



A BEAUVOIRIAN FEMINIST ANALYSIS OF WOMEN'S REPRESENTATION IN WILLIAM FAULKNER'S "A ROSE FOR EMILY"

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Abstract

This study analyzes the representation of women in William Faulkner's A Rose for Emily through Simone de Beauvoir's feminist theoretical framework. Employing Beauvoir's concepts of the Other, myths of woman, and women's categorization as prostitute, the research examines women's representation reflected in the narrative that frames the story of Faulkner's A Rose for Emily, and unveils the perspective of Faulkner as the male author on women as implied in the story. The data are collected through the primary source involved close reading of Faulkner's "A Rose for Emily". The analysis reveals that the protagonist (Emily) is positioned as the Other within a patriarchal social structure that deprives women's autonomy, confined within cultural myth of women reproduced to maintain male domination and reinforce women subordinate positions. Faulkner, as the male author, reflects his perspectives in between of perpetuation and resistance to the social construction of women. The analysis also uncovers Faulkner's ambivalent perspective as the male author. In certain narrative elements, he seems to perpetuate patriarchal constructions, while in other aspects, he implicitly challenges these norms through the protagonist's (Emily) acts of resistance against social constraints. Overall, the result demonstrates that Faulkner's narrative both reflects and critiques the power of gender and its relations within a socio-historical context.

1. INTRODUCTION

The differences between men and women are based on the physical differences known as sex as either male or female as it is stated by Slattery (2014) in (Okan, 2024). Sex refers to the physical characteristics that is associated to the body and its reproductive functions (Butler, 1999) in (Quintana et al, 2024). Beyond of the physical differences, the society establishes particular criterion to classify and distinguish them. The criterion is constructed based on certain standards and values represented through the roles of women and men within the society or known as gender roles. The concept of gender in Ayhan (2016) quoted by (Okan, 2024), are culturally attributed to men and women. In line with Firat (1991) and (Lerner (1986) in Rani et al (2024), Gender is socially and culturally construction of identity whether being male or female, and it is derived from social conception (Rani et al, 2024). As a cultural construction, gender or gender identity is a representation which is not based on the biological components, in creating man or woman status (Strazzeri, 2024). In addition, regarding to representation creating the concept of man or woman status, Butler emphasizes A person

identified with certain gender is a form of social construction on reality related to that person, and it is attached with social norms of the certain society (Butler, 2006 as cited in Steinhagen, 2025).

Women, therefore, within the social construction, are systematically represented, identified, and characterized as different from and unequal to men. Beauvoir (cited by Lal, 2020) states that the social construction of women, the important on it is that it contributes to the continued practices the women's oppression. what have assigned by the social order related to the social roles and modes of behavior to women have made women the inferior position to that of men. The representation of women socially constructed is hierarchical which men are regarded as the superior to women, or systematically placing women in the subordinate position. This social system in which dominated by men, hinders women from having autonomy of themselves. Women are created and perpetuated as the dependent creature on men by male-dominated social structure. This aligns with Rivkin and Ryan (2010) state The society which silence the voice of women, distort women's lives, treat as peripheral of women's concern is society with patriarchal system, and this long tradition of male rule effects to the life of women. To be a woman who live under this such condition is regarded as a being that does not exist at all (Rivkin et al, 2010). This shows the detrimental effects of the patriarchal system profoundly influencing and shaping on women's life.

Patriarchy is a system of social structure referring to a set of social practices in which men dominate women characterized by the belief of men as the holder legitimate authority to control over and exploit women. This set of belief system establish men superiority generate beliefs of male domination over women, thereby perpetuating patriarchal dominance structure. In further explanation about patriarchy, Qasim states that it is a primary male-centered system and male-made, and the system relegates women to the subordinate position such as second sex or the secondary to men, subaltern, and even slaves. As the system reflecting of patriarchy in culture, by its set of biased-rules subjugate women and perpetuate the system (Qasim et al., 2024). In line with Walby (1990, as quoted by Khan et al., 2025) saying that patriarchy, as a concept, through the structures of cultural, political, and economic, perpetuates the domination of men and women subordination. This circumstance establishes a self-sustainable cycle of the disadvantage and gender inequality restricting the possibility of progress or social transformation.

In response to this condition, social movements known as feminism have emerged to change the dominant perspective in society to emancipate women from social restrictions or constrains. According to Asnani (as cited in Mohajan, 2022) feminism is a set of beliefs demanding for the equality of men and women's rights across areas like politics, decision making, career, and having children, and it encompasses of a number of social, cultural and political movements attempting for the equal rights of both men and women. That is to say, feminism is a social movement to liberate women from the domination of patriarchal social system. Jumanazarovna states that the first wave of feminism emerges in the late 19th and early 20th centuries by challenging patriarchal norms and advocating for women's rights, and give significant influence to literature (Jumanazarovna, 2025). In relation to this, as said by Shuo and Min (2017) the objective of feminist theory aims to conceive the nature of gender

inequality through investigating the life experience of women and the roles of their social structure (Irshad et al., 2022). Furthermore, the basis ideology or principle behind feminist theory is women have become the secondary sex or status since the beginning of the civilization given by masculine dominated social discourse and western philosophical tradition (Raina, 2017). It shows that feminism seeks to analyze how gender roles for both men and women are socially perceived and constructed, and in it can be understood by examining how women are portrayed within society.

The representation of women or the issues related to women often appears as a subject matter used by the author to be developed in the story of literary works, either by men or women writers. In the study of feminist criticism, as stated by Ruthven (1990) (Wahyudin, 2024.), the image of women is the mean of the author to express their idea, perspective, and outlook of women in their works. At this point, the statement relates to the statement from Semi (2013) as seen in (Irawan et al., 2025), that literature is described as a form of art serves as a medium of self-expression. In line with (Giang et al., 2024), on their research claim that women's portrayal become a rich subject in literature and continual debate of literary criticism. The work of literature, along the history, frequently mirror the expectations and norms of the social of their history period presenting insight over the prevailing outlook upon the roles of gender and power dynamics. Therefore, women's representation phenomenon portrayed in the literary works can be as a form of literature as the mirror of social reality or as the author expression. The first is the authors as an imitator of aspects of the observable universe (the concept of mimetic theory), and the last is the authors externalization of their internal (expressive theory) (Purohit, 2012). In addition, Faruk (2015; 44) states that literary works are not merely an expression of the author, but it is also a reflection of society, a mean of social struggle, a mean of conveying the aspirations and fate of the oppressed. Literary works can be a tool to convey ideas and aspirations in responding to social phenomena, or it contains the ideology of the author. It shows that how the role of literature is significant in the society as argued by Kardinamary (2022) as cited in (Giang et al., 2024) that "literature plays a crucial role in promoting social change and awareness. It serves as a mirror that reflects the life and culture of society, allowing us to understand the history, beliefs, and values of mankind.

There is an interesting aspect on male writers in portraying women in the work of literature that needs to be unveiled, a short story for example. As Beauvoir said in Suharto, stating that women cannot be accurately portrayed by male writers. The representations or images of women are determined by the myths they (men) create. From the images created by men, they become a basis to judge and understand women, even though the images will never be accurate to represent women and will only remain as a myth about women (Suharto, 2015). Women, as said by Munaris and Nugroho (2021), are portrayed as frail creatures in the story of some literary works, and always being male control, meaning that the nature of women are inferior to men (Aditya et al., 2022). In line with (Sutisno, 2019) states that the representation of women in literary works can be drawn to relate the women's role and position in the context of social itself.

Based on explanation above, and the understanding of the literary works as the author's expressions, it becomes an interesting reason to investigate the representation of women and

how it is represented from perspective of the male author in a work of literature. Therefore, this research analyzes *A Rose for Emily* short story by William Faulkner focusing on women's representation as portrayed and how the male's author perspective reflected in the story. In this sense, this research puts Faulkner's short story *A Rose for Emily* in the position needed to be analyzed through the lens of feminist criticism framework to unveil the various forms of female representation present in the narrative of the short story, and male author's perspective on women or construction of female identity within society implied in the story. *A Rose for Emily* is one of Faulkner's popular works containing with the women issue, a women trapped in social construction and expectation. The raised issue in the short story is believed as a form of Faulkner's reflection of reality related to the social phenomena happened at that time. Through the story of *A Rose for Emily*, Faulkner tries to express his worldview, thoughts, and perspective about the world, reality, and social life.

2. LITERATURE REVIEW

Many Research have been conducted to explore women's representation in the work of literature at both national and international levels. In Indonesia, previous research using Simone de Beauvoir's feminist theoretical framework has generally focused on local literary works and has limited its focus to highlighting how women are positioned within social constructs that limit their freedom and subjectivity. Research conducted by (Rahayu, 2019), for example, shows that women's existence in Indonesian literature is shaped through three main aspects, such as kismet or god's will, history, and myth, systematically placing women in subordinate positions. The finding of this research is reinforced by Munawaroh et al (2023), who show that gender myths in the texts of literary work often function to normalize the subservience of women to men as the dominant social structure. Furthermore, the research in the journal of *Egalita* in 2023 (<https://ejournal.uin-malang.ac.id>) confirms that the concept of Beauvoir's *The Other* is relevant for understanding how social, cultural, and religious institutions shape women as the objects in society rather than as the full subjects. These studies provide important insights into how Beauvoir's theoretical framework is used to interpret women's oppression. Still, most of these studies are limited to contemporary Indonesian literature and have not yet addressed American works like *A Rose for Emily*. Feminist studies of Faulkner's work in international level, tend to employ psychological, historical, or general patriarchal critique approaches, while specific applications of Beauvoir's framework, particularly the concept of the *Other*, myth of woman, and the category of prostitute or hetairas remain rare. Thus, it demonstrates the need to fill this gap in studies that more closely integrate Beauvoir's feminist analysis with critical readings of the representation of women in the narratives of South American male authors like Faulkner.

3. THEORYTICAL FRAMEWORK

Feminist Theory

Feminist criticism is an approach in literary criticism employing feminist key ideas and set of beliefs to analyze and critique literary work. This approach examines how literary texts construct, reinforce, or challenge gender ideologies within a patriarchal social order. Borkfelt

argues (2022), as cited in (Giang et al, 2024), that Feminist criticism is one of literary theories or an approach of literary criticism using feminist's ideas and concepts to analyze literature or literary work. The purpose of feminist criticism is to explore how literature depicts the domination of male in its narratives. Through this approach, critics uncover the ideological mechanisms that marginalize women and reveal how literature may perpetuate or critique patriarchal values.

Simone De Beauvoir's feminist theory

Simone de Beauvoir's theory serves as the central analytical foundation of this research. Simone de Beauvoir's feminist theory provides a foundational framework for examining women's depiction as the Other in literature. In *The Second Sex*, Beauvoir said "One is not born, but rather becomes, a woman" (Beauvoir, 1949), suggesting that female identity is shaped by social constructions rather than inherent qualities. This concept of the Other describes how women are culturally and socially positioned as secondary to men, often existing within male narratives rather than as autonomous characters. Beauvoir's theory helps us understand how literature reflects these patterns, portraying women as objects of desire or passive figures rather than as active agents.

The Other

"The Other" refers to the notion explaining the condition in which women are dominated by men, or women are the object of men's domination. Beauvoir (in Tong, 1998.) states that men are named man as the Self, whereas woman as the Other. If the Other is a threat to the Self, then women are a threat to men (Tong, 1998: 262). Women are only viewed from certain aspects and the product of men. Beauvoir (1956) argues that 'the female is a female by virtue of a certain lade of qualities,' said Aristotle; 'we should regard the female nature as afflicted with a natural defectiveness.' And St. Thomas for his part pronounced woman to be an 'imperfect man', an 'incidental' being. This is symbolized in Genesis where Eve is depicted as made from what Bossuet called 'a supernumerary bone' of Adam.

Beauvoir (1956) said that: "Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being. Michelet writes: 'Woman, the relative being....' 'The body of man makes sense in itself quite apart from that of woman, whereas the latter seems wanting in significance by itself . . . Man can think of himself without woman. She cannot think of herself without man.' And she is simply what man decrees; thus she is called 'the sex', by which is meant that she appears essentially to the male as a sexual being. For him she is sex - absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute- she is the Other.'The category of the Other is as primordial as consciousness itself. In the most primitive societies, in the most ancient mythologies, one finds the expression of a duality- that of the Self and the Other. This duality was not originally attached to the division of the sexes; it was not dependent upon any empirical facts." (Beauvoir, 1956: 15-16)

Myths

Beauvoir argues that patriarchal cultures create myths about women, that is idealized or distorted images that limit women to predetermined roles such as pure, domestic, weak, nurturing, or morally fragile. Myths that are used as a mean of control for women created by men to perpetuate their domination over women. By this domination, women will always be under male power in various aspects, and women will always feel like the Other. Beauvoir (2003) explains that "There are various different myths. One of them is the myth about women, which refines the eternal aspect of the human condition—the division of humans into two separate classes—is a static myth. It projects being into a Platonic realm of ideas that is directly experienced or conceptualized based on experience; instead of facts, values, meanings, knowledge, and empirical assertions, the myth replaces it with a transcendental, timeless, unchanging, and significant idea. This idea cannot be denied because it tends to be followed; this myth is given with actual truth." (Beauvoir, 2003: 376)

Tong said that the freedom of women is always restricted by the domestic space, in which women as wives are always confined to limited roles. Marriage offers women comfort, tranquility, and security, but it also robs women of the opportunity to be great (Tong, 1998: 269). By creating issues considered appropriate for women, men take a concrete step to oppress women. Regardless of how exceptional a woman might be, she will always be burdened with caregiving responsibilities, even if she is physically free to do anything as long as it does not interfere with her role as a mother and caregiver for her children. Although women are involved in feminine role-playing, Beauvoir suggests there are three types of women who play extremely the role of woman. The three of them are the prostitute, the narcissist, and the mystical woman (Tong, 1998: 271).

Prostitutes and Hetairas

The concepts of prostitute and hetairas refer to the representation of two different forms of sexual exploitation of women in patriarchal societies. In her book *The Second Sex*, Beauvoir discusses the life of women, and one of the depictions of women in the book is the concept of the prostitute. According to her, a prostitute is a scapegoat for men, where men will express their hatred towards the prostitute and reject the existence of prostitute as human beings. Prostitutes, however, regardless of the legal status of their profession, will always be treated as *persona non grata* (Beauvoir, 2016: 398). Furthermore, prostitution is generally a miserable profession where women are sexually and economically exploited, subjected to arbitrary police surveillance, under humiliating medical supervision, become targets of customers' brutal actions, and are dragged into diseases and microbes, suffering, and truly fall into the worst (Beauvoir, 2016: 411).

Hetairas, in the matter of social status and function, differ from both prostitute and the wife. Kennedy (2015, as cited in Loyola et al, 2024) said that: "The wife and the prostitute differ in the roles they play and the spaces they occupy,in the case of hetairas as they are not quite prostitutes but not quite wives (though some became wives)". Further to this Beauvoir (in Tong, 1998) emphasizes that if hetaerae, like wives and mothers, cannot free themselves from their "the Other" position, at least they can use their Otherness for their own interests. This

utilization might be considered a form of negotiation by women (mothers) to be recognized as individuals with a position, though it is almost impossible to place them as subjects in the life of social dimension. However, the roles women possessed, such as narcissistic prostitutes, etc., are not the result of what they create. Because women are not the creator of themselves. they are instead fed to gain approval from the world of masculinity in a productive society (Tong, 1998: 272).

Along these lines, Beauvoir (2016) contends that the difference between prostitute women and married women is in the agreement determined by the price and the duration of the contract. The similarity between them is that both serve men in the term of sexual service. Women who sell themselves in marriage are rented by one man for a long period, and even for a lifetime. Meanwhile, prostitute women are rented by many men as their clients and get paid for a short period of time. In the world of prostitution, male sexual desire is fulfilled and satisfied by women without caring about any woman's body. Furthermore, the rights of prostitute women will be denied and not respected as human beings, which is very different from married women who will be more respected as humans (2016: 398).

4. METHODOLOGY

This research employs a qualitative approach through library research, in which adopt textual analysis for analyzing women's representation in *A Rose for Emily* by William Faulkner. Creswell said in (Adella et al., 2025), that qualitative research is research involving the researcher's interpretation toward the observed and understood data, and then it is presented descriptively. Textual analysis is conducted through close reading, and the data are collected through the primary source and the secondary source. The primary source, or as the material object of this research is short story "A Rose for Emily" by William Faulkner, and the secondary sources used in analysis consist with books, academic paper or scholarly articles dealing with feminist criticism and the conception of women representation. Therefore, this research applies feminist theory by Simone de Beauvoir to explore the depiction of short story of women' representation. The data will be analyzed in a descriptive manner by finding data related to the research object, and revealing each discovered data using the lens of feminist criticism, in this case regarding women's representation.

5. RESULT AND DISCUSSION

This section discusses women's representation in William Faulkner's of *A Rose for Emily*, and the male author's perspective on women as portrayed in the story.

Women Representation in Faulkner's *A Rose for Emily*

The Other

The idea of the Other in according to Beauvoir, woman as the Other means something that is not the main subject (the male), but as an object (the female) that exists to complete man. As it is said by Beauvoir, "Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being." In a patriarchal society, humanity is centered on man. Men become the subject of determining all the living standards, values and measures of humanity. The identity of a woman is not defined based on the identity

of the woman herself as an existing individual, but based on men's desires. A woman is not a subject but an object or the other. A woman is not regarded as an autonomous being.

The phenomenon of women as the Other appears as the idea of Faulkner to develop the building story his work *A Rose for Emily*. The author seems to depict a condition of woman in a social context in which woman is not as an autonomous being. The depiction of women regarded as not an autonomous being can be seen from the quotation below:

“Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor--he who fathered the edict that no Negro woman should appear on the streets without an apron--remitted her taxes, the dispensation dating from the death of her father on into perpetuity.” (Faulkner, 1930: 1)

From the quotation above shows that thorough the character of Emily as the main character in the story, the author of short story tries to convey the idea of women as the Other. Emily in the story, is depicted by the author as an individual or a subject of human being who has not her free will in her life. This statement presents a kind of situation faced by women in the patriarchal society. Emily as it is implied in the quotation above, becomes a representation of the past that must be preserved, not a person with her own desires. It is the attempt of the author to shows a reflection of the social expectation toward women to preserve or remain in women's roles determined by the history or male tradition.

Through the main character Emily, woman or female is constructed under man or male domination. Woman is constructed as the category of subordinate after man having space or right as an autonomous individual as it is reflected in the following quotation:

“None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door.” (Faulkner, 1930: 4).

The author describes Emily, the main character in the story as the representation of women in a patriarchal of social context. Emily, a female is an object dominated by her father as the male. In her life, Emily is covered by the shadow of his father “Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground”. It shows that woman is subordinate man in which they have to fulfill the social standards and expectations to women as it is socially and culturally constructed by man. “None of the young men were quite good enough for Miss Emily,” this statement reflects a certain standard given to women by the society that they have to fulfil what the society expected.

Myths

The concept of the Other toward women is strengthened by the construction of myth of women. Myths are used as a means of control for women, and it is created by men to perpetuate their domination over women. Myth refers to the cultural and symbolic construction of women in patriarchal society. Myth creates the human class through the division of superior and

inferior classes. Myths of women are constructed to limit them to certain stereotypes or certain roles, preventing them from becoming what they are or an autonomous subject. It includes myth of women's weaknesses, traditional roles, and the values of beauty. The stereotypes labelled toward woman or woman images is identical with men's desires. Women's stereotypes are constructed by men in which the female is subordinated to the male.

The author reflects the notion of myth about women in the story as it is presented in the following statement: "Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it" (Faulkner, 1930: 1). This statement shows one of the examples of myth or a stereotype related woman constructed in society. A stereotype created to define women as a weak creature than men. Statement only "a woman could have believed it" proves that women as the subordinated being in patriarchal society. women as the subordinated being means that the position of women in the society always become the object to the men. Women are the foolish creature or easy fooled creature by men.

Women are defined with certain discourses to make them continue to become the prisoner of the cage from women's myth socially and culturally constructed based of men's objective. Women will never go beyond of the shadow of men. They are always kept in the domestic range or space created since long time. The visual of patriarchal domination over women are presented by the author in the story as seen from the following:

"Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip.....So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized." (Faulkner, 1930: 4)

A piece of narrative above shows a construction of women or myth "Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground his back to her and clutching a horsewhip". Emily, as the representation of women is depicted by the author a slender figure in white and the color of white is associated with purity and holiness. It is a part of women's myth placing them to passive roles attached to the social norms.

The line of "So when she got to be thirty and was still single, we were not pleased exactly," reflects a myth toward woman stating that in the certain age, women must get married in certain age. It also describes that the primary purpose of women in a life is marriage and have a family. A myth of women stating that women have to get marriage in a certain time is become a border to limit women's movement to achieve their own will in the life.

Prostitutes and Hetairas

In the context of patriarchal society, women are frequently constructed through their roles in the sexual relationship to men, and in the relationship of economic dependence on men. The first one, in Beauvoir's term is known as prostitute. It is associated with negative perception or loaded by the stigmatization of social. The second one is known as hetairas associated to wives and mothers or every woman who has bound herself in an official marital status. Both of women who are in prostitute and hetairas are cannot free themselves as the Otherness to men.

The things to distinguish both of them are the agreement created based on the duration of contract and the payment and their existence as respected human being in social living. The one who has an official marital status will be respected and the one who is not will be get less respect from the society.

Faulkner, in his *A Rose for Emily* story portrayed the idea of prostitute and hetairas. Construction of women's representation as creature that has roles in sexual relationship and economic dependence are presented in the central character (Emily). The depiction of this notion can be seen from the following quotation:

"She carried her head high enough--even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness." (Faulkner, 1930: 5)

In the quotation above Emily is narrated as the woman who is in struggle or effort to maintain her dignity, her pride, or self-esteem "she carried her head high enough" from social perspective or view of the society consider her to have fallen "she was fallen." The situation of Emily portrayed by the author struggling for her dignity reflects the concept of hetairas. In Beauvoir's perspective, women with high estate (Emily as the last Grierson) fight to be admitted, recognized, and respected after being trapped in the situation of losing of their moral dignity. Emily is considered by the social as a woman who has lost "fallen" her dignity over her relationship with a man named Homer Barron without the bonds of marriage which can be seen from narrative text of the story below:

"When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked--he liked men, and it was known that he drank with the younger men in the Elks' Club-- that he was not a marrying man" (Faulkner, 1930: 6)

The quotation above shows that Emily is openly seen in public without being married. The author of the short story tries to present the concept of prostitute through the character of Emily and Homer Barron. Prostitute is one of women's roles in the sexual relationship with unofficial marital status. The relationship between Emily and Homer Barron in the story is depicted as the sexual relationship which is not built based on inmarriage status. In the context of patriarchal society, a woman who is prostitute will be less respected and associated with negative stigmatization. The society of the town see the relationship between Emily and Homer Barron as a moral scandal as reflected from this line of a sentence in the story "then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people." The women in the town consider Emily's action and behavior have brought disgrace on the town. It reflects to the social stigma or perception to the prostitute or woman violating social norms. Emily becomes an object of social judgment and being considered to bring a bad influence to the moral of society.

The Male Author's Perspective on Women as Portrayed in Faulkner's A Rose for Emily

This part discusses the analysis of male author's perspective on women, and in this case is William Faulkner, an American author. The author's perspective here, refers to the construction of women's representation constructed in the story based on socio-cultural possessed by Faulkner as the male author. In the story of A Rose for Emily, Faulkner does not merely offer a tragic story of an old noble woman named Emily Grierson living in Jefferson (a fictitious town in South of America), but also presents his point of view related women to the readers. The representation of women portrayed by the author in the story will reflect the author's way in seeing women, that is the notion of Faulkner whether to perpetuate or to counter the social construction on women.

The notion of Perpetuating Social Construction of Women's representation

Faulkner brings the notion reflecting his perspective on women through a woman character in the short story entitled by A Rose for Emily. Faulkner perspective seeming to shows to preserve the social and cultural construction on women is poured through the main character named Emily. Emily is a women presented in the story as a figure who is imprisoned by social and cultural mind-set entailing to comply to male authority. The requirement to comply to male authority is a form of constructions about significance of the representation of women in patriarchal society always presenting a perpetuating of sexual inequality. The depiction of Emily as a woman confining to male authority is presented by the author in the narrative of the story as it is reflected in the quotation below:

“Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized..... The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body..... We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.” (Faulkner, 1930: 4)

Emily's relationship with his father as it is portrayed in the text above is the representation of women's requirement to comply or submit to man or the male authority. Emily as a figure of woman, female or the other, is controlled by her father as a figure of man or the male “Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip,”. In the sense that a woman in the patriarchal society is not an autonomous subject or an individual with their own free will in the life. Emily, in her life, is not given the chance or opportunity in decision making and determining of her life choices. Emily's father drives away all men who come to try to approach Emily “We remembered all the young men her father had driven away, and we knew

that with nothing left". Emily, in the story is not given the opportunity or space to make a decision in marriage "when she got to be thirty and was still single, we were not pleased exactly". This shows that the author through the character Emily, describes the situation faced by women in context of social with patriarchy system do not have the power in determining their decision. women are controlled by male authority in their life, and even in terms of marriage.

The notion of Faulkner seeming to preserve social and cultural construction toward representation women is also depicted in another narrative of the story showing how the social treatment to a woman who break the social norm related to the sexual relationship without marriage.

"When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked--he liked men, and it was known that he drank with the younger men in the Elks' Club-- that he was not a marrying man. Later we said, "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove..... Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. (Faulkner, 1930: 6)

Emily starts to make a relationship with Homer Barron, another character in the story "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked--he liked men..... he was not a marrying man". Emily's relationship with homer is not a marriage relationship, and it is a kind of social deviation of social norms. This depiction shows that the author tries to state of one social perspective toward a woman who do not adhere to certain social norms. In this sense, women who involve themselves in any kind of forms of deviations will get social punishment or sanction "then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people". This indicates that women living in patriarchal society must remain themselves within the mindset or framework of thinking of patriarchal constructions.

The notion of Countering Social Construction of women

The depiction of Emily as the main character is not only as a form of presenting to unveil the women issues to preserve the construction of patriarchy, but also seems as the author's notion to counter the social construction toward women based on patriarchal mindset or thinking. The idea of rejection patriarchal domination is portrayed by the author in the narrative of story, that is on phrase, sentence, and paragraph in the short story. Faulkner's notion of rejection and countering the social construction on women loading of patriarchal domination can be seen from quotation below:

"When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked--he liked men, and it was known that he drank with the younger men in the Elks' Club-- that he was not a marrying man. Later we said,

"Poor Emily" behind the jealousies as they passed on Sunday afternoon in the glittering buggyz," (Faulkner, 1930: 6)

The quotation above shows that Emily is representative of women who are try to refuse the idea of patriarchal thinking on women. By entering into a relationship with a man with having no priority an intention to marry a woman. It means that the author wants to pour his ideas of resistance to the construction of women as the product of patriarchy based on men's desires. Women must stand to resist the constructions or discourses forming the images of women in which the roles of women are being discredited. The decision of Emily to enter into a relationship with a man who are not marry a woman is a form of her resistance to the oppression of social norms "she had first begun to be seen with Homer Barron, we had said, "She will marry him.".... that he was not a marrying man.". Emily is depicted in the story as woman who takes an action to defy the social norms putting the fix standards and values of life included the relationship and marriage.

Emily's bravery to counter social norms by taking an action to enter into relationship effects directly to the social punishment given to her "then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people". Punishment and judgement of the social is a risk of Emily's action after stepping out from the boundaries binding her. The depiction of Emily's action entering into relationship with a man without marriage reflects the notion of the author to convey that women are the owner of their body, not other people or their social. Women should not be controlled by their social or as the autonomous subject. Punishment, judgement, sanction given by social upon her action to violate the social norms is a risk received by Emily. This shows that the author wants to express the idea about to become an independent subject in a social living, women have to step out from the boundaries binding them, that is the social construction on women.

6. CONCLUSION

In conclusion, the research demonstrates that women's representation in William Faulkner's *A Rose for Emily* is deeply constructed by social structures of patriarchy regulate female subjectivity. Through Simone de Beauvoir's feminist theoretical framework, Emily Grierson as the protagonist, is portrayed as the Other, a woman who loses her autonomy due to being defined by male authority and socially constructed gender expectations. it reflects Beauvoir's argument that women are defined not as independent subjects but as beings whose identity depends on male authority. The narrative illustrates the myths of women associated with purity, domesticity, obedience and marital inevitability are constructed as ideological tools to limit or restrict the autonomy of women. Beauvoir's concepts of prostitutes and hetairas provide an analytical lens for understanding the moral stigmatization and social judgment against women inscribed in Emily's relationship with Homer Barron. Women, in relation to men, are considered as the finite relations in term of sexual and economic dependence on men. Furthermore, this study reveals Faulkner's narrative positioning that held an ambivalent perspective on women. On the one hand, in certain structural and thematic elements, the text reinforces dominant patriarchal discourses. However, on the other hand, the

text also destabilizes these norms by presenting Emily's acts of transgression as forms of resistance to gendered oppression. Thus, the story not only reflects patriarchal dominance but also opens up space for criticism of gender inequality within the socio-cultural context of its time.

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