THE FEMALE PERSONALITY OF THE MAIN CHARACTER
IN RICHARDSON'S *CLARISSA*

THESIS

Submitted to the Faculty of Cultural Sciences, Hasanuddin University
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in English

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By

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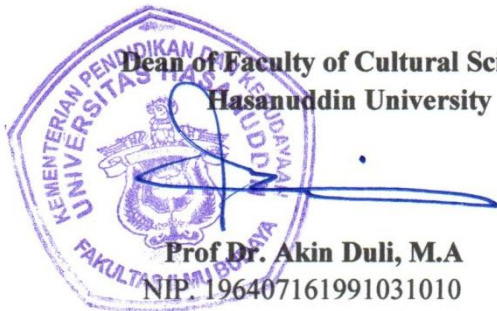
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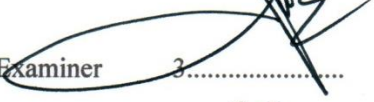
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Today, Monday, 28 September 2020, the Board of Thesis Examination has kindly approved a thesis by MUSDALIFAH ZAHABUDDIN (Student No. F21116012) entitled, **THE FEMALE PERSONALITY OF THE MAIN CHARACTER IN RICHARDSON'S *CLARISSA*,** submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.
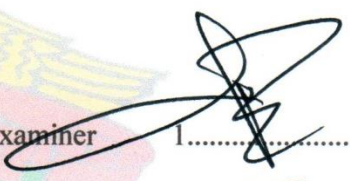
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Yang menyatakan,

Musdalifah Zahabuddin

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ACKNOWLEDGEMENT

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ABSTRAK

Musdalifah Zahabuddin. 2020. *The Female Personality Of The Main Character In Richardson's Clarissa.* (Dibimbing oleh **Herawaty** dan **M. Amir P.**)

Penelitian ini merupakan kajian sastra pada novel *Clarissa* karya Samuel Richardson yang bertujuan untuk mengungkap kepribadian perempuan terhadap tokoh utama bernama Clarissa. Penulis juga menguraikan kepribadian Clarissa yang merefleksikan semangat feminisme dalam memperjuangkan hak-hak kaum perempuan.

Penelitian ini menggunakan Pendekatan Strukturalisme. Pendekatan ini menekankan kajian pada unsur-unsur intrinsik karya sastra, yakni karakter, plot, setting, tema, dan lain-lain. Kemudian data penelitian ini diuraikan secara deskriptif kualitatif.

Hasil penelitian ini menunjukkan bahwa penulis menekankan perlunya kepribadian seorang perempuan yang kuat dalam melepaskan diri dari tekanan tatanan masyarakat patriarki sebagaimana direfleksikan melalui tokoh Clarissa. Dia tampil dalam tiga kategori kepribadian yang dimiliki oleh perempuan secara alamiah, yakni sanguine, melancholy, and phlegmatic. Kompleksitas kepribadian yang diperankan oleh Clarissa dalam novel menunjukkan beberapa karakter yakni cerdas, tegas, mandiri, sopan, dan religius.

Kata Kunci: *Kepribadian, Perempuan, Pendekatan Strukturalisme, Novel Clarissa*

ABSTRACT

Musdalifah Zahabuddin. 2020. *The Female Personality Of The Main Character In Richardson's Clarissa.* (Supervised by **Herawaty** and **M. Amir P.**)

This research is a literary study on the novel *Clarissa* by Samuel Richardson which aims to reveal the female personality towards the main character named Clarissa. The writer also elaborate Clarissa's personality which reflects the spirit of feminism in fighting for women's rights.

This research uses Structuralism Approach. This approach emphasizes the study of the intrinsic elements of the work, namely character, plot, setting, theme, and others. Then, the research data are processed through qualitative descriptive.

The results of this study indicate that the author emphasized the need for a strong woman's personality in escaping from the pressures of the patriarchal social order as reflected by Clarissa. There are in three personality categories that owned by women naturally, namely sanguine, melancholy, and phlegmatic. The complexity of the personality played by Clarissa in the novel shows several characters, namely intelligent, assertive, independent, polite, and religious.

Keywords: *Personality, Female, Structuralism Approach, Novel Clarissa*

CHAPTER I
INTRODUCTION

1.1 Background

Personality in general is related to the way of thinking, feeling, and behavior that is unique to humans, which can distinguish one person to another person through the relationship between people and the environment or social groups. The personality of a woman who is termed femininity that the character or behavior labeled to her. Society often distinguishes label or stereotypes between male and female. Male is labeled as independent, active, rational, and others. One the other hand, female stereotypes are identified by being dependent, passive, feeling, sensitive, irrational, and others.

The importance of studying personality is that human beings can understand themselves, find identity in themselves that differentiates them from others, become a yardstick in assessing a person's behavior. According to a study there is a way to find out a person's personality as informed by American psychologists who conducted a study through a questionnaire about the analysis of relationships and interests. As supporting data in personality testing it can be seen that Terman and Miles in the 1930s examined using the M - F (Masculine - Feminine) scale. The quality of one's personality is measured scientifically to measure femininity and masculinity. Their results show that femininity and masculinity are innate and lasting, are not easily measured, contradict each other, and the imbalance between femininity and masculinity causes mental disorders.

Literary work is a media that documents social facts about gender injustice that label women in an inferior position. Then, this inferior position encouraged the spirit of women to fight for gender justice and succeeded as told in several literary works, including the novel *Clarissa* by Samuel Richardson.

In this study the writer are interested in discussing the personality of women, because women always experience oppression by men because of women's weak personalities in general. Then the writer chose the novel *Clarissa* as her research. Clarissa's character describes a woman who is smart and assertive, she is able to escape the pressures of society that adhere to a patriarchal system with her tough personality. Clarissa is an example of a female character who has an ideal personality.

The novel *Clarissa* by Samuel Richardson with its main character named Clarissa. Clarissa, a young wealthy woman, was the subject of a fierce battle between herself and her family. Her father and other relatives wanted her to marry Mr. Solmes, a young, richer man, who promised to increase wealth and overall family status, and believed it was their right to dispose of their daughter as they pleased. She was a valuable property, especially now that his grandfather had recently left him some money. She was reluctant to accept this arrangement. The family believes her rejection stems from attachments to an unsuitable young man, Mr. Lovelace. She emphatically denies any such attachments, but Richardson skillfully uses the distinction between his description of events and others to enable readers to conclude that there may be some truth to their suspicions. A stalemate is reached, at which volume one ends, with the family making an even stronger attempt to persuade Clarissa to accept Mr. Solmes, and she both rejects it by force.

Literary critics are the view that Clarissa's novel is an epistolary novel whose narrative is developed through the correspondence of the characters. The advantage is that it shows us their thoughts and feelings, and remembering the hustle and bustle of Clarissa and her friends and family writing letters, sometimes several a day, including to members of the same household, giving the impression of immediate reporting in the novel. The disadvantage of this format is that without an omniscient narrator there is little descriptive way of writing - we are only told what the characters believe to be relevant, which excludes their setting, appearance, etc.

Literary works have space in discussing issues about women's integrity and morality. Then based on integrity and morality, women are able to struggle in changing their living conditions for the better as played by Clarissa in Samuel Richardson's novel Clarissa. Clarissa's persistence and fortitude and firmness are an interesting form of a woman's personality to be studied in thesis research. Based on this description, the writer formulates the title of this thesis research entitled *The Female Personality of the Main Character In Richardson's **Clarissa***.

1.2 Identification of Problem

Novel *Clarissa* by Samuel Richardson presents a female character named Clarissa. She is a strong character in fighting for her rights. The writer identifies some important event that will formulate into questions of the research as follows:

1. Novel *Clarissa* consists of the differences femininity and masculinity.

2. The characteristics of femininity in the main character.

3. Clarissa has a strong personality in achieving better life from Lovelace.

4. Clarissa as a feminist character has an ideal personality.

1.3 Research Questions

The writer found several aspects that can be determined as the questions for this study. They are as follows:

1. To what extent is the personality of Clarissa in the novel, *Clarissa*?

2. How are the personality of Clarissa can be reflected as the representation of a feminist character in the story?

1.4 Objective of Study

Based on the research questions, the writer formulates the purpose of this study as follows:

1. To describe Clarissa's personality as female character in the novel *Clarissa.*

2. To show the personality of Clarissa reflected as the feminist character in the story.

1.5 Sequence of Chapters

This writing consists of five chapters. Chapter one is the introduction that consists of background of writing, identification of problems, research of questions, objectives of problem, and sequence of the chapter. Chapter two is literature review that it consists of previous study, structural approach, and the theory of personality. Chapter three consists of research methodology that explains the way of the writer analysis the thesis. As well as now to collect the data and kinds of the data used for the analysis.

The next chapter consists of finding and discussion. The writer makes an analysis of what has been found in the novel and makes connection with the

underlying theory. The last chapter consists of conclusion and suggestion. The writer makes a conclusion and suggestion for the readers to do analysis further for the relevant study.

CHAPTER II

LITERATURE REVIEW

2.1 Previous Study

In the process of solving problems raised by the writer, the writer looks for several relevant sources. In this process, the writer finds several discussions on woman's issue and personality such as Ratna Wijati in *Kepribadian Tokoh - Tokoh Perempuan Dalam Novel **Perempuan Jogja** Karya Achmad Munif*, Mimin in *The Personality of Some Characters in Dickens's **Hard Times**,* and Dian Magfirah in *The Personality and the Conflict of Characters In Piccoult's **Handle With Care***.

Ratna Wijati (2015) studied in Universitas Gadjah Mada (UGM). In her thesis Kepribadian Tokoh - Tokoh Perempuan Dalam Novel ***Perempuan Jogja*** Karya Achmad Munif discussed about the female personality by using psychological theories. She found categorization in female's characterization in three aspects namely psychological, physiological, and sociological. She explained the factors that influence the personality of each character in the story. Furthermore, the writer discussed the problems faced by the characters and also adds ways of solving problems.

Mimin (2017) from Hasanuddin University, in her thesis discussed the personality of the characters and social setting based on the researcher's interpretation after reading the novel. In doing the research the writer applied the qualitative analysis method and structural approach. She described that the characters employed in the novel perform different personal according to their roles and the character also perform specific individual characters. It is reflected in social

setting, such as social status, way of thinking and manner in facing the difficulty as well as being resistant to hard social life.

Dian Magfirah (2018) from Hasanuddin University, she wrote the personality and conflict of characters in Picoult's *Handle With Care*. The purpose of this research is to describe the personality of the characters in the story and explain the conflicts that occur between the characters by using a structuralism approach in studying literature more deeply. The research result of this thesis explained that different personalities in each character cause prolonged conflict and create divisions between characters in the story. The writer also proposed that personality differences and conflicts can be resolved by mutual understanding between characters and accepting differences from one another.

The focus of the research conducted by the writer regarding female personality has a common issue, namely the characterization of women in literary works. However, this study has difference with all previous studies, especially the object of study used. The writer uses the novel *Clarissa* by Semuel Richardson in contrast to Ratna Wijati, who analyzed the novel *Wanita Jogja* by Achmad Munif, Mimin uses *The Hard Times* novel by Charles Dickens, and Dian Maghfirah studies the novel *Handle with Care* by Piccoult. Another difference is the approach used, the writer used a structural approach and theory of psychological personality but Ratna Wijati in her thesis used a psychology of literature approach and psychology theory. Mimin and Dian Magfirah used structural approach and qualitative method in their research.

2.2 Structural Approach

The approach in literary works is always preceded by structural analysis of literature work. Structure is the whole relationship between various elements in a text. The text in question is a literary work that is complex. Aristotle said that a solid foundation for the view that regarded literature as an autonomous structure. He discussed the problem of the structure of literary works in the context of the discussion of tragedy, especially in the sections on the plot. The tragedy effect is generated by the action of the plot, and to produce a good effect, the plot must have the whole and be filled with four main requirements of order, unity, complexity, and coherence. (Teeuw, 1984: 120)

Structural approach is a method of literary research that emphasizes on the intrinsic elements of literary works, including characterizations, plots, settings, themes, language styles, atmosphere, and others. These elements according to Teeuw (1984: 135) are seen as a link that carries a universal meaning. This view is also supported by Roland Barthes and Julia Kristeva, (1988: 112) that develop the art of structural interpretation based on the language codes of literary texts. Through the language code, the codes of rhetoric, psychoanalytic, sociocultural are expressed. They emphasize that a literary work must be viewed autonomously. Specific poetry and literature generally must be examined objectively (intrinsic aspects). The aesthetic of literature reside in the use of the typical language that contains aesthetic effects. Extrinsic aspects such as ideology, morals, sociocultural, psychology, and religion are not aesthetic in themselves but because they are set forth in certain ways through the means of poetic language. Moreover, structural analysis of literature is also called an objective approach because it focuses on the intrinsic elements. Fananie (2000: 112)

also mentioned that an objective approach is an approach that bases on a literary work as a whole. The approach is assessed from the existence of literature itself based on prevailing literary conventions.

The convention, for example, is the intrinsic aspects of literature that include unanimity of meaning, diction, rhyme, sentence structure, theme, plot, setting, character. What is clear, the assessment given is seen from the extent of the strength or value of the literary work based on the harmony of all its constituent elements.

Based on all these expert views, the writer discusses the literary structure consisting of intrinsic elements (characters, plots, settings, themes) built by the writer to direct the reader and researcher of literature to find some facts from the reality of life as outlined in the literary work so that the reader can know social meaning contained in the work. The literary works can be understood the meaning by readers from their structures such as character, plot, setting, theme, point of view, stylistic, figurative language, symbols, and others.

The structural literary research procedure according to Nurgiyantoro (2000: 36) can be carried out in three stages, namely:

a. Identifying the intrinsic elements that construct literary works in a complete and clear manner, which are the themes and which are the characters.

b. Studying the elements that have been identified so that known themes, plot, characterizations, and settings in a literary work.

c. It connects each element so that it captures the full meaning of a literary work.

Novel has elements that are related to each other closely with mutually dependent. The intrinsic elements in a novel are the elements that directly have contribution to build the story. The writer finds the intrinsic elements of the novel are character, plot, setting, and theme.

2.2.1. Character

Character is a person in a story or play. The word of character indicates to the person or player in the story whereas characterization indicates to the attitudes or behavior of the character. Abrams (1993: 32) *in A Glossary of Literary Terms* explained that characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue. Minderop (2011: 2) also defined the characters in the fictional story are people, society, race, mental and moral attitude, the quality of reason, famous people, figures in literary works.

Nurgiyantoro (2002: 178-181) distinguishes the types of characters in terms of roles, character appearance functions, and based on characterization. However, because the focus of the author's research is not on the problem of characterization, the writer only use two of the types of character distinction, namely the character distinction in terms of the role and function of the character's appearance such as main character and additional character.

The main character is the character who hold the most important/most important role in the story. He is the one who supports the main ideas/themes in the story. He is the most talked about character, kind as the perpetrators of events, as well as those subject to events. The main characters in certain novels are always present

in each event and can even be found on the tap page of the storybook concerned, but there are also novels that do not always feature the main character in each event, but each of these episodes remains closely related to the main character maybe just one, maybe more than one. The most important main character is called the core or central figure. While additional characters are characters that only appear once or several times in the story, and that too may be in a relatively short portion of the telling. Additional figures are characters which support the story and characterize the main character. He is needed to sharpen and accentuate the role and character of the main character and clarify the main themes or major themes conveyed. The supporting figure might be one person, maybe more than one person according to their involvement and contribution in presenting the main character and the storyline.

Moreover, the role of character can be divided into two types according to Nurgiyantoro (2002: 180-181), namely the major's character and minor's character. Major characters have important role in the story because they become the source of conflict and expand the problem till entering to conclusion or resolution. They also dominate the story from beginning till ending. On the other hand, minor characters have little position on the story because they only support the problem and solving it. Their appearances are not dominant in the story but they contribute to specific issue in the story so their roles cannot be lost in the main characters' issue.

The protagonist is the first major actor or player who supports the principle idea in a story and usually has a plan and a specific purpose. Compared to other figures, the time spent telling the protagonist's experience is longer sometimes the title of the story also reveals who is meant to be the protagonist. This figure represents the good and the commendable, because it usually attracts the sympathy of the reader.

Unlike the protagonist, the antagonist means the role of the opponent or the second player who usually opposes or tries to frustrate the plans and desires of the first player. Antagonists usually represent the bad or the wrong side. Therefore, the antagonist is often referred to as the cause of conflict in a story. The antagonist, perhaps can be said to be in opposition to the protagonist directly or indirectly, physically or mentally.

Based on the statement above the protagonist is an attitude of characters which have a good attitudes and a character who gives an opposite disposition to convey positive values. On the other hand, the antagonist is a position of characters that cause conflict in a story or character that gives an opposite disposition to convey the value of a protagonist or negative behavior. From the words and actions of characters, readers can justify characters of protagonists or antagonists in a story from their actions, speeches, and ideas.

The writer found on the whole explanation related to characters, the writer understands that characters have the main function in the story because they can create conflict also solve it. The dominant characters are known as the major's characters and supported position termed as the minor's characters. Their role can be separated in the protagonist and antagonist based on their attitudes, behaviors, actions, speeches, and ideas.

2.2.2. Plot

A story can be followed by readers because it flows in each event. According to Foster in Tuloli (2000: 17) that the plot is a series of events in a fiction (short stories and novels) arranged in time according to the law of cause and effect. Then plot is the same as the story line which is the structural composition of the story. Stanton (1965: 14) supported it by saying that plot is a story that contains a sequence of events, but

each event is only connected as a cause and effect, one event caused or caused another event.

Based on these statements, the plot is important in making the story arrangement. It is the idea that determines how the story will flow. The plot also connects one event to another to create perfection in the storyline. In the story that has been arranged all are interrelated and time is the most important part as a marker of when events occur that are arranged in a plot.

According to Gustav Freytag (2001: 8-11), there are five main elements in the novel, they are exposition, rising action, climax, falling action, and resolution.

a. Exposition is the beginning of a story, which briefly describes a story and arranges a scene, to determine a situation and action. Exposition is also referred to as introduction, where the story leads to a conflict of character and the setting is set at the beginning and introduction of the main conflict as well.

b. Rising Action is when events become more complicated and damage the balance of the story. story expansion becomes complicated and many conflicts occur in the story.

c. Climax story is the main or biggest emotional plot in the story that occurs. The point where the story reaches the height of the story conflict.

d. Falling Action is a crisis or a turning point that is reached. Part of this story begins to find solutions to problems from story conflicts.

e. Resolution is the final part of the story. where the story ends happily or sadly.

The writer concludes that plot is the whole events in the story. The readers identify plot based on the events such as exposition, rising action, climax, falling action, and resolution. Plot is created by characters according to their roles and the way a character resolves conflict in a story. The existence of the plot also guides drama lovers and readers to be able to explore the storyline, conflicts and important things hidden in the novel.

2.2.3. Setting

Each event in the story has place, time, situation, atmosphere, and soon, which readers determine as setting. According Abrams (1999: 284), the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode of scene within such a work is the particular physical location in which it takes place.

Nadjid (2003: 25) said that setting is the placement of time and place and their environment in prose fiction. It means that the setting is a device consisting of place, time, and social conditions that are very influential in a story. The setting of a novel links the elements such as time that explains about day or night, summer or winter. Place explains inside or outside the room, city or country and real or fictional. A social condition explains the state of the environment of the characters in the story. Setting according to Nurgiyantoro (2004: 227 - 233), it can be divided into three parts such as physical setting, social setting, and time.

    a. Physical setting is centered on the location of the event which is told in a narrative. The place element used can be places with common names (for example: schools, markets) and certain names (for example: Yogyakarta, Sulawesi).

b. Social setting is focus on matters relating to the social community in a place. Culture in the social life of the community such as life habits, customs, traditions, beliefs, outlook on life, ways of thinking and challenging; Various problems. The social setting also has a relationship with the social status of the characters they have.

c. Time refers to the problem of "when" events occur, for instance Wednesday, August 25, morning, and others.

The writer knows that a fictional story needs setting to explore events such as place, social condition, and situation. Sometime setting determines issue in the story, when a social condition is running with a specific time; it means a theme of story. As an example, a couple young sits in the nice garden by shining a moon so the readers are able to interpret that they talk about love. Setting has a various forms such as physical, social, time, atmosphere, mood, stage, and soon.

2.2.4. Theme

An author has tendencies to create a story by determining main issue such gender, feminist, racist, slavery, adventure, love, personality, and soon. Those issues have potential to be theme of fictional story. According to Fananie (2000: 84), theme is ideas, opinions, and views of life that lay behind the creation of literary works. It is similar to Stanton (in Nurgiyantoro, 2000: 70), that theme is the meaning of a story that specifically explains most of its elements in a simple way. So, basically theme is idea or basic view contained in literary works.

In the fictional story, the author never explicitly mentions the theme of the story, but is implicitly hidden. Readers who have full authority determine the theme of the story based on their understanding of the literary works they read. According

to Jauss (1989: 83) that the acceptance of the reader's text is free from psychological ties, because the reader's acceptance is determined by the horizon of the reader's expectations that develops in an historical event resulting from the understanding of the genre, the forms and themes of the work known and the forms of contrast between the languages poetry and practical language.

From the statement above the writer concludes that the reader has an important role in the world of literature. The existence of the reader, the world of literature is developing, both in the production of works or scientific. Without readers, literary function has no role in the work. So a work without a reader is nothing more than a collection of texts. The reader has freedom in analyzing a work. Each reader has a different understanding and interpretation, because the literary text is a study of interpretation.

Based on the whole explanation about theme, the writer concludes that the fictional story is built by an author's tendency but the reader determines it into a theme according what he finds in the story. So, theme can be understood that theme is a thought that can illustrate the purpose or idea of a story.

2.3   Concept of Female Personality

Humans are biologically and socially divided into two sexes, namely male and female. Biologically, they are different in terms of form, appearance, role, and function as God is predestined for humans. One of the functions of a woman's body is the role of reproduction because her organs are equipped with uterus, baby's channel, and breast milk. On one hand, men do not have reproductive organs like this. As God's nature for biological differences, this is the main reason in gender studies not to question the biological aspects of male and female, but gender studies highlight

social problems related to gender injustice and discrimination in social and cultural construction. In connection with this gender concept, Abbas (2006: 9-10) said that gender studies limit their studies to social and cultural reconstruction without questioning the physical differences of male and female because biological differences are the provisions of Allah SWT or God that it does not need to be questioned by humans.

In addition to biological differences, male and female are also seen as different in social roles by many people. The perspective of society that adheres to the traditional order tends to place female in subordinate positions which limit their role in social life. According to Abbas (2009: 9), social labeling that has been detrimental to male and female has been going on for a long time and has taken root in the minds of the community so that it is difficult for women to be independent in social community relations. The background to this distinction is generally caused by the image attached to male and female. Men are imaged as strong, rational, assertive, brave, aggressive, protective, and others. Women are portrayed as soft, irrational, sensitive, affectionate, timid, easily surrendered, and others. This imaging in gender studies is termed stereotype. According to Djajanegara (1995: 19), stereotyping is a labeling of men and women which creates a distinction of social roles, including work, position, status, and others.

The factors that cause society to distinguish stereotypes between male and female are physical abilities, insight into thinking, instincts, feeling, and psychology. All of these factors have the potential to grow and develop in humans and then become personality. When all stereotypes accumulate in social and cultural settings, society then distinguishes between male personalities and female personalities. It

means that a person's personality is determined by the perspective of the people around him based on the person's imaging. The writer in this study focuses on the personality of female characters in literary stories. It also means that the writer views the female lead in the novel based on the imagery of Clarissa in portraying herself interacting with male characters like Belford and Lovelace during this fiction.

Women's personalities are often associated with psychological aspects because they are motivated by psychiatric factors, instincts, outlooks, traits, and behaviors. According to Kartono (1992: 1-2), the approach of women's psychology is a way to explore the nature and dynamic of women based on their activities, experiences, and social participation, as explained as follows:

> Psychology studies try to describe the human personality not as a pure "object", but to review humans in the form of humanity, namely studying humans as active subjects with the nature and uniqueness that is possessed by every human being. Active subjects are defined as dynamic actors, with all kinds of activities and experiences. So to understand all human activities, people try to see: women's social participation, then try to make the experience of the woman as an experience and learning of herself.

Woman's personality is interesting to be studied by several psychologists and gender researchers because she has the ability to change the circumstances behind her charm and even she is able to influence the great civilization. According to Abbas' explanation (2018) in the lecture of *Gender in Literature* that Emperor Julius Caesar around 38-40 AD changed Roman civilization due to the influence of the charm of an Egyptian woman named Cleopatra, Emperor Napoleon Bonaparte around 1810 created a new European order due to the influence of female thought named Helena, even the French Empire that was admired in mainland Europe and America collapsed under the rule of Europe Louis XVI Auguste de France in 1792 due to the influence of the desire of a woman named Marie Antoinette. According to Broverman, et al

(1972: 63), psychologically female personality has strength in the elements of feelings and instincts, but is weak in rationality and physical abilities as the psychological stereotypes of women are mentioned as follows:

> Feminine are not at all aggressive, not at all independent, very emotional, does not hide emotions at all, very subjective, very easily influenced, very submissive, dislikes math and science very much, very excitable in a minor crisis, very passive, not at all competitive, very illogical, very home oriented, not at all skilled in business, very sneaky, does not know the way
> of the world, feelings easily hurt, not at all adventurous, has difficulty making decisions, cries very easily, almost never acts as leader, not at all self confident, very uncomfortable about being aggressive, not at all ambitious, unable to eparate feelings from ideas, very dependent, very conceited, about appearance, thinks women, are always superior to men, does not talk freely about sex with men, doesn't use harsh language at all, very talkative , very tactful, very gentle, very aware of feelings of others, very religious, very interested in own appearance, very neat in habits, very quiet, very strong need for security, enjoys art and literature, easily expresses tender feelings.

Women's personalities consist of four categories, namely sanguine, melancholy, phlegmatic, and choleric. Sanguine is an intelligent person, influencing people, fun, funny, lots of friends, confident, optimistic, and makes everyone around him feel comfortable with his charisma. Melancholy is an orderly and perfect life, alone, difficult to socialize, little friends, and close to friends. Phlegmatic is a woman who avoids conflicts, is loyal, likes to imagine, imagine, and think of beauty. Choleric is happy to compete, ambitious, creative, brave, adventurous, disciplined, leader, and successful (Hippocrates-Galenus, 129-200 BC). The writer of this study focuses on the sanguine, melancholy, and phlegmatic categories as attached to the personality of the female leads character of the novel *Clarissa* by Samuel Richardson.

Based on the explanation of gender studies related to women's personality, the writer can understand that the concept of women's personality is built from stereotypes that are labeled in women. The stereotype of women is built by the community based

on a perspective on biological, social, and psychological aspects. The accumulation of perspectives on these three aspects is transformed into female personality which can be categorized into four, namely sanguine, melancholy, phlegmatic, and choleric. Sanguine is the charm of women in influencing others, melancholy is thinking dominated by instincts and feelings, phlegmatic is the desire to live comfortably without conflict, and choleric is a macho character inherent in women.