materialized through symbolic order or social rule, must be shared and used by all people. Thus, for the function of the symbolic language, Portia must fuse with it and use the same social rule shared by society. In this novel, the use of symbolic language makes Portia fall into the social construction of womanhood or formation of gender identity. Since symbolic language consists of social order, it imposes certain feminine gender model that should be obeyed by women in society. As the consequence, Portia's identity as a woman is determined by the imposition of feminine gender identity from the society.

The symbolic order found in *The Death of the Heart* is when people in Windsor Terrace ask Portia to behave in a certain feminine way. They want Portia to be a grown-up woman who can behave in a good feminine manner and control her childish behavior. The imposition of feminine gender identity is followed by the repression of Portia's original desire. Symbolic father limits the revisiting toward maternal realm and pleasure. Actually, Portia's pleasure is to keep

herself free from people's control and to get the sense of mother's love. Meanwhile, in Windsor Terrace, Thomas and Anna want her to leave her childish manner. So, for the restraining of this pleasure, Portia gets hesitancy toward other people's virtue.

To conclude this part, it is to note that maternal attachment becomes a gate for the imposition of symbolic order. The existence of others encourages Portia to build unity with them. Through the emergence of ego and ego-ideal, Portia is trapped into imaginary unity with others in which she attempts to make others as the part of her self. This imaginary unity with others then allows the imposition of feminine gender model by symbolic father or society. In Portia's relation with Anna and Eddie, for instance, her need for their attention and love encourage her to follow some orders which are actually oppressed her self-freedom. It finally constructs gender identity for Portia and restrains her self-freedom.

4.1.2 The Forbidden Pleasure

While pleasure is controlled, contained within boundaries mapped out by the ego, desire cannot be held in place (Easthope, 2003: 94). When the symbolic father or social law forbids the pleasure, Portia's desire for constructing the relationship with other people is decreased. It stimulates her desire to deteriorate herself from the relation with society. The inability of society to provide pleasure for Portia constructs the image of society as a lacking subject that cannot accomplish Portia's self-identity. This circumstance then triggers Portia's retreat from the symbolic father and stimulates her return toward maternal attachment.

In the beginning of this discussion, it is argued that earliest self-identification to mother makes Portia equal to Irene's reflection; they have similarity in manner and emotional condition. Symbiotic relation with the mother has constructed Portia's high self-esteem where she feels so secure with her own identity and considers the relationship with others as the less important thing to do. For that reason, Portia is unable to let herself out from desire to mother's love. It is found in this novel that Portia's return toward maternal attachment is influenced by her unsuited feeling to the social relationship. In the beginning of her socialization process with Thomas and Anna in Windsor Terrace, she feels disrupted by their rules and demands. This disruption then stimulates Portia's feeling to miss her relation with Irene.

Secondly, Portia's experience to live independently without other people's intervention does not only make her unfamiliar to new surrounding but also to people's characters. Living in Windsor

Terrace has forced Portia to accept the existence of Quayne's family and other relatives with all of their different characters and demands. In Windsor Terrace, Portia meets many people, such as Anna, Thomas, St. Quentin, Eddie, and Matchett. All of those people have their own characteristics which have not been realized by Portia. Since she never makes direct contact with other people, Portia does not know how to deal with their characters and demands.

Intervention toward Portia's pleasure is also done by her teacher in school. Portia, who is unused to sit calmly in class, keeps behaving in her nature. She could not keep her thoughts at face-and-table level and she is not good in concentrating at class like the other girls (The: 36). Her nature characteristics cannot be accepted by society, as it is reflected from narration below:

> One professor would stop, glare and drum the edge of the table; another would say: "Miss Quayne, please, please. Are we here to look at the sky?" For sometimes her inattention reached the point of bad manners, or, which was worse, began to distract the others. (The: 36)

From the rejection above, it can be noted that others compel her to perform proper manner as it is constituted for all girls in society. She is forced to follow social demand which aims to oppress her self-freedom. Cori (2010: 55) explains that to grow in new surrounding needs unconditional acceptance ("I accept you just as you are"), respect, and value. This argument proves that a rejection toward Portia's natural characteristics will evoke her resistance from the social relationship with others.

So, from the situation above, it becomes clear that symbolic father cannot fulfill Portia's desire of love and attention since Portia herself cannot deal with the forbidden pleasure. Her return toward maternal attachment proves the failure of the symbolic father to complete Portia's needs for nurturance. Symbolic father may release Portia from her lacking knowledge and experience of social life and people's characters, but not from her strong dependency and desire toward maternal attachment. To conclude, the symbolic father cannot still be considered as an effective self-identification to Portia because it constructs feminine gender identity for her and oppresses her self-freedom.

4.2 Sisterhood as Resistance toward the Social Construction of Womanhood

During the self-identification to the symbolic father, Portia cannot get access to her self-freedom. Entering social life constructs a feminine gender identity for her. Portia is trapped into the social construction of womanhood that limits her self-freedom to express her manner or to behave in her own way. To escape from the symbolic father, Portia returns to maternal attachment in order to find pleasure. Therefore, it is found that returning to maternal attachment leads her into female domination which later oppresses her self-freedom.

Thus, to resist the social construction of womanhood and dependency to other women, Portia must find another self-identification that can provide autonomy for her.

Sisterhood does not always evoke kind dialogue among women. There will be the emergence of the different argument and opinion between them. During sharing moment and knowledge, sheer disruption and critiques cannot be avoided. However, the inter-subjective dialogue will help Portia to be aware of her self-ability and deficiency so that she can resist others' oppression and maintain her self-freedom.

In female friendship, the relation is sometimes disrupted by misunderstandings and hostility because of the different life perspective from each woman. If the other insists upon her difference, the egoistic self-greets her with hostility arising from an anxiety of difference (Campbell, 2004: 100). Female friends who come and bring the different perspective of life will disrupt Portia's self-esteem and self-conviction. In the novel, it is found that Matchett does not only appear as the one who nurtures Portia, but she also helps Portia to be aware of the others' evil. Matchett disrupts Portia's innocent perspective about the kindness of Quayne's family. Before meeting Matchett, Portia has positive opinion about Quayne's family, as she says: "I liked them for making Father proud. … (The: 55) This positive opinion appears the consequence of her ego-ideal that makes her trust other people as the good- hearted one. Meanwhile, in contrast to Portia's opinion, Matchett's delivers her terrible opinion about Quayne's personality. Knowing the fact of many moments in Windsor Terrace makes Matchett know a lot of people's characters. The truth about Quayne's personality will change Portia's perspective.

Matchett's sheer disruption toward Portia's positive opinion to Quayne's family starts to interrupt Portia's perspective, as it is presented below:

"But Mother explained to me that she and Father had once done what was cruel to Mrs. Quayne."

"And what did she do to them? Look how they lived, without a stick of their own. You were not born to know better, but he did."

"But he liked keeping moving on. It was Mother wanted a house, but Father never would."

"You don't break a person's nature for nothing."

Portia said in a panic: "But we were happy, Matchett. We had each other; he had Mother and me—Oh, don't be so angry: you make me feel it was my fault for having had to be born." (The: 52)

Matchett's sheer disruption subverts Portia's self-conviction. It is also reflected from the dialogue above that Matchett's' sheer disruption starts to revise Portia's opinion. She becomes conscious of Quayne's interest upon her, as it is shown below:

"And who had the right to quarrel with you for that? If you had to be, then you had to be. I thought that day you were born, as I went on with my linen, Well, that's one more thing happened: no doubt it is for a purpose."

"That's what they all feel; that's why they're all always watching. They would forgive me if I were something special. But I don't know what I was meant to be." (The: 52)

It stimulates awareness toward her lacking subject, that she is not a special person, which makes Quayne refuse her existence.

Moreover, Portia's sisterhood with Daphne also helps her to drop all of the female qualifiers that have adhered to her personality. Daphne is Mrs. Heccomb's step daughter who is independent and brave. With her bravery, Daphne criticizes Portia's childish personality. Daphne becomes the one who also breaks Portia's ego-ideal. She helps Portia to be aware of her passivity and to realize that life is not a simple and ordinary one, as she argues:

"Now Portia, you look here— if you can't talk like a lady, you just take that puzzle away and finish it somewhere else. Blocking up the whole place with the thing! I had no idea at all you were so common, … This all simply goes to show the way you're brought up at home, and I am really surprised at them, I must say. You just take that awful puzzle up to your room and finish it

there, if you're really so anxious to. You get on my nerves, always picking about with it. And this is our sun porch, if I may say so." (The: 136)

Here Daphne's argument reveals Portia's fatuity of being a passive figure. Portia keeps focus on doing things that she likes and it makes her have less chance to develop her self-freedom. Passivity which usually relates to the feminine character is seen as the barrier which limits Portia's opportunity to learn and experience new things in life.

Daphne is not an obedient figure toward feminine rules. Daphne never simply touches objects, she slaps down her hand on them; she makes up her mouth with the gesture of someone cutting their throat (The: 92). She is the one who does everything from her own heart and in her own style. Daphne's bravery allows her to dauntlessly criticize Portia's childish manner and thought. The straightforward critiques stimulate Portia's awareness toward her own deficiency, her disability to deal with reality. Daphne also recalls Portia's childhood memory; all things that have been endured in her mind:

Daphne gave up. "You're completely bats," she said. "You'd better go and lie down.

You don't even understand a single thing. Standing about there, not looking like anything. You know, really, if you'll excuse my saying so, a person might almost take you for a natural. Have you got no ideas?" (The: 137)

The critiques evoke hostility which will reveal Portia's consciousness toward her wrong opinion about other people's kindness. Moreover, Daphne's argument about Portia's nature personality shows her critique toward Portia's dependency on Irene which has constructed her childish personality.

Constructive critiques and new experiences with Matchett and Daphne have opened Portia's view about her surrounding. Sisterhood provides knowledge and experience of real life situation and people's characters. Matchett's argument about Eddie's tricky character is finally revealed through his betrayal to Portia. Daphne's critiques of Portia's passive character triggers her awareness toward her submissive manner that makes her oppressed by others. So, sisterhood with Matchett and Daphne helps her to repress her sensibility toward others' demand. It helps Portia to get back her self-freedom, to bravely argue and reject others' demand and order to her.

Through constructive critiques, it can be underlined that re-attachment to mother's figure is allowed, but it must be followed by Portia's awareness or consciousness toward her self-subjectivity. She does not have to be the same figure as it is constructed by her mother's desire. She must be a mature woman who is brave enough to speak her mind and reject the imposition of others' demand to her life. She can construct her own self-freedom; to be a mature woman who does not adhere to certain feminine attributes and stereotype which is constituted by society.

After all, sisterhood with Daphne helps Portia to reject her stupidity, weakness, passivity, and powerlessness. Daphne guides Portia not to dissipate her strength by using the traditional method of exerting power, such as tears, manipulation, jealousy and being too innocence (The: 136). Related to the evocation of critiques toward Portia's self-conviction, Morgan (1970: 492) explains that woman should develop necessary skills, such as self- defense and physical strength, and the ability to work collectively rather than personally, to teach idea from one woman to other women. Daphne encourages Portia to break her old perspective. The suffering condition can only be eased by removing the existing condition. From the situation, it can be argued that hostility is somehow needed to produce positive growth. If women always seek to avoid confrontation, to always be "safe," we may never experience any revolutionary change, any transformation, individually or collectively (Hooks, 2015: 66).

However, it is also important to highlight that the subversion toward construction of feminine gender identity can be effectively done since the construction itself is the result of cultural practice. Portia's formation of feminine gender identity has been constructed through practice, from the imposition of feminine gender role from people in Windsor Terrace. Butler (2010: 43) argues that the "unity" of gender is the effect of a regulatory practice that seeks to render gender identity uniform through a compulsory heterosexuality. Portia is supposed to complete her subjectivity, her less knowledge of the world through the relationship with symbolic father or society which finally cut off her relationship with mother's realm.

From Butler's argument above, it can be argued that Portia's identity as a woman is actually the process of becoming, from social practice. As an outgoing process, the definition of the gender 'woman' is opened to intervention and resignification (Butler, 2010: 45). Sisterhood with Daphne reflects the intervention and subversive act toward

Portia's formation of gender identity. Daphne changes Portia's mind about her narrow perspective of self-ability and self-freedom. She reminds Portia that to be the childish one will harm her self-development because she becomes too dependent on other people. The critiques attack the ego-ideal and bring back awareness toward self-ability; Portia's ability to control her own freedom without being dictated by Quayne's rules and mother's desire.

So, sisterhood with Matchett and Daphne functions as a driving force to change Portia's identity from a submissive figure to a strong-willed individual in pursuing her self-freedom from social oppression. She makes a brave decision for her self-freedom by escaping from Windsor Terrace. This escape liberates her from all of the social construction of womanhood and from others' oppression on her life. With female friends' critiques, Portia can develop her own identity consciousness. Portia starts to change her attitude from a pessimistic outlook to the one with confidence and hope.

V. Conclusion

The subjugation of woman's identity as the primary nurturer and also some oppressive experiences from other people influence the psychological construction of woman's feeling as a mother, and also triggers the mother's fear of letting her daughter out from the symbiotic relationship with her. Experiencing oppression and male hegemony constructs the mother's protectiveness to her daughter's life. This research concludes patriarchal motherhood as the process of male hegemony to mother's identity. It is actually not the mother who restrains her daughter's self-development, but the enforcement of patriarchal culture that has set specific mother's role and constructs mother-daughter's symbiotic relationship.

On the other hand, the mother-daughter's symbiotic relationship becomes problematic for Portia's socialization process. It is noted through this novel that while separation from the mother occurs, there is the emergence of ego and ego-ideal which clarifies Portia's ability to willingly obey and follow other people's demands. It is found in this novel that symbolic father or society justifies gender differences and roles which lead to different treatments for male and female. Even though the shift to symbolic father helps Portia get knowledge and experience of social life, it actually limits her self-freedom and constructs feminine gender identity for her. It is also found that the reattachment to maternal forms is forbidden during the social life. The inability of others to create familial bonding and provide nurturance makes

Portia lose desire toward her relation to them. The inability of the symbolic father to fulfill Portia's desire for maternal attachment evokes the retreat toward social construction of womanhood. This research clarifies that symbolic father is no longer effective to save Portia from her lacking identity because it cannot serve Portia's original desire; a desire for mother's love and attention.

As the liberation from imaginary unity with the mother and the social construction of womanhood from the symbolic father, this research has analyzed the notion of sisterhood. To assist the emergence of Portia's awareness toward the oppression, there must be an inter-subjective dialogue between women. Inter-subjective dialogue, which focuses on sheer disruption and constructive critiques, represent a challenge toward the old feminism concept which emphasizes that women must love one another unconditionally, avoid conflict and minimize the disagreement (Hooks, 2015: 66). Subverting the old feminism concept, disruption and critiques may evoke conflict and disagreement. Therefore, the conflict and disagreement trigger the emergence of Portia's awareness of her lacking identity. Through critiques, the passivity which always relates to woman's identity can be subverted. It is finally proven by Portia that by being aware of her subjugated life, she starts resisting the oppressive order from others and she is able to speak of her mind and argument toward others.

Overall, this research concludes that gender identity is actually a result of social construction. Self-identification to mother and symbolic father leads the formation of feminine gender identity that restrains the development of Portia's self-identity and freedom. However, by escaping from the symbolic father and returning to maternal attachment do not solve the problem of oppression. Although Portia's pleasure can be fulfilled by female friends (substituted mother), she cannot maintain her self-identity because of her dependency toward others' nurturance. Portia's journey toward liberation is best understood using psychoanalytic feminist theory, which mainly focuses on sisterhood. Psychoanalytic feminism which focuses the analysis toward the individual female consciousness helps to reveal separation from the symbolic father and imaginary unity with the mother as liberation for self-identity. Through sisterhood that evokes critiques and disruption, women can be aware of social oppression. It later helps them resist the formation of feminine gender identity and constructs their identity as the woman who has self-freedom to control and manage their life.

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