FEMINISM VALUES IN PAULO COELHO'S *VERONIKA DECIDES TO DIE*: A STRUCTURAL ANALYSIS

AN UNDERGRADUATE THESIS

Submitted to the Faculty of Cultural Sciences Hasanuddin University as Partial Fullfilments to Obtain an Undergraduate Degree in English Literature Study Program

By

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LEGITIMATION

THESIS

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It has been examined before the Board of Thesis Examination on March 10th 2023

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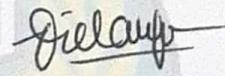
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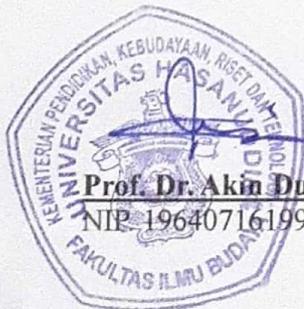
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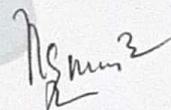
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<u>AGREEMENT</u>

On March 10th, 2023, the Board of Thesis Examination has kindly approved a thesis by Ananda Alifyah Nur Fahira (F041191069) entitled *Feminism Values in Paulo Coelho's Veronika Decides to Die: A Structural Analysis* submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, March 10th 2023

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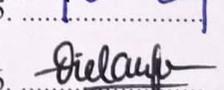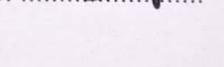
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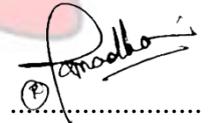
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With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No.7688/UN.4.9.7/TD.06/2022 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Ananda Alifyah Nur Fahira (F041191069) to be examined at the English Literature Study Program of Faculty of Cultural Sciences.

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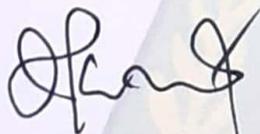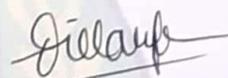
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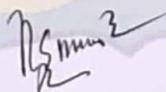
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In the name of Allah, the most gracious, the most merciful

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2. **Prof. Dr. Akin Duli, M.A** as the dean of Faculty of Cultural Sciences Hasanuddin University.
3. **Dra. Nasmilah, M.Hum, Ph.D and Sitti Sahraeny, S.S., M.AppLing.,** as the Head and Secretary of English Literature.
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Makassar, February 16th 2023
Best Regards

Ananda Alifyah Nur Fahira

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ABSTRACT

Ananda Alifyah Nur Fahira**, 2023. *Feminism Values in Paulo Coelho's Veronika Decides to Die: A Structural Analysis*. Supervised by Herawaty and A.ST.Aldilah Khaerana.

The aim of this study is to analyze feminism values as reflected in the selected female characters in Coelho's *Veronika Decides to Die* novel, namely Veronika, Zedka, and Mari.

The writer uses a descriptive method and a feminist approach. The writer analyzes the characters and characterization of the selected female characters. In addition, the writer applies structuralism approach to analyze selected female characters uses six key concepts of feminist proposed by Christina Hughes to get the feminism values.

Based on the result, the writer concludes that the selected female characters, namely Veronika, Zedka, and Mari, reflect all six feminist values. The writer finds that the most identified values in the novel are Choice, followed by Care, Difference, and Equality. The least identified values are Time and Experience. The characters' journeys in the novel show that making choices is a prominent theme, giving them agency over their lives and challenging societal expectations.

ABSTRAK

Ananda Alifyah Nur Fahira, 2023. *Nilai Feminisme dalam Veronika Decides to Die karya Paulo Coelho: Sebuah Analisis Struktural*. Dibimbing oleh Herawaty dan A.ST.Aldilah Khaerana.

Tujuan penelitian ini adalah untuk menganalisis nilai-nilai feminisme yang tercermin pada tokoh-tokoh wanita yang terpilih dalam novel *Veronika Decides to Die* karya Coelho, yaitu Veronika, Zedka, dan Mari.

Penulis menggunakan metode deskriptif dan pendekatan feminis. Penulis menganalisis karakter dan karakterisasi tokoh-tokoh wanita yang terpilih. Selain itu, penulis menggunakan pendekatan strukturalisme untuk menganalisis tokoh-tokoh wanita terpilih menggunakan enam konsep kunci feminis yang dikemukakan oleh Christina Hughes untuk mendapatkan nilai-nilai feminisme.

Berdasarkan hasil penelitian, penulis menyimpulkan bahwa karakter perempuan yang terpilih yaitu Veronika, Zedka, dan Mari mencerminkan keenam nilai feminis. Penulis menemukan bahwa nilai-nilai yang paling teridentifikasi dalam novel ini adalah Choice, diikuti oleh Care, Difference, dan Equality. Nilai yang paling sedikit teridentifikasi adalah Time dan Experience. Perjalanan tokoh-tokoh wanita dalam novel ini menunjukkan bahwa membuat pilihan adalah tema yang menonjol, memberi mereka hak pilihan atas hidup mereka dan menantang ekspektasi masyarakat.

CHAPTER I

INTRODUCTION

A. Background of Study

Literature is a combination of words produced by an author based on his or her imagination. It has artistic or intellectual value and also uses language in variety ways, so literature is considered as an art form. Literature can also be defined as a person's or a group's culture, a historical record, a reflection of real-world events, a social reality, or an imaginary occurrence. According to Abrams, "Literature is a form of human expression that uses language to represent and imagine experiences and events, convey ideas and emotions, and reflect and comment upon human existence." (1999:103)

There are some types of literary works; poetry, drama, and prose. All three types have different forms and characteristics, they have their way to apply language for their purposes. Prose uses common language that sticks to standard grammatical rules and does not contain a formal metrical structure. This definition of prose is an example of prose writing, like most human conversation, lectures, essays, textbooks, short stories, fairy tales, newspaper articles, and novels.

Someone who creates a literary work distinctively their own, using their intellectual and imaginative abilities and drawing from their experiences and readings is called an author. The term author refers to the creator of creative

works such as books, poems, plays, and novels (Abrams, 1999:14). There are several famous names from both classic and modern literature such as Jane Austen, Shakespeare, Allan Poe, J.K Rowling, John Green, Paulo Coelho, etc. However, for this study, the writer is keen on one of the modern literature writers, Paulo Coelho, who famous for his philosophical artwork. Paulo Coelho is a Brazilian author famous for using rich symbolism in his descriptions of his characters' often spiritually inspired journeys. Coelho born and raised in Rio de Janeiro. His parents sent him to a psychiatric hospital when he rebelled against the norms of his Roman Catholic upbringing. In 1970, Coelho dropped out law school and went across South America, Mexico, North Africa, and Europe. In 1972, he went back home and began collaborating with Raul Seixas, a well-known Brazilian singer and songwriter, on pop and rock music lyrics. Coelho was imprisoned momentarily in 1974 for alleged subversive actions against the Brazilian government (Calvert, 2022).

Paulo Coelho is best known for his novel, *The Alchemist*, a novel that talks about the spiritual journey of Santiago, an ordinary shepherd. In addition, Coelho also has several other books that are widely read, for example *Brida, By the River Piedra I Sat Down and Wept, Veronika Decides to Die*, etc. In this paper, the writer tries to analyse one of Paulo Coelho's novels, *Veronika Decides to Die*. Released in 1998, the plot revolves around Veronika, a twenty-four-year-old girl who has everything she could ever want. Beauty, a good-looking lover, a stable job, and a good family. However, she felt that something was missing in her life like there was an emptiness that couldn't be filled.

Therefore, on November 11, 1997, Veronika decides to die. She took a handful of sleeping pills.

Not only in fictional works like Coelho's *Veronika Decides to Die* in which women experience mental health issues and decided to commit suicide caused by the unequal treatment toward them. Women in contemporary society continue to experience unequal treatment and limited opportunities due to gender-based discrimination. Despite progress in the fight for women's rights, gender-based diversity insist in the political, economic, and social fields. Women are frequently displacing to secondary or obedient positions in society, and their experiences and perspectives are frequently ignored. As a woman herself, the writer recognizes the importance of challenging this unequal treatment, as well as the narrow, stereotypical portrayal of femininity. Through this research, the writer aims to shed light on the various strategies that women use to resist unequal treatment and to better understand the challenges they face in their efforts to assert their existence and values.

Despite the genre being psychological fiction, the writer finds *Veronika Decided to Die* novel reflects and describes the feminism issues. According to Hashal & Murshed (2020), it is so evident that the attention in Paulo Coelho's thoughts, viewpoints, and beliefs in a variety of his works is mostly on women. Coelho in this novel telling the journey of the female characters in the novel in order to find their values and existence in society emphasizes. This proves that, in spite of the freedom of expression in nowadays, many women are still lack

of the power to express themselves. To better understand the feminism issues in *Veronika Decides to Die*, the writer uses two approaches: Structuralism and Feminism. Structuralism helps to study how the characters represent feminism by analyzing their behaviors and decisions. Meanwhile, using Feminism theory helps to understand how the novel depicts women's struggles for power, independence, and representation in society. By combining these approaches, the writer can gain a deeper understanding of how the novel reflects contemporary issues related to feminism and gender inequality. It is an interesting topic to discuss in order to reveal the struggle of women.

B. Identification of Problems

After reading Paulo Coelho's *Veronika Decides to Die*, the writer finds and identifies some problems in the story as:

1. Feminist values in the female characters of Paulo Coelho's *Veronika Decides to Die*.

2. The different way of Paulo Coelho in empower women characters.

3. Paulo Coelho's vision about women in some of his novels.

4. Veronika as the main character in Paulo Coelho's novels.

5. Types of feminism in *Veronika Decides to Die* novel

6. Feminism values in *Veronika Decides to Die* novel

7. Psychological depression of the main character.

8. The self-realization journey of the main character.

9. Development of the protagonist characters.

C. Scope of Problem

This research focuses on analyzing the feminism values as reflected in the selected female characters Coelho's Veronika *Decides to Die* novel by using structuralism and feminism theory. The selected female characters are Veronika, Zedka, and Mari.

D. Statement of Problems

1. How are the selected female characters described in Coelho's *Veronika Decides to Die?*
2. What are the feminist values reflected through the selected female characters in Coelho's *Veronika Decides to Die*?

E. Objectives of Research

1. To elaborate the selected character of female characters in *Veronika Decides to Die* novel.
2. To find out the feminist values reflected through the selected female characters in *Veronika Decides to Die* novel.

F. Benefits of Research

1. Theoretically

   The results of this research are expected to contribute to further researchers who will conduct research on feminism in literary works.
2. Practically

This research is expected to be a reference in similar research activities in other places and increase knowledge and insight for the writer in relation to research writing.

G. Sequence of Chapter

This research about feminism in *Veronika Decides to Die* novel, consists of five chapters. Chapter One is the introduction consists of background, identification problem, scope of problem, statement of problem, objectives of research, benefits of research, and sequence of chapter. Chapter Two is a theoretical background on which the writer bases her analysis, it consists of some definitions of the structural approach and elements of novel. It also describes the feminism theory that uses to analyse this novel. Chapter Three is dealing with the research method, which the writer uses in his analysis, and how the writer conducts the research, it consists of the method of collecting data, method of analysis data, and research procedure. Chapter Four is analysis, in this chapter, the writer uses the theory that has been mention in the previous chapter to analyse the novel. This chapter consists of two parts first, the writer analyses the selected female characters of the novel, and second, the writer analyses the feminism values in the novel. Chapter Five contains the conclusion and suggestion; in this chapter the writer concludes all analysis in chapter four and the writer also gives suggestion.

CHAPTER II
LITERATURE REVIEW

A. **Previous Study**

The writer has found several previous related studies that have a similar object or methodology with this study. They were written by Nur Atiqah Anggawasita (2010), Dewi Suryanti (2015), and Damayanti (2021).

In Anggawasita's writing (2010) entitled *An Analysis of the Main Character through Feminism Approach in the novel Lucia, Lucia by Adriana Trigiani* she uses a descriptive method with a feminism approach. The purposes of this study are to know and understand about the characteristics of Lucia Sartori as the main female character, and how Lucia represents feminism values. She analyzed the novel of *Lucia, Lucia* which was written by Adriana Trigiani and found out that Lucia Sartori is a character who represents feminism values, such as equal education opportunities, freedom of expression, and equal work privileges.

In Suryanti's writing (2015) entitled *Feminism in Miles Franklin's My Brilliant Career*, the writer uses a descriptive method, genetic structuralism, and feminism approach. This study aims to know about the image of feminism in the main character of My Brilliant Career, as well as the reflection of women today in the main character. The writer concludes that there is a spirit of feminism in the novel, and also explains that the woman's character in the novel written in the late of 19th century represented the mindset of woman in the 21th century that evidenced by analyze the ideas and the main character's behavior in My Brilliant Career novel.

In Damayanti's writing (2021) entitled *The Study of Feminism in Kate Chopin's The Awakening*, the method that writer uses in the research is descriptive qualitive and by using feminism theory, the research reveals the feminist characters. The purpose of this study is to examine the main female characters in Kate Chopin's short stories *The Awakening* as feminists in order to characterize the feminist character. The result of the study indicates that among the character in Kate Chopin's *The Awakening*, Edna Pontellier is a feminist by ignoring gender inequality and social limitations against women, attempting to complete self-rights and self-needs, and her inner thoughts about independence and self-autonomy.

B. Structuralism Approach

Structuralism is a literary approach that considers a text to be a structured system of signs and symbols that convey meaning. According to Saussure, "A language is a system in which all the elements fit together, and in which the value of anyone element depends on the simultaneous coexistence of all the others." (Saussure, 1966:113). It focuses on the concept that meaning evolves from the connections between the individual elements of a text and the larger structure they form, rather than from the elements themselves. One of the pioneers of this approach was a Swiss linguist and semiotician Ferdinand de Saussure. The structuralist approach to literature was developed in the early 20th century.

According to structuralism approach, a text is more than just a collection of individual words; it is a complex system of signs and symbols that work

according to particular rules. This approach is concerned with revealing the internal structure and investigating how they form the meaning of a text. The structuralist approach to literature is concerned with uncovering these underlying structures and exploring how they shape the meaning of a text.

Structuralism approach examining the interactions between the various elements of a text, such as character, plot, imagery, and narrative, to determine how they interact to convey meaning. These structures are intrinsic elements that shape human experience and determine the way people think, communicate and understand the world around them. In other words, it emphasizes that the meaning of any given phenomenon is not found in the individual elements that make it up, but rather in the relationships between these elements and the underlying structure they form. This theory argues that these structures are universal and exist independently of individual experiences, and that human behaviour and cultural practices can only be fully understood in the context of these underlying structures.

The concept of opposites, which refers to how elements of a text are identified by their connections to other elements, is a key concept in structuralist literature. For example, a character's relationship to another character may define them, or a plot event may be defined by its connection to other events in the narrative.

1. **Intrinsic Elements**

    1.1. Theme

The theme of a story is any general idea or perspective the whole story suggests. A theme does not have to be a moral or a message; it can simply be what the events add up to, or what the story is about which makes it rarely so obvious. According to Roberts and Zweig, the theme of a work of literature is a recurring exploration of a central idea. This idea is present throughout the story and serves as its foundation. The authors do not have to explicitly state the theme in their works, but rather it is embodied in the actions, events, and character interactions within the story. The effectiveness of the work depends on how well the author is able to convey the idea and make it clear to the reader, either directly or indirectly (Roberts and Zweig, 2014:67).

According to Johnson and Arp, the theme is made up of six principles. The first, theme, must be expressed in the form of a sentence. It must provide information about the subject. The second, theme should draw a general statement regarding life. The third theme can only be obtained from the context of the story to demonstrate the author's specific purpose in revealing specific problems. Fourth, to avoid partial interpretation, the theme should include major details from the story. It means that the theme should not be in conflict with the entire plot of the story. It must be based on the story's original source. Fifth, theme can be states as long as the view of life presented in the story is fulfilled. The final, theme

must be distinct from well-known saying in terms of the main point of its statement. It provides more information than a common saying. (Johnson & Arp, 2017:196-198).

1.2. Plot

In a narrative, plot refers to what happens and how it happens. Any written work that tells a story, such as a short story, novel, or play, is considered a narrative. Plot can also be described as a "story, play, or movie plan of action." The plot is typically the most important aspect of a story.

The plot of a story usually begins to emerge in a predictable manner. The beginning or opening defines the characters and setting of the story. Following the rising action where conflicts are presented, and readers learn more about the main characters in the story. Next, the climax is the third part of a plot which is the "high point" of a story. The climax is when the major conflicts culminate in some kind of final showdown (a fight, an argument, physical action, or a very tense emotional moment). The climax of a story is the point at which something changes. After which comes the falling action, that occurs immediately after the climax. The falling action is concerned with the aftermath of the climax. Finally, the plot concludes with a resolution, or the tying up of all plot holes in the story. The majority of resolutions provide readers with a sense of closure or completion. (Rollins, 2010:5)

1.3. Setting

Setting refers to the physical, social, cultural, historical, and political environment in which the story takes place. This includes everything that the characters are aware of, possess, or encounter in their experiences. The setting can either have a positive or negative impact on the characters, and conflicts may arise between characters over their possessions and goals. Through their interactions and conversations with each other, the characters reveal their adherence to the norms and beliefs of their time period, which further helps to establish the setting and context of the story (Roberts and Zweig, 2014:208). The setting includes everything related to the environment, such as the time and amount of light, trees and animals, people, sounds described, smells, and weather. The setting of a story is a description of the object and physical appearance in which the story takes place.

1.4. Point of View

In fiction writing, the point of view refers to the perspective from which the story is being told. This can be from the perspective of one character who serves as the narrator, or from multiple characters who each provide their own perspective on the events of the story. The point of view can greatly influence the reader's understanding and interpretation of the events of the story. (Ferdinal et al., 2020:68)

Literary device use point of view to indicate the angle or perspective that a story is told. In principle, point of view refers to the narrative's ideas that set the position viewpoint from which the story is being deliver. There are 3 variations and combinations of point of view.

- First Person

    First-person is a limited point of view narration that commonly used in many novels. The author is called "I," and their knowledge of the story is restricted First person point of view can be either named or unnamed character.

- Second person

    The second person is the most difficult and uncommon point of view to express. The character uses the pronoun "you" in the second person. There are number of variants in how the second-person point of vies can be used, but essentially, this type of narration is similar to ordinary, conversational speech, as a way to making the listener feel almost like a participant in the story.

- Third Person

    The third-person limited narrative focuses on a single character's point of view. The pronouns include he, she, and they. In third-person point of view, the author has a little more flexibility than in first person. The author knows everything

about their point of view characters, but limit themselves of what others characters are thinking or feeling or doing (Roberts and Zweig, 2014:79).

1.5. Character and Characterization

A character is someone in a literary work who has an identity that is formed by appearance, conversation, conversation, action, name, and (possibly) ideas in the head. In literature, a character is a verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters who are worth caring about, cheering for, and even loving, although there also characters you may laugh at, dislike, or even hate (Roberts and Zweig, 2014:156). A story cannot be called a story unless it contains characters. Characters and characterization are commonly used in narrative or dramatic works.

According to Johnson & Arp, many authors will usually take two approaches or methods to create and consider the character in their book. The first method is the direct method (telling or expository). The indirect method is the second (showing or dramatic).

The direct method, also known as the analytical method, is a method of character declination in which the author directly provides a description or explanation. The author introduces the character to the reader directly and simply, with a description of selfhood, which

can be an attitude, character, behavior, or even physical characteristic.

Characters can also be presented indirectly to the reader through their actions, speech, and behavior. In this type of presentation, the reader must make inferences about the character's traits and motivations based on what they say or do in the story. The author does not directly tell the reader what the character is like, but instead allows the reader to form their own impressions based on the character's actions and interactions within the story. This type of characterization is often considered more subtle and nuanced, and allows the reader to form a more personal connection with the characters and to engage more actively with the story (Johnson & Arp, 2017:143).

Based on the function, character in literary work can be divided into two: Main character and minor character

- Major Character

A major character is a central figure in the story who drives the narrative and is often at the center of the conflict. This character, typically referred to as the protagonist, is involved in a struggle against an antagonist, which sets the conflict of the story in motion. Additionally, there are typically one or more secondary or minor characters who support the

protagonist and help to shed light on the major character's motivations and actions. These secondary characters provide insight and depth to the story, and play an important role in illuminating the major character.

- Minor Character

  Minor characters in a story tend to stay the same throughout the entire work, without any significant changes in their personality or behavior. On the other hand, dynamic characters show development or transformation as the story progresses, through changes in their attitude, motivations, or actions. In conclusion, minor characters provide a necessary contrast and balance to the more central characters, while dynamic characters add depth and complexity to the story and often serve as a metaphor for larger themes and ideas. (Ferdinal et al., 2020:67).

Character is different from characterization. Characterization is the way in which a character is created. Characterization is a method used by writers to reveal a character's personality. Characterization is revealed through both direct and indirect characterization. Characters are all the outcome of the characterizations. The author has chosen to characterize his or her character in specific ways, such as the types of conversations they have, the things they do, their appearance, and so on.

C. Feminism

Feminism is a movement that aims to improve the status and rights of women on a social, political, and intellectual level. It is a multidimensional movement that focuses with the interactions between oppression and discrimination based on gender, race, class, and other factors. Beauvoir (1965:273) states "One is not born, but rather becomes, a woman."

Beauvoir argues that femininity is a social construct that is imposed on women through societal norms and expectations. Feminism seeks to build a just and equal society where everyone, regardless of gender, has the chance to realize their full potential. It is about bringing both woman and man to an equal level in terms of social, political power, and economic power equality.

Feminism has a long and diverse history. The suffrage movements of the late 19th and early 20th centuries, as well as the civil rights and anti-war movements of the 1960s, are the foundations of feminist thought. Today, as feminism meets the problems of the twenty-first century, it has evolved and taken on new forms. The interdisciplinary nature of feminist theory allows it to draw from a variety of disciplines, such as philosophy, sociology, anthropology, economics, political science, and the arts. It is an important element for comprehending and overcoming the various intricate and frequent overlap oppressions that women and other oppressed people face.

Feminism can be reflected in number of ways. For example, in literature. In literature, feminism can be reflected through the portrayal of female characters and their experiences. Feminist literature often features strong,

complex female characters who are not limited by traditional gender roles and who challenge the patriarchy. These characters may be depicted as fighting for their rights and autonomy, and their struggles and triumphs can serve as a reflection of the feminist movement. Another way that feminism can be reflected in literature is through the themes and issues addressed in the work. Feminist literature often addresses issues such as gender inequality, sexual violence, and reproductive rights, and it may explore how these issues affect women and how they can be addressed and resolved.

Like feminism itself, feminist literary criticism asks to evaluate the relationships between men and women, as well as their specific roles in society. Many feminist literary criticism reminds everyone that men and women's relationships in society are commonly unequal and reflect a specific patriarchal ideology. These unequal relationships can occur themselves in a variety of ways in literary production and within literary works. Feminist theorists encourage us to pay close attention to the patterns of thought, actions, values, and power that emerge in those relationships.

Furthermore, Showalter, a feminist literary critic and scholar has proposed a model for understanding the development of feminist theory and criticism. Showalter outlines three historical phases of feminist literary criticism. Feminine phase (1960s-1970s): Reclaiming and valorizing women's literary history and recovering neglected texts by women; Feminist phase (1970s-1980s): Challenging patriarchal values and structures within literature and society; Female phase (1980s-present): Exploring the multiple and

intersecting identities and experiences of women, including differences of race, class, sexuality, and nationality.

Feminist literary criticism is a field of study that occurred in literary work. It uses feminist principles and ideology to critique the language of literary work. Feminist literary criticism aims to discover about women in literary work and anything related to women in literary work. They try to liberate women from their inferior knowledge. Feminist literary criticism is one of the attempts by making women as a field of study, so that gender studies or women studies have occurred in the relationship to literature, in order to enrich the knowledge about the experiences, needs, and life of women.

In this study, the writer aims to analyse the feminism aspects and values through the female characters of the Veronika Decides to Die novel by giving attention to the female character's behaviour, attitude, and their way of thinking. This clearly shows how much this critic is needed in order to analyse the feminism aspects and values in literary works. According to Hughes in her book Key Concepts in Feminist Theory and Research, there are six main values of feminist theory. They are equality, difference, choice, care, time and experience (2002).

- Equality

    Hughes discuss about the essentialism of equality by asking the question "Equal to what?". Feminist history tells us about the significant campaigns that have been undertaken to enable women to vote, to give them access to higher education and to equal pay and conditions in the

workplace. The fundamental basis of these campaigns has been the argument that, as human beings, women are the same as men. Women therefore have a right to equal treatment. Thornton in Hughes notes that there are three elements to this standard argument for sex equality. They are: women's nature; the social treatment of women; and women's performance. He also stated that equality is a concept that can only be applied to two (or more) things in some specified respect.

Many pros and contras toward women desire to have equality right. Because the assumption of 'no difference' inequality laws, the issue of group rights is one that has proved to be quite controversial. In this case, law or regulation specification based on the appropriate guidance are needed to denote the equal sameness.

- Difference

One of the interesting features of the first difference that Evans identifies is that she has decided to foreground difference rather than equality as the central concept for the exploration of cultural feminism. This reinforces our understanding of the inter-relationship of meaning that is drawn from the dualistic pairing of difference equality.

The three schools of difference, these are:

1. Valuing woman's difference from man (the `weak' and the `strong' versions of cultural feminism).
2. Differences between groups of women (identity politics).

3. The difference or the difference within (post-modernism and post structuralism).

The notion of difference affects not only women's definitions of themselves but also of the world. This implies that not only must social practices be subjected to feminist critique and reorganization, but also that the very structures of representation, meaning, and knowledge must be subjected to a thoroughgoing transformation of their patriarchal alignments. A politics of difference implies the right to define oneself, others, and the world according to one's interests.

- Choice

The term "choice" conjures up strong ideas of human agency. The individual is free to select whatever action she or he desires or may discriminate between different available options and pick the most suitable. These ideas extend from purchasing food to selecting a lifestyle. As Plummer (in Hughes, 2002) comments that `the idea that we are autonomous human beings who can choose the kind of personal life we wish to live has become a deeply entrenched one'. Indicating that how choice is conceptualized and experienced as a lived reality is historically specific. Therefore, Strassman (in Hughes, 2002:96) comments in this respect that the hidden assumptions of the `free choice' model are: (1) people are independent agents and unique selves, taking only their own needs and wishes into account; (2) people are able and responsible for taking care of their own needs'. She notes that economists do not deny

that these assumptions are problematic but they also view them as fairly benign. She remarks that these assumptions may fit the experiences of adult, White, male, middle-class American economists but they do not fit the economic realities of many others.

- Care

    The concept of other feminists' values is care. Based on Sevenhuijsen (1998) (in Hughes: 2002:127) defines ethics of care as a focus on values such as `attentiveness to the need for care, willingness to accept responsibility for others as well as for the results of actions, and responsiveness'. This concern to present ethics of care as a counter-discourse to an ethics of rights has led to feminists in this field taking up a more deconstructive approach to the binary oppositions that give rise to essentialist assumptions.

- Time

    The value that is put on women's and men's time within such an economic model of household divisions of labor relies on its estimated monetary value in the paid labor market. Time is feminism's latent concept. Feminist research has challenged the dominance of linear clock time through analyses that illustrate how this form of time shapes our material realities and our understanding of selfhood and development. In particular, feminist research has compared masculine clock time with feminine process time through which daily cyclical activities are experienced. Feminist research has also illustrated the myriad of times

that exist (Adam, 1995) and how time is imbricate in authenticity. Analyses of feminist politics and the body have provided creative conceptualizations of time-space relations.

- Experience

Skeggs (in Hughes, 2012:151) notes that experience has been seen as the basis of feminism in that feminism as a social movement and as a personal politics began the moment that women began to talk to each other and make sense of their experiences as women. Indeed, de Lauretis (in Hughes, 2012:151) comments that we can credit feminism for conceptualizing `experience about both social-material practices and to the formation and processes of subjectivity'. This is because the experience is central to feminist political, critical and textual practices through, for example, consciousness-raising, critiquing scientific discourses and methodologies and imagining new forms of social organization. There was an abundance of commentary on the variability of their meanings. The meaning of experience defined by Weedon (in Hughes, 2002:151) is perhaps the most crucial site of political struggle over meaning since it involves personal, psychic and emotional investments on the part of the individual. The experience also plays an important role in determining the individual's role as a social agent. Here, the writer takes the conclusion that experience is the crucial site of feminist. It is because the experience is a story of women itself and also their relationship with each other in social life. Through their experience

before, the women could be fighting to maintain their rights such through some activity in women organization that has similar experiences in the past.

Hughes's theory above is a suitable framework to use in analyzing the characters in *Veronika Decides to Die*, because it provides a comprehensive framework to analyze the different dimensions of feminist theory and practice. The writer aims to reveal the struggles of these women in navigating their social environment. Through the six feminism values (Equality, Difference, Choice, Care, Time, and Experience), it is possible to understand the challenges faced by these characters and how they cope with them. For example, the value of equality reveals the challenges that women face in terms of gender equality. This framework provides a comprehensive lens to analyze the experiences of the selected female characters in *Veronika Decides to Die* novel, making it a suitable theory to apply.